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# MOTION PICTURE HERALD

*REVIEWS*

*(In News Section)*

DUEL IN THE SUN

*(In Product Digest)*

The Shocking Miss Pilgrim

Dead Reckoning

Heldorado

Johnny O'Clock

Queen for a Night

The Lone Wolf in Mexico

Stagecoach to Denver



## The WORLD MARKET

*VOL. 166, NO. 1; JANUARY 1, 1947*

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# YEAR LING




## LOS ANGELES WORLD PREMIERE

*Twice Daily Reserved Seats Carthay Circle Theatre*

## WRITES NEW PAGE IN FILM HISTORY! NEW RECORDS! NEW ADJECTIVES! HAPPY NEW YEARLING!

Watch for repetition of Los Angeles triumph when it opens at Radio City Music Hall in New York!

**Congratulations to all who made**

**M-G-M's**

**"THE YEARLING"**

starring

**GREGORY PECK**

**JANE WYMAN**

**A CLARENCE BROWN PRODUCTION**

**CLAUDE JARMAN, JR.**

**as "JODY"**

CLEM BEVANS MARGARET WYCHERLY

FORREST TUCKER

**Photographed in TECHNICOLOR**

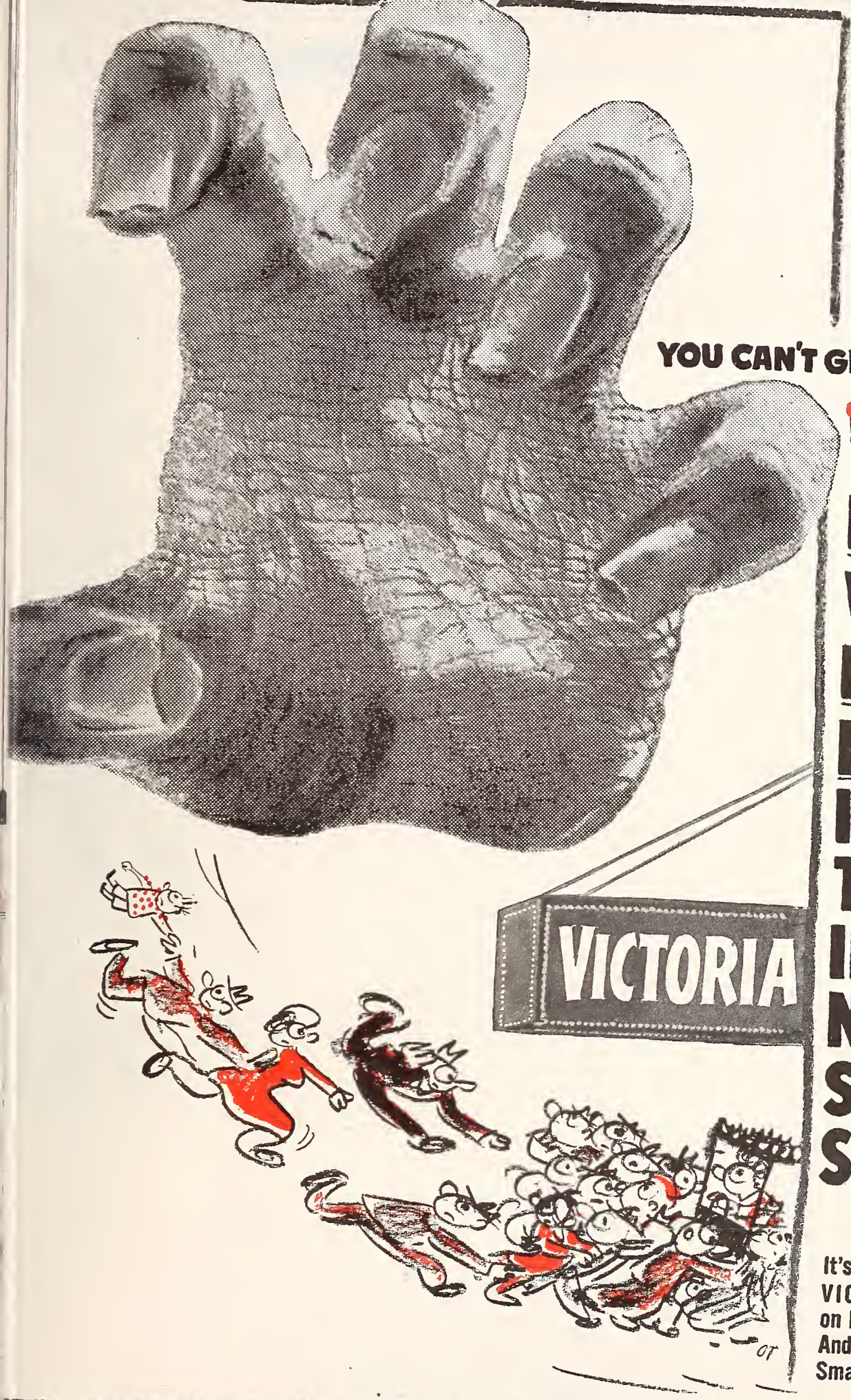
Screen Play by Paul Osborn · Based on the Pulitzer Prize Novel by Marjorie Kinnan Rawlings

Directed by CLARENCE BROWN

Produced by

**SIDNEY FRANKLIN**

A Metro-Goldwyn-Mayer Picture



YOU CAN'T GET AWAY FROM IT!

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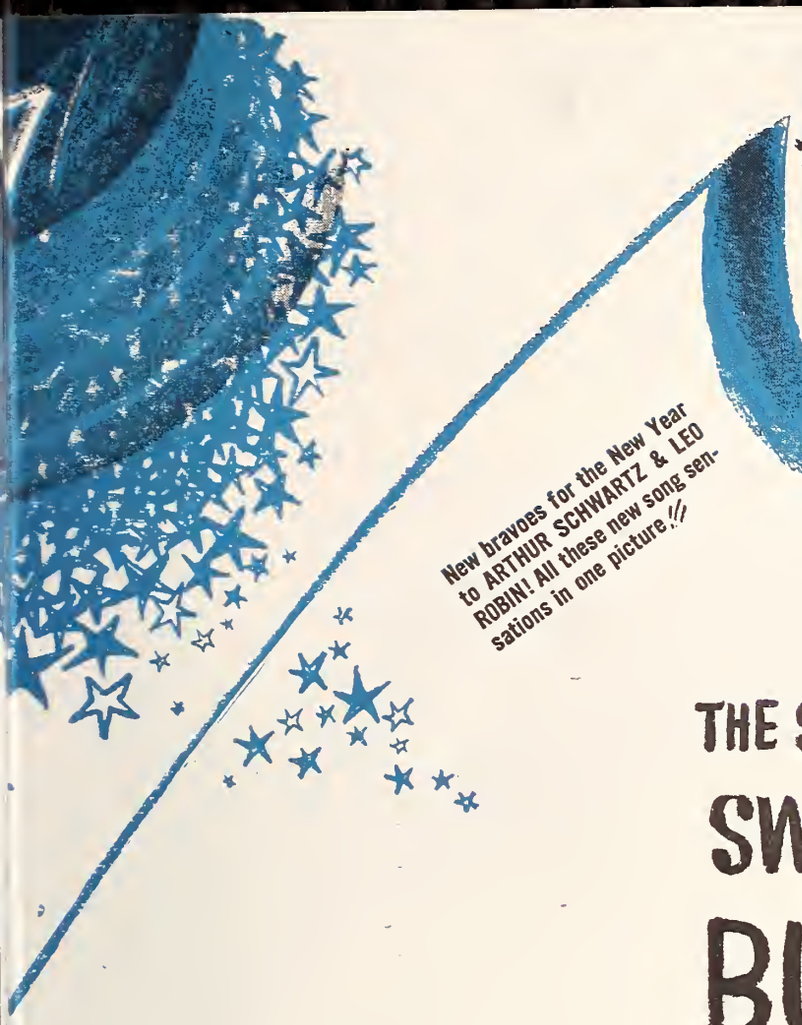


"THE

STARRING

DENNIS MORGAN · JACK CARSON · JANI

WITH S.Z.S



A GAL IN CALICO
OH, BUT I DO
A RAINY NIGHT IN RIO
THROUGH A THOUSAND DREAMS
A SOLID CITIZEN OF THE SOLID SOUTH
I HAPPENED TO WALK DOWN FIRST STREET

New bravoes for the New Year to ARTHUR SCHWARTZ & LEO ROBIN! All these new song sensations in one picture!!!

THE SWEETEST MUSIC ON THE AIR AND THE

# SWEETEST MUSICAL BUSINESS ANYWHERE IS NOW COMING FROM

# TIME, THE PLACE AND THE GIRL"

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# LOOK MAGAZINE PREDICTS: "PEGGY CUMMINS IS THE BEST BET FOR STARDOM IN 1947!"

*you'll see why when you play...*

RONALD COLMAN in
"THE LATE GEORGE APLEY"
with Vanessa Brown • Richard Haydn
Charles Russell • Richard Ney • Edna Best
and PEGGY CUMMINS
Directed by JOSEPH L. MANKIEWICZ
Produced by FRED KOHLMAR • Screen
Play by Philip Dunne • From the Play
by John P. Marquand and George S.
Kaufman • Based on the Pulitzer Prize
Novel by John P. Marquand

soon from 20th Century-Fox

# MOTION PICTURE HERALD

*MARTIN QUIGLEY, Editor-in-Chief and Publisher* — *TERRY RAMSAYE, Editor*

Vol. 166, No. 1 — January 4, 1947

## *TODAY, THE WORLD*

*GLIMPSES of the growing new after-the-war world of the screen are presented in this week's issue in its World Market section. Here is first published cognizance of the shaping of things to come in our special domain of international commerce in the vital shadows of the entertainment theatre. Perusal will discover that in the perceptions proved by the pictures there is perhaps more of a real One-World in the art of the peoples than the debates of their assorted leaderships would indicate.*

*The world market of the motion picture is in truth a real avenue and medium of worldwide democracy. Wherever the screen is free, there is a clear approval by the people. It is only in those totalitarian lands where the people stand surrendered that the screen is not free.*

*The way of the world is service and mutuality. Once man could live by a fire-sharpened spear pursuing the deer. Now that his wants are many he must share in all his hungers, his hopes and his happinesses. That is what the United Nations Assembly so endlessly seeks—and it is what the motion picture, in its service of the world market, so continuously does—where it may.*

■ ■ ■

## BEST FOR WHO?

CONSPICUOUS among the year's-end whimsies comes the vote of the National Board of Review deciding that "Henry V" is the best film of 1946. It seems to be a sort of triple judgment, too. The Board's committee on exceptional pictures made it the first of its ten best, on the basis of artistic merit and importance, and the reported two hundred members of the reviewing committees rate it at the top of the ten best in entertaining value, while the Board also decides that Mr. Laurence Olivier gave the year's best performance.

This is obviously and oddly at wide variance with the judgment of American showmanship, most acutely on the point of entertainment. The picture was screen examined with a decided tentativity with its arrival on these shores and it emerged to seek a market through specialized Theatre Guild presentation. That has proved a canny device for seeking out the minority audiences to which this extraordinary piece of cinema Shakespeariana might hope to appeal. It is to be remembered in passing, also, that the tryout was up in Boston where perhaps the stalking of the cultured customers might be better.

One is not to take exception to the special audiences, assembled with selective skills in promotion, which find satisfaction in the picture, find adventure perhaps. Nor is one to dispute appreciations of the skill with which Mr. Olivier appeared as a talented British player in the role of a British king in a play evolved some centuries ago under the profound limitations which affected the medium of expression at that time.

All that, however, makes it clear, indeed, that this Board is representing a small minority, despite its National title and its long, long tradition of concern with the American screen—a period through which it has been nurtured by this industry. The Board was born out of The People's Institute, more than three decades ago, with a group of persons genuinely interested in the motion picture as the entertainment of the people—the people, incidentally, who were not being served importantly by the stage. The Board started out seeking to represent the customers.

Now the Board tells the customers that a production which is roadshown to the minority is better entertainment than such pictures as "Anna and the King of Siam", "The Bells of St. Mary's" and "The Best Years of Our Lives".

■ ■ ■

## THE M'COY

AGAIN the annual report of the nation's theatre showmen of The Ten Best Moneymakers of the screen has gone around the world. The poll of exhibitors by *Motion Picture Herald* this fifteenth year has long since become an institutional event, with international recognition, and with growing attentions by the press associations, the leading newspapers and magazines, and the radio, wherever words are heard or read.

This "Ten Best" poll from *The Herald* has gained and built its authority out of its basic reportorial function of compiling the box office experience of its readership, the men who deliver and present the entertainment of the screen to the millions who day-by-day and ticket-by-ticket make the final decisions and elections. This poll, alone among the many, seeks out the final complete answer. It involves no mere sampling, no estimating, no "weighting", no guess, no fancies of critics and pressures of causes or classes. It is the whole story from the whole people from their theatre. Its significance lies in the fact that it leaves no doubt as to the accuracy of the result, since it is based solely on a criterion of specific return.

So, again, *The Herald* is happy to be the instrument of expression for the theatre and its patrons in this yearly measure of the precious stuff of showmanship, the personalities they pay for. The "Ten Best" poll is the industry's greatest and best poll—because it is the McCoy.

*—Terry Ramsaye*

## *KEEPING THE FAITH*

**¶ If, through all his days, a man in business tells the truth as he sees it, keeps his word as he gives it, works for his industry, for its own sake along with his, he gets what is known as a good reputation.**

**¶ It is like that, too, with journals of business. Publications that matter have the attributes of personality.**

**¶ Motion Picture Herald is happy in the consciousness of, and responsibility to, a good name.**

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# THIS WEEK IN THE NEWS

## HAPPY NEW YEAR

PRESIDENT TRUMAN on New Year's Eve proclaimed the termination of the war as of July 1, 1947, thus ending the war powers under which he operated. The termination will automatically cut the Federal admission tax to its pre-war rate of one cent on each 10 cents starting next July. However, the attitude of the incoming Republican Congress has been against reduction in excise and luxury taxes and Congress may act to retain the present 20 per cent admission tax. Representative Harold Knutson, incoming Republican chairman of the House Ways and Means Committee, at a conferenec immediately following the President's proclamation, told the press that the President's action would "necessitate a complete reappraisal of the entire tax picture."

## *Open House*

THE ACADEMY AWARDS ceremonies will be open to the public for the first time when the 19th annual series of Oscars are presented March 13 at the Shrine Auditorium in Hollywood. About half of the auditorium's 6,700 seats will be offered for sale at an as yet undetermined price. The decision to admit the public, it is reported, is a result of the growth of the Academy membership, now near 1,700, which requires a larger seating capacity than ever before.

## *Skouras Contracts*

CHARLES SKOURAS, president of National Theatres, evidently knows a good man when he sees one and so has singled out 10 of National's executive department heads and given them seven-year contracts, each running from January 1. The 10 are: George Bowser, Richard Spier, Cullen Espy, W. H. Lollier, M. A. Lundgren, George Topper, O. A. Collins, Andrew Krappman, William Lyris and R. H. McCullough.

## *"Fabulous Female"*

GREER GARSON "has run up the most outsized collection of weighty honors ever accumulated in cinema history," according to Pete Martin in an article, "Hollywood's Fabulous Female" in the December 28 *Saturday Evening Post.*

She has won, the article states, the American Radium Society's Janeway medal for her portrayal of Madame Curie; firsts on the annual Gallup poll of 55,000,000 theatregoers for two consecutive years. Reader polls conducted by *Country Gentleman,* the *Woman's Home Companion, Screen Guide, Photoplay, Look, Modern Screen* and *Red Book* have put her at the top of their lists. She has won two annual box office awards based on polls of film critics, theatre exhibitors and National Screen Council members, as well as firsts in audience polls conducted in France, Belgium, Africa and Australia. She has a gold medal award from Tel Aviv, a Fuzzy Wuzzy from the G. I.'s.

She has her footprints in front of Grauman's Chinese theatre, was elected the best actress of the year by the Army Overseas Motion Picture Service in 1945; was nominated for an Academy award for seven consecutive years, won an award for "Mrs. Miniver," and was voted one of the ten best Money Making Stars in the MOTION PICTURE HERALD-FAME poll for five consecutive years.

## *Miss Slick Chick*

UNIVERSAL - INTERNATIONAL publicity heads thought up this one over their bacon and eggs: A national contest, opened to the flocks of America's 5,000,000 producers of eggs and poultry, began January 1 to pick the "most beautiful hen in America." The contest is, naturally enough, to publicize U-I's "The Egg and I," now in production. "Judges will not concern themselves with regular, customary judging rules," U-I states, "but will adjudge the contest hens on the basis of charm, personality and sex appeal." District winners will be awarded a fur-lined nest. The finalist will be given the title of "Miss Slick Chick of 1947" and a golden egg.

## *Five More Years*

A. J. BALABAN, executive managing director of New York's Roxy theatre for the past five years, will continue in that capacity for five more years. The contract with Twentieth Century-Fox was signed last week and it calls for Mr. Balaban to offer his services as a consultant to the company and the theatre for three years after 1951. As far back as 1907 Mr. Balaban was managing nickelodeons and prior to that he was singing "illustrated songs" in the same type of theatre. In 1917 he founded with his brothers the Balaban & Katz theatres in Chicago and was one of the first to build the luxury type of theatre. When B. & K. merged with the Paramount Publix circuit, he came to New York as director of entertainment for that circuit of 1,600 theatres. Recently in Chicago the West Side Chamber of Commerce dedicated a bronze plaque on the site of his first theatre.

## *Back Pay*

PAY CHECKS totalling $9,941,000 in retroactive pay were distributed Sunday in Hollywood by major studios to members of the 12 non-striking unions affiliated with the IATSE. Roy M. Brewer, Hollywood head of IATSE, reported that the soundmen and cameramen, who had not yet signed contracts, would receive an additional $1,212,000 "when the negotiations are completed." It was reported that the checks averaged $743 for 15,000 workers.

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## *Teacher Mayer*

THE JAPANESE are currently being carefully educated to appreciate American features by the teachings of Charles Mayer, the Motion Picture Export Association's managing director in Japan. Several months ago Mr. Mayer saw to it that a committee of prominent Tokyo personalities (The American Film Appreciation Guidance Committee) previewed and analyzed each American release and then explained to the Jap public via press, radio, exhibits, forums and lectures, the entertainment value to be found therein. The initial reaction was so good, reports the MPEA, that Mr. Mayer has elaborated his program by instituting American film appreciation lectures and discussions in Japanese schools and universities.

## *Hughes*

HERE'S a man that's really late. And no airplane crash delays him. Howard Hughes these days is absent at meetings of directors and of stockholders of Transcontinental and Western Air, Inc. And the question of a loan, which the *New York Times* indicates Mr. Hughes does not want to discuss, was at mid-week still hanging. Directors of the company met two days last week in Washington, and all Monday in New York, without deciding what the *Times* Wall Street column says is its urgent problem: that loan from the Government or from private sources. The stockholders met in Wilmington, Del., Tuesday, after two postponements, and still Mr. Hughes and his 45 per cent of outstanding stock were absent. The newspaper said the millionaire movie maker's absence "is traceable to his desire to retain his present equity in the airline." TWA suffered a lengthy strike recently; airlines are said by Wall Street and air circles to be generally suffering financially, and TWA is said to be torn by dissension among executives.

## *British Preferred*

CRITICS view pictures from a singularly well ordered screening room and mostly through the courtesy of the showman. They they do not like Hollywood. At the same time that New York film critics favored British pictures and actors in their annual voting of bests, British film critics went them better. They ignored Hollywood. They chose not a single American picture. To quote one of them, their reasons may be: "the undeniable staleness of films coming from the United States." The critic of the *New Statesman and Nation* called Hollywood "contentedly slavish." Stephen Watts of the *Sunday Express* "poses" a question: Why have Hollywood movies fallen away so badly? Like American critics, the British critics look abroad — not, of course, to Hollywood. French pictures were opined best.

## *New York's Bests*

THE NEW YORK film critics chose Samuel Goldwyn's "The Best Years of Our Lives" the best motion picture of 1946 at a meeting Monday in New York. William Wyler, director of "Best Years," was chosen the outstanding director by the group. Other awards went to Lawrence Olivier for his "best actor" performance in "Henry V" and to Celia Johnson for her "best actress" performance in "Brief Encounter," both English pictures. "Open City," Italian, was voted best foreign film. Eighteen critics voted.

## *DOPE and WELFARE*

A Washington dispatch to *The Film Daily* says "MPAA Friday lashed at critics of its narcotic code changes terming such criticism 'prejudgment' and a 'discriminatory denial to the screen of traditional freedom of expression'."

This is in defense of a star-chamber session of the Motion Picture Association's board at which the Production Code's long-standing prohibition of screen reference to drugs and drug addiction was softly erased. The heat of the conveniently unnamed "spokesman" quoted betokens tremors and chagrin.

The fevered charge of "prejudgment" is no answer to the fact that it has long been the well considered judgment of eminent authorities that the extreme vulnerability of those susceptible to drug addiction is such that any reference, no matter how remote or oblique, is dangerously provocative.

As for "denial to the screen of traditional freedom of expression," that is a flimsy piece of stubborn and ignorant sophistry. It is a demand for the privilege of "going to hell in a hack." Freedom is preserved by respect for the public welfare. It is destroyed by irresponsible and self-serving license.

# PEOPLE

TYREE DILLARD, JR., legal adviser to WILLIAM F. RODGERS, Loew's vice-president and general sales manager, has resigned effective this Friday. Mr. Dillard returned to MGM a year ago after three years' service in the Navy.

ISIDOR ROSENFELD has been engaged by Samuel Goldwyn Productions as special sales representative for the Northern half of the South American territory with headquarters in Mexico City.

EDWARD UGAST last Friday was appointed manager in Cuba of the 20th Century-Fox International office. He replaces HERBERT WHITE, who is returning to the New York home office for a new assignment.

THEODORE F. PEVEAR Monday was named assistant general sales manager of the Eastman Kodak Company in Rochester, N. Y. THOMAS M. CONNORS has been appointed manager of the company's New York branch succeeding EDWARD T. McDERMOTT, who retired from Eastman Kodak Wednesday.

F. C. HENRY, Commander, USNR, has been appointed division manager for Paramount International for the territory embracing Japan, Korea, China, the Philippines, Indo-Chino, Siam, the Straits Settlements, the East Indies, Burma and India.

N. D. DIPSON, president of Dipson Theatres, Inc., Batavia, N. Y., left by plane last week for Athens, Greece, to join his family who are there on a vacation.

DEWEY MICHAELS has been elected chief barker of the Boston Variety Club by the board of directors. Installation ceremonies are scheduled for Saturday, January 11, at a dinner-dance in the Hotel Lafayette.

RUSSELL YANKIE, until recently southern sales manager for Young America Films, has been named southern district manager for Natco, Inc., sound equipment manufacturers, with headquarters at St. Petersburg, Fla.

JOSEPH DIPESA, Loew's publicity director in Boston, was presented with a loyalty emblem last Thursday for more than 35 years' service with Loew's Theatres. OSCAR A. DOOB, general theatre executive, made the presentation at the Parker House.

ABE RESNICK, manager of the Hamilton theatre in Philadelphia, has announced his retirement from the industry, effective January 4.

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# THIS WEEK the Camera reports:




THE START of the Phil Reisman Four Seasons Drive. The RKO Radio pictures vice-president in charge of foreign distribution poses at the New York home office with his department's drive committee. In left to right order are Al Stern, publicity; Milton Platt, drive assistant; Harry Ehrreich, service department manager; Jack Kennedy, Far Eastern division manager; Bev Lion, European, Near Eastern and Australasian division manager; R. K. Hawkinson, assistant foreign manager; Mr. Reisman; Ned Clarke, Latin American manager; Fred Gronich, assistant to Mr. Hawkinson; Robert Maroney, 16mm manager, and Kermit Axelrod, publicity.

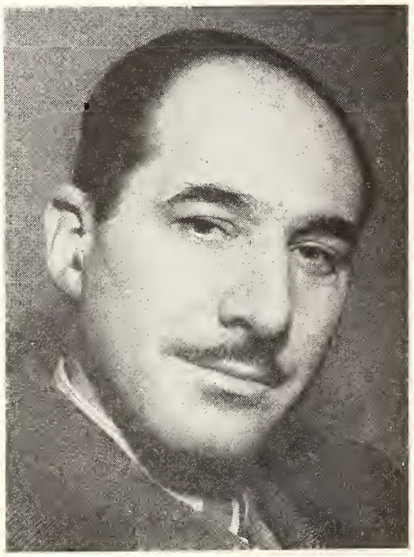


By the Herald

DORE SCHARY was named executive vice-president in charge of RKO Radio production this week by N. Peter Rathvon, RKO president, who has been supervising production since the death of Charles W. Koerner. Mr. Schary, screen writer and producer, was formerly an MGM producer.



ALAN LADD, host. The star of Paramount's "Saigon", a story of the Far East, is photographed with a Philippine exhibitor and family. The exhibitor is Nick Tuason, rear, who on this, his second visit, brought an enlarged family. His first visit was 12 years ago. Mr. Tuason told of many bombings, from which he and his property emerged mainly unscathed.



By the Herald

HAROLD DANSON, new publicity and advertising manager of PRC Pictures. He succeeds Arnold Stoltz, promoted to a sales post. Mr. Danson was many years with Paramount.

# FEDERAL COURT IN FINAL DECREE IS INDUSTRY'S BOSS

The Federal Court for the Southern District of New York said its final word in the case of the United States vs. Paramount et al. late Tuesday afternoon. It was New Year's Eve and Judges Augustus Hand, Henry Goddard and John Bright were in a positive mood.

The document, filed by a messenger with the court clerk in Room 601 of the United States Courthouse on Foley Square, was a court Decree establishing the rules under which the 21 defendants, comprising the eight major motion picture distributors, may license feature pictures to exhibitors.

### *Auction Selling Limited To Competitive Areas*

In general, the Decree indicated that the judges meant what they said last June when they handed down a verdict which found the companies guilty of violating the anti-trust laws. The reference in that verdict to competitive bidding for pictures, which quickly came to be called "auction selling" and which aroused a storm of protest on all sides, including the prosecuting Department of Justice, which wanted divorcement or nothing, was modified slightly by limitation to "competitive areas" where exhibitors desire it. And the judges said what they meant by "competitive area."

The Decree, the judges said, goes into effect March 1, 1947 but will be stayed for 30 days, if an appeal is filed by either the plaintiff or the defendants. The competitive bidding provisions and the order for single sales "theatre by theatre and picture by picture" which follows that in the June verdict, will not become effective until July 1.

### *Decree Follows Lines Laid Down in Decision*

Except for the competitive bidding modification, the Decree adhered strictly to the lines of the verdict and the requirements for a Decree which that embodied. Its principal points are:

No license for a feature picture may fix minimum admission prices, "through arbitration . . . or in any manner."

No regular system of clearance can be maintained.

There can be no clearance between theatres not in substantial competition, and there shall be no unreasonable clearance. The burden of proving "reasonable clearance" shall be on the distributor.

Existing franchise, master agreements or formula deals must be abrogated and no others can be made.

Licensing of any feature cannot be conditioned upon the licensing of any other.

Defendants owning theatres must end all pooling arrangements.

Theatre owning defendants must own at least 95% of all their theatre properties and all sales or acquisitions of theatre properties are under the control of the court.

No theatre owning defendant may book or buy features through an agent known to be acting in the same manner for any other exhibitor, either independent or affiliated.

An exhibitor may demand any run except in territories covered by distributor-owned theatres.

Features may be sold before they are trade-shown but if they are an exhibitor may cancel 20 per cent of those he buys on this basis.

The Decree specifically cancelled all provisions of the Consent Decree of 1940, including the arbitration rules and procedures set up at that time. In a separate memorandum, however, the judges strongly recommended that arbitration be continued on a voluntary basis. The Department of Justice opposed the continuance of the arbitration procedures both during the trial which ended in the decision last June and in the arguments last autumn on the Decree.

### *Cannot Hold Less Than 95% Theatre Interest*

The court, however, ignored the Department's arguments for complete divorcement, adhering to its original order requiring defendants to own at least 95 per cent of their theatres. Under this provision the companies must adjust their holdings by sale to or purchase from the co-owners. They are required to submit to the court within six months a statement detailing the extent to which they have complied.

Similar statements must be submitted quarterly thereafter until the requirements are fulfilled. All sales or purchases will be subject to the approval of the court and the defendants are specifically enjoined from expanding their holdings in any other way than by the terms of this provision.

Resolving the wide discussion and argument over "auction selling", the court gave specific and detailed orders on procedure. Distributors offering pictures on terms which "exclude simultaneous exhibition in competing theatres," must offer feature licenses to each theatre for some run in any competitive territory. However, in areas where the distributor owns a theatre, that theatre may have first choice of run. Each license must be granted solely on its merits with no favors to be shown old customers.

### *Notice of Offering to State Minimum Flat Rental*

Exhibitor arguments for flat rentals had their effect on the judges. They ordered that in notifying exhibitors of the opening of bidding, the distributors must state the amount of flat rental required as the minimum bid for a specified number of days of exhibition as well as the availability, and

## THE COURT ORDERS:

1. No admission price fixing.
2. No general system of clearance; clearance to be set for each picture and each run.
3. No unreasonable clearance; clearance only between theatres in reasonable competition.
4. No franchises, no master agreements.
5. No license to be conditional on any other sale.
6. Competitive bidding in competitive areas, when exhibitor desires.
7. No arbitrary refusal of the demand for any run except in competitive area in which distributor defendant has a theatre.
8. Twenty per cent cancellation when films are sold before trade show.
9. No pooling agreements by distributor-exhibitors.
10. No operating, booking or buying combinations by distributor-exhibitors through any agent who acts for any other exhibitor, independent or affiliate.
11. No distributor to have less than 95% interest in any theatre.
12. Disposition or acquisition of any theatre interest by distributors to be under strict supervision of court with distributors required to prove that acquisition will not lessen competition.
13. Abolition of consent decree and its arbitration system; freedom to set up a new arbitration system.

# COURT RULES

(*Continued from preceding page*)

the clearance, if any, to be granted. Within 15 days after receiving such notice from a distributor, any exhibitor in the area may bid, stating what run he desires and what he is willing to pay, either flat rental, percentage or any combination. The distributor may reject all bids but in the event of the acceptance of any the license must be granted to the highest responsible bidder.

The judges essayed a definition of "terms excluding simultaneous exhibition" and "competitive areas" thus:

### *"Fair and Reasonable" Competitive Area*

"The words 'exclude simultaneous exhibition' shall be held to mean the exhibition of a specified run in one theatre with clearance over other theatres in the competitive area. The words 'competitive area' shall refer to the territory occupied by more than one theatre in which it may fairly and reasonably be said that such theatres compete with each other for the exhibition of features on any run."

All films must be licensed individually, theatre by theatre. The judges made clear that this applies not only to the actual contract but to the offering of pictures.

A distributor may not refuse arbitrarily the demand of an exhibitor for such a run which may be selected by the exhibitor except in areas in which the exhibitor's theatre is in competition with one owned or operated by an affiliate of the same distributor. This provision is an extension of the "some run" provision of the old consent decree.

The court's decree enjoined and restrained defendant exhibitors from franchises, formula and master agreements, pooling deals, leasing theatres to another defendant or to an independent in the same competitive area in exchange for a share of the profits, interest in any theatre unless such interest amount to less than five per cent or more than 95 per cent. Where distributor-exhibitor defendants own between five and 95 per cent of a theatre they may sell such interest to another defendant or to an independent. If the distributor-exhibitor defendant wishes to buy out another defendant or an independent in order to have the required 95 per cent ownership, the company must prove to the court that "such acquisition will not unduly restrain competition in the exhibition of feature motion pictures. The defendants have six months to submit a statement to the court on the extent to which they have complied with this provision and to give details and explain their plans for full compliance. From then on quarterly reports must be made until all such sales or purchases have been concluded. The plans must be told in advance to the Attorney General and the Department of Justice will have an opportunity to give its views before court approval.

Exhibitor defendants also may not in the future operate, book or buy through any agent who is known to operate, book or buy for any other exhibitor, independent or affiliate.

In connection with the request for "showcase" theatres the judges ruled that the distributor defendants may make any arrangements they wish for the exhibition of their films in theatres in which the company now has or acquires 95 per cent interest or more, directly or through subsidiaries. Presumably this permits a distributor to fix admission prices and other exhibition policy as well as terms in theatres owned by the same organization.

The original Consent Decree of November 20, 1940, and its rules of arbitration and arbitration system were declared to have no further force or effect except as to former and pending proceedings and to liquidate the financial obligations of the system. However, the way was left open for the industry to set up another system, even using the same boards.

**The decision on which the judges based the Decree issued this week was handed down in New York Federal Court June 11, 1946, and was reprinted in full in MOTION PICTURE HERALD for June 15, 1946.**

# *FULL TEXT OF COURT DECREE*

UNITED STATES DISTRICT COURT
SOUTHERN DISTRICT, NEW YORK

UNITED STATES OF AMERICA,
Plaintiff,
against
PARAMOUNT PICTURES, INC., et al.,
Defendants.

### Memorandum in re Findings and Decree

In order to meet some of the objections raised at the hearing to the system of bidding for features described in the opinion of the court, we have modified the system there proposed so that competitive bidding will only be necessary within a competitive area and in such an area where it is desired by the exhibitors. In other words, the decree provides an opportunity to bid for any exhibitor in a competitive area who may desire to do so.

The arrangement for arbitration and an appeal board has been terminated except as to unfinished litigations and other matters referred to in the decree, because of the unwillingness of some of the parties to consent to their continuance. Nevertheless, as we have indicated in the opinion, these tribunals have dealt with trade disputes, particularly those as to clearances and runs, with rare efficiency, as both government counsel and counsel for other parties have conceded.

Indeed, the arbitration system set up under the consent decree of November 20, 1940, was created pursuant to the prayer of the amended and supplemental complaint by the United States filed November 14, 1940, in which, among other things, the plaintiff prayed that "a nation-wide system of impartial arbitration tribunals or such other means of enforcement as the court may deem proper be established pursuant to the final decree of this court in order to secure adequate enforcement of whatever general and nation-wide prohibitions of illegal practices may be contained therein."

We strongly recommend that some such system be continued in order to avoid cumbersome and dilatory court litigation and to preserve the practical advantages of the tribunals created by the consent decree.

Dated: December 31, 1946.

*AUGUSTUS N. HAND,*
*United States Circuit Judge.*
*HENRY W. GODDARD,*
*United States District Judge.*
*JOHN BRIGHT,*
*United States District Judge.*

UNITED STATES DISTRICT COURT
SOUTHERN DISTRICT, NEW YORK

UNITED STATES OF AMERICA,
Plaintiff,
against
PARAMOUNT PICTURES, INC., PARAMOUNT FILM DISTRIBUTING CORPORATION, LOEW'S INCORPORATED, RADIO-KEITH-ORPHEUM CORPORATION, RKO RADIO PICTURES, INC., KEITH-ALBEE-ORPHEUM CORPORATION, RKO PROCTOR CORPORATION, RKO MIDWEST CORPORATION, WARNER BROS. PICTURES, INC., VITAGRAPH, INC., WARNER BROS. CIRCUIT MANAGEMENT CORPORATION, TWENTIETH CENTURY-FOX FILM CORPORATION, NATIONAL THEATRES CORPORATION, COLUMBIA PICTURES CORPORATION, SCREEN GEMS, INC., COLUMBIA PICTURES OF LOUISIANA, INC., UNIVERSAL CORPORATION, UNIVERSAL PICTURES COMPANY, INC., UNIVERSAL FILM EXCHANGES, INC., BIG U FILM EXCHANGE, INC., and UNITED ARTISTS CORPORATION,
Defendants.
Equity No. 87—273

### Decree

The court having rendered its opinion herein on June 11, 1946, having duly con-

# AUCTION AT THEATRE OPTION

sidered the proposals of the parties and of *amici curiae* as to its findings and judgment, and having filed its findings of fact and conclusions of law, wherein certain of the defendants herein were found to have violated the Act of Congress approved July 2, 1890, 26 Stat. 209, commonly known as the Sherman Act,

IT IS HEREBY ORDERED, ADJUDGED AND DECREED, as follows:

I.

1. The complaint is dismissed as to the defendants Screen Gems, Inc. and the corporation named as Universal Pictures Company, Inc., merged during the pendency of this case into the defendant Universal Corporation. The complaint is also dismissed as to all claims made against the remaining defendants herein based upon their acts as producers, whether as individuals or in conjunction with others.

II.

Each of the defendant distributors, Paramount Pictures, Inc.; Paramount Film Distributing Corporation; Loews, Incorporated; Radio-Keith-Orpheum Corporation; RKO Radio Pictures, Inc.; Warner Bros. Pictures, Inc.; Warner Bros. Pictures Distributing Corporation [formerly known as Vitagraph, Inc.]; Twentieth-Century Fox Film Corporation; Columbia Pictures Corporation; Columbia Pictures of Louisiana, Inc.; Universal Corporation; Universal Film Exchanges, Inc.; Big U Film Exchange, Inc.; and United Artists Corporation; and the successors of each of them, and any and all individuals who act in behalf of any thereof with respect to the matters enjoined, and each corporation in which said defendants or any of them own a direct or indirect stock interest of more than fifty per cent, is hereby enjoined:

1. From granting any license in which minimum prices for admission to a theatre are fixed by the parties, either in writing or through a committee, or through arbitration, or upon the happening of any event or in any manner or by any means.

2. From agreeing with each other or with any exhibitors or distributors to maintain a system of clearances; the term "clearances" as used herein meaning the period of time stipulated in license contracts which must elapse between runs of the same feature within a particular area or in specified theatres.

3. From granting any clearance between theatres not in substantial competition.

4. From granting or enforcing any clearance against theatres in substantial competition with the theatre receiving the license for exhibition in excess of what is reasonably necessary to protect the licensee in the run granted. Whenever any clearance provision is attacked as not legal under the provisions of this decree, the burden shall be upon the distributor to sustain the legality thereof.

5. From further performing any existing franchise to which it is a party and from making any franchises in the future. The term "franchise" as used herein means a licensing agreement or series of licensing agreements, entered into as a part of the same transaction, in effect for more than one motion picture season and covering the exhibition of pictures released by one distributor during the entire period of agreement.

6. From making or further performing any formula deal or master agreement to which it is a party. The term "formula deal" as used herein means a licensing agreement with a circuit of theatres in which the license fee of a given feature is measured for the theatres covered by the agreement by a specified percentage of the feature's national gross. The term "master agreement" means a licensing agreement, also known as a "blanket deal" covering the exhibition of features in a number of theatres usually comprising a circuit.

7. From performing or entering into any license in which the right to exhibit one feature is conditioned upon the licensee's taking one or more other features. To the extent that any of the features have not been trade shown prior to the granting of the license for more than a single feature, the licensee shall be given by the licensor the right to reject twenty per cent of such features not trade shown prior to the granting of the license, such right of rejection to be exercised in the order of release within ten days after there has been an opportunity afforded to the licensee to inspect the feature.

8. From licensing in the future any feature for exhibition in any theatre, not its own, in any manner except the following:

(a) A license to exhibit each feature released for public exhibition in any competitive area shall be offered to the operator of each theatre in such area who desires to exhibit it on some run [other than that upon which such feature is to be exhibited in the theatre of the licensor] selected by such operator, and upon uniform terms;

(b) Each license shall be granted solely upon the merits and without discrimination in favor of affiliates, old customers or others;

(c) Where a run is desired, or is to be offered, upon terms which exclude simultaneous exhibition in competing theatres, the distributor shall notify, not less than thirty days in advance of the date when bids will be received, all exhibitors in the competitive area, offering to license the features upon one or more runs, and in such offer shall state the amount of a flat rental as the minimum for such license for a specified number of days of exhibition, the time when the exhibition is to commence and the availability and clearance, if any, which will be granted for each such run. Within fifteen days after receiving such notice, any exhibitor in such competitive area may bid for such license, and in his bid shall state what run such exhibitor desires and what he is willing to pay for such feature, which statement may specify a flat rental, or a percentage of gross receipts, or both, or any other form of rental, and shall also specify what clearance such exhibitor is willing to accept, the time and days when such exhibitor desires to exhibit it, and any other offers which such exhibitor may care to make. The distributor may reject all offers made for any such feature, but in the event of the acceptance of any, the distributor shall grant such license upon the run bid for to the highest responsible bidder, having a theatre of a size, location and equipment adequate to yield a reasonable return to the licensor. The method of licensing specified in this subdivision shall not be required in areas where there is no competition among theatres or in run, or in which there is no offer made by any exhibitor within the time above mentioned. The words "exclude simultaneous exhibition" shall be held to mean the exhibition of a specified run in one theatre with clearance over other theatres in the competitive area. The words "competitive area" shall refer to the territory occupied by more than one theatre in which it may fairly and reasonably be said that such theatres compete with each other for the exhibition of features on any run.

(d) Each license shall be offered and taken theatre by theatre and picture by picture.

(e) A theatre is not a defendant's own theatre unless it owns therein a legal or equitable interest of ninety-five per cent or more, either directly or through affiliates or subsidiaries.

9. From arbitrarily refusing the demand of an exhibitor, who operates a theatre in competition with another theatre not owned or operated by a defendant distributor, or its affiliate or subsidiary, made by registered mail, addressed to the home office of the distributor, to license a feature to him for exhibition on a run selected by the exhibitor, instead of licensing it to another exhibitor for exhibition in his competing theatre on such run. Such demand shall be deemed to have been refused either upon the receipt by the exhibitor of a refusal in writing or upon the expiration of ten days after the receipt of the exhibitor's demand.

III.

Each of the defendant exhibitors, Para-

# URGE REVISED ARBITRATION

mount Pictures, Inc., Loews, Incorporated, Radio-Keith-Orpheum Corporation, Keith-Albee-Orpheum Corporation, RKO Proctor Corporation, RKO Midwest Corporation, Warner Bros. Pictures, Warner Bros. Circuit Management Corporation, Twentieth Century Fox Film Corporation, and National Theatres, Inc. is hereby enjoined and restrained:

(1) From performing or enforcing agreements referred to in paragraphs 5 and 6 of the foregoing section II hereof to which it may be a party.

(2) From making or continuing to perform pooling agreements whereby given theatres of two or more exhibitors normally in competition are operated as a unit or whereby the business policies of such exhibitors are collectively determined by a joint committee or by one of the exhibitors or whereby profits of the "pooled" theatres are divided among the owners according to prearranged percentages.

(3) From making or continuing to perform agreements that the parties may not acquire other theatres in a competitive area where a pool operates without first offering them for inclusion in the pool.

(4) From making or continuing leases of theatres under which it leases any of its theatres to another defendant or to an independent operating a theatre in the same competitive area in return for a share of the profits.

(5) From continuing to own or acquiring any beneficial interest in any theatre, whether in fee or shares of stock or otherwise, in conjunction with another defendant, and from continuing to own or acquire such an interest in conjunction with an independent [meaning any former, present or putative motion picture theatre operator which is not owned or controlled by the defendant holding the interest in question,] where such interest shall be greater than five per cent unless such interest shall be ninety-five per cent or more. The existing relationships which violate this provision shall be terminated within two years. The relationships between the defendants and independents which violate this provision shall be terminated by a sale to, or purchase from the co-owner or co-owners, or by a sale to a party not one of the other defendants. In dissolving relationships among defendants and between defendants and independents which violate this provision, one defendant may acquire the interest of another defendant or independent if such defendant desiring to acquire such interest shall show to the satisfaction of the court, and the court shall first find, that such acquisition will not unduly restrain competition in the exhibition of feature motion pictures. Each of the defendants shall submit to this court within six months a statement outlining the extent to which it has complied and the manner in which it proposes to comply with this provision, setting forth in detail the names, locations, and general descriptions of the theatres, corporate securities, and beneficial interests of any kind involved, the sales thereof that it has made, and such interests as it proposes to acquire, with a statement of facts regarding each competitive situation involved in such proposed acquisition sufficient to show the probable effect of such acquisition on that situation. Similar reports shall be made quarterly thereafter until this provision shall have been fully complied with. Reasonable notice of such acquisition plans shall be served upon the Attorney General and plaintiff shall be given an opportunity to be heard with respect thereto before any such acquisition shall be approved by the court.

(6) From expanding its present theatre holdings in any manner whatsoever except as permitted in the preceding paragraph.

(7) From operating, booking, or buying features for any of its theatres through any agent who is known by it to be also acting in such manner for any other exhibitor, independent or affiliate.

## IV.

Nothing contained in this Decree shall be construed to limit, in any way whatsoever, the right of each distributor-defendant to license, or in any way to arrange or provide for, the exhibition of any or all the motion pictures which it may at any time distribute, in such manner, and upon such terms, and subject to such conditions as may be satisfactory to it, in any theatre in which such distributor defendant has or may acquire pursuant to the terms of this Decree, a proprietary interest of ninety-five per cent or more either directly or through subsidiaries.

## V.

The provisions of the existing consent decree are hereby declared to be of no further force or effect, except insofar as may be necessary to conclude arbitration proceedings now pending and to liquidate in an orderly manner the financial obligations of the defendants and the American Arbitration Association, incurred in the establishment of the consent decree arbitration systems. Existing awards and those made pursuant to pending proceedings shall continue to be enforceable. But this shall in no way preclude the parties or any other persons from setting up a reasonable system of arbitration either through the use of the present boards or any others as among themselves.

## VI.

For the purpose of securing compliance with this Decree, and for no other purpose, duly authorized representatives of the Department of Justice shall, on written request of the Attorney General or the Assistant Attorney General in charge of antitrust matters, and on notice to any defendant, reasonable as to time and subject matter, made to such defendant at its principal office, and subject to any legally recognized privilege, (1) be permitted reasonable access, during the office hours of such defendant, to all books, ledgers, accounts, correspondence, memoranda and other records and documents in the possession or under the control of such defendant, relating to any of the matters contained in this Decree, and that during the times that the plaintiff shall desire such access, counsel for such defendant may be present, and (2) subject to the reasonable convenience of such defendant, and without restraint or interference from it, be permitted to interview its officers or employees regarding any such matters, at which interview counsel for the officer or employee interviewed and counsel for such defendant company may be present.

Information obtained pursuant to the provisions of this section shall not be divulged by any representative of the Department of justice to any person other than a duly authorized representative of the Department of Justice, except in the course of legal proceedings to which the United States is a party, or as otherwise required by law.

## VII.

Paragraphs 7 and 8 of section II of this judgment shall not become effective until July 1, 1947.

## VIII.

Jurisdiction of this cause is retained for the purpose of enabling any of the parties to the judgment and no others, to apply to the court at any time for such orders or direction as may be necessary or appropriate for the construction, modification, or carrying out of the same, for the enforcement of compliance therewith, and for the punishment of violations thereof, or for other or further relief.

## IX.

The operation of this judgment is stayed for sixty days from the date hereof, and, if an appeal is taken, for thirty days thereafter in order to enable any appellant to move before the Supreme Court for a stay in respect to any portion of the judgment from which an appeal has been taken.

Dated, December 31, 1946.

*AUGUSTUS N. HAND,*
*United States Circuit Judge.*

*HENRY W. GODDARD,*
*United States District Judge.*

*JOHN BRIGHT,*
*United States District Judge.*




Bill McGinley

AT THE WALTER READE circuit Christmas party, in Asbury Park, N.J., for veteran Rocco Dilione: seated, Helen Mourad, Mr. Dilione, Walter Reade, Jr., and Nora Saseen; standing, Jack Harris, Edwin Gage, Tony Hunting and Margaret Browning.



CHARLES L. GLETT has become vice-president and general manager of Story Productions. Mr. Glett had been with the David O. Selznick organization in a similar post, which he resigned recently following completion of "Duel in the Sun". Mr. Glatt is of wide experience.




Klauss Kinderman

"HOLD BACK THE DAWN", a Berlin scene, as the Paramount film of that name plays the Neue Scala theatre. Sandwich men parade on Berlin's Kurfuerstendamm in a burst of activity which reminds the Germans of pre-war exploitation. The Motion Picture Export Association has released the film in Germany as "Das Goldene Tor" ("The Golden Arch").



"A STEP FORWARD". A scene from the 1947 March of Dimes trailer of that title. MGM star Greer Garson is the March of Dimes star, ministering to an iron lung patient. The trailer will be shown throughout the country from January 24 through January 30. It is being distributed through National Screen Service, for the motion picture division of the National Foundation for Infantile Paralysis.



THIRTY-EIGHT YEARS AGO—Lionel Barrymore, in Biograph's "The Wanderer". It was his first picture. But he'd been an actor since 1893, when he appeared in "The Rivals". The glance backward is occasioned by his continuing success.



AND NOW—Mr. Barrymore, in Liberty Films' RKO release, "It's a Wonderful Life". The characters portrayed have changed; Mr. Barrymore is a master of cantankerousness; in this latest role he is a latter-day Scrooge—with the old smile.

# RECORD GAINS HOLD FILM STOCKS STEADY ON MARKET

## *Maintaining High Levels Despite General Break in Other Industries*

Continued strong box office receipts, in spite of predictions of a post-war drop, gave unique strength to motion picture securities on the New York Stock Exchange, while other industries showed sharp decreases throughout the year and especially in the market break of last autumn.

It was the market's first general decline since 1939, when the outbreak of war in Europe sent prices of all stocks down. And, as in that year, whatever drop there was in motion picture stocks was due mainly to uncertainties overhanging the general market. Compared with the severe decline in the whole stock list, which sent such shares as American Telephone, Allied Chemical, Dupont, Chrysler, and other "blue chips" down 50 and more points from their highs of the year, the film group gave a good account of itself.

### *Warners Reported Net Of $19,424,000 in Year*

Warner Brothers Pictures, Inc., this week reported a net income for the year ending in August, 1946, of $19,424,000, compared with reported net for 1945 of $9,901,000.

Although the tabulation shows Paramount's stock, third most active of film stocks during the year, dropped to a low of 27¾ from a 1945 high of 57½, the stock was split two for one during the year. The divided stock closed the year at 33.

Not even the Federal Court decision in the New York anti-trust case, with all its possibilities of drastic revisions in the sales structure, had a noticeable effect on the investment attitude toward motion picture stocks.

### *Record Attendance at Theatres Is Cited*

Although there have been some misgivings in Wall Street over mounting production costs and increased foreign competition in the motion picture industry, the consensus was that the film stocks' decline was mainly a reflection of the general trend and that, on the basis of the companies' earnings records and steady improvement in financial condition in recent years, they still were "below the market"—or, worth more than their current quotations.

This was bolstered by the Treasury's prediction, based on amusement tax receipts, that the 1946 box office gross would be $1,700,000,000.

Some Wall Street quarters were inclined to criticize the costs of recent Hollywood productions and to stress that foreign pictures were beginning to make real inroads on the American market.

On the favorable side, however, observers pointed to record film theatre attendance, due greatly to the return to civilian life of millions of service men and women. It was said, too, that the return of stars from war service has increased the box office ante by bringing more people to the theatres to see their favorites again.

On the long-term outlook, financial quarters were mainly optimistic, pointing out that the public in previous depression years hardly dented its movie budget in comparison with cuts in other expenditures and could be expected to do likewise in event of a future recession.

### *Loew's Net Income for 1946 at $17,000,000*

Motion picture company earnings reports for 1946 were more favorable than they have ever been in years of steady gain in film industry income. In the opinion of many stock market experts, an even better showing might be expected in 1947.

Loew's net income for 1946 was estimated late in the year at $17,000,000, compared with reported net of $12,913,000 for 1946; Paramount's was estimated at $45,000,000, against the previous year's $15,425,000; RKO $14,000,000, against $6,031,000; 20th Century-Fox $22,000,000, vs. $12,746,000, and Warners $19,000,000, against $9,901,000.

A sharply discernible rise in production costs in recent years was seen in some quarters as offset by the prevailing high attendance levels and by the industry's relief from the burdensome excess profits tax that plagued all business during the war years.

The high level of general consumer income was another factor that was expected to loom large in the industry's price and earnings picture. This income was reflected in a report by the Department of Commerce Office of Business Economics, which said that American spent a record $127,000,000,000 for goods and services in 1946, an increase of $21,000,000,000 over 1945's record high.

The decline in the general list resulted mainly from a wave of strikes that hampered the reconversion of the nation from a war to a peace basis but as the year ended Wall Street had a generally hopeful view of prospects for 1947.

### *Believe Any Depression Of Limited Duration*

This was based chiefly on the Republican victories in the November elections, on a huge pent-up demand for consumer goods that was impossible to be filled during 1946, and on the elimination of most price controls.

There was talk of an expected post-war business recession, but it was believed in most financial quarters that any depression now would be limited in scope. They pointed to cushions that would be provided by, for example, the building industry which, with a backlog of demand for 10,000,000 homes, would maintain high employment and bring a demand for huge amounts of material.

### *Have Better Outlook on Foreign Situation*

An increase of 17.6 per cent in railroad freight rates also was looked on as a counter to any recessionary tendencies. The railroads, unable to get new equipment during the war, were expected, with their added revenues, to put in heavy orders for new cars, locomotives and other similar modernized equipment.

The financial community also had a better outlook on the foreign situation because of the success of the Big Four foreign ministers' meeting in New York.

These factors helped allay some anxiety caused at the year end by a Supreme Court decision granting workers retroactive "portal-to-portal" pay, or compensation for time spent in preparation for jobs, such as changing into overalls and getting machines ready, before actually starting in on their production work.

Before the year ended, a billion dollars in suits were brought by unions against some of the country's leading industrial concerns for retroactive pay on this basis and there was some uncertainty in financial quarters how high the possible payments that industry might be forced to make would be. There was a general tendency to look to the new Congress for relief, however.

### *Other Developments Hold Favorable Promise for '47*

Against this there were the following developments auguring well for business and, consequently, for the motion picture industry, a noted bellweather of the general prosperity:

1. A forecast by the "Department Store Economist" that department store sales volume during 1947 may go over the $10,000,000,000 mark for the first time in the nation's history.
2. A Department of Commerce prediction that construction work in 1947 will reach a record total of nearly $22,000,000,000.
3. Record-breaking dividends of more than $4,000,000,000 to stockholders of American corporations were paid out during the year 1946.
4. Huge backlogs of orders reported by textile manufacturers ranging to six months' operations.
5. A billion dollar expansion plan by the nation's electric utility industry for 1947, barring a recession or another wave of strikes.

# MOTION PICTURE STOCKS IN 1946

## High and Low in Stock and Curb Trading for 5 Year Period

*NEW YORK STOCK EXCHANGE*

| Stock and Dividend | 1946 Sales | 1946 High | 1946 Low | 1946 Close* | 1946 Net Change | 1945 High | 1945 Low | 1944 High | 1944 Low | 1943 High | 1943 Low | 1942 High | 1942 Low |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Columbia Pics. (1a) | 231,500 | 36¼ | 20⅛ | 21 | — 7 | 28 | 26 | 23 | 16¼ | 19¼ | 9 | 11¾ | 5⅛ |
| Columbia pfd. (4¼) | 15,200 | 106¼ | 78¾ | 80 | +27 | 53 | 47½ | 49⅝ | 39⅛ | 41 | 30½ | 35 | 24 |
| Eastman Kodak (6b) | 885,000 | 263 | 200½ | 223 | — 3½ | 229 | 170 | 178 | 157 | 170 | 146½ | 151½ | 108 |
| Eastman pfd. (6) | 2,760 | 209 | 190 | 191 | — 1½ | 200 | 185 | 195 | 175 | 184 | 173 | 180 | 170 |
| Gen. Precision (1) | 133,600 | 40½ | 21½ | 23¾ | —10⅜ | 36¼ | 22⅝ | 23¼ | 18⅞ | 24½ | 13⅝ | 14¾ | 10¾ |
| Loew's (1½) | 907,500 | 41 | 25¼ | 26 | — 8⅛ | 37½ | 25⅛ | 81¼ | 58 | 64½ | 42¼ | 46¾ | 37 |
| Paramount (2b) | 1,109,000 | 39⅝ | 27¾ | 32⅞ | c | 57¼ | 27½ | 30 | 23⅜ | 30 | 15½ | 17½ | 11¾ |
| RKO (1.20) | 2,854,700 | 28⅛ | 15⅛ | 15⅝ | — ¾ | 18⅜ | 7⅞ | 10⅜ | 7⅞ | 10⅛ | 3½ | 3⅞ | 2 |
| 20th Cent. Fox (3b) | 1,341,700 | 63⅞ | 37⅛ | 38⅜ | — 3⅞ | 45⅜ | 26½ | 28⅝ | 21⅛ | 24¾ | 12⅞ | 16 | 7⅛ |
| 20th Cent. pfd. (2½) | 140,300 | 79 | 46⅛ | 49 | — 2⅝ | 56 | 34⅛ | 35½ | 28¾ | 34½ | 25 | 26¾ | 19¼ |
| 20th Cent. pr. pfd. (4½) | 6,600 | 106½ | 102½ | 102½ | — 2 | 106½ | 102 | 106½ | 100 | 101 | 99 | unlisted | |
| Universal Pics. (2) | 289,900 | 49⅞ | 24¼ | 27 | —17½ | 48½ | 23¾ | unlisted | | | | | |
| Universal pfd. (4¼) | 13,820 | 101 | 77¼ | 86 | not listed 1945 | unlisted | | | | | | | |
| Warner Bros. (1½) | 847,300 | 23¾ | 16¾ | 17⅞ | c | 35¾ | 32¾ | 15 | 11½ | 15¾ | 7⅞ | 8½ | 4¼ |

*As of Dec. 28; a—plus stock div.; b—including extras; c—stock split two-for-one during year.

*NEW YORK CURB EXCHANGE*

| Stock and Dividend | 1946 Sales | 1946 High | 1946 Low | 1946 Close* | 1946 Net Change | 1945 High | 1945 Low | 1944 High | 1944 Low | 1943 High | 1943 Low | 1942 High | 1942 Low |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Monogram Pics. | 299,400 | 10½ | 4¼ | 4½ | — 4⅜ | 9½ | 3 | 4½ | 2⅞ | 4 | ⅞ | 1⅛ | ½ |
| RKO opt. war. | 2,255,100 | 13 | 5 | 5¼ | — 2⅛ | 8⅞ | 1⅛ | 1⅞ | 1 | 2⅛ | 3/32 | 3/16 | 1/16 |
| Sentry Safety | 113,800 | 5¼ | 1½ | 1⅝ | — 2½ | 4⅞ | 1/16 | 1⅛ | 3/8 | 5/8 | 3/16 | 1/8 | 1/8 |
| Technicolor (¼a) | 255,100 | 29 | 14 | 14⅞ | —12⅛ | 30 | 19½ | 24⅞ | 12½ | 15½ | 6⅝ | 8⅞ | 6¾ |
| Trans-Lux (.10a) | 211,000 | 9⅝ | 3¼ | 4 | — 2⅞ | 8 | 4 | 37⅜ | 18⅜ | 4⅜ | 1⅝ | 1¾ | ½ |

*As of Dec. 28; a—so far this year.

# *Universal Unit Acquires Castle*

Universal obtained unquestioned leadership in the sub-standard film market this week by acquiring the business of Castle Films, producer and distributor of home and non-theatrical pictures in 16mm and 8mm, silent and sound.

Castle Films was annexed to Universal's recently organized affiliate, United World Films, formed early in November to produce and distribute 16mm and 8mm entertainment, educational and religious films. At that time the company acquired the entire 6,000-subject Filmosound substandard library of the Bell and Howell Company.

### *Plans Outlined*

At a press conference Tuesday, Matthew Fox, chairman of the board of United World, Eugene W. Castle, head of Castle Films, and Harry J. Spiess, formerly treasurer of Castle Films, outlined plans resulting from the merger. The Castle Films division of UW will continue under the present management of Mr. Castle and will maintain all of its present functions. Mr. Castle and Mr. Spiess were made vice-presidents and members of the board of directors of UW. Murray Goodman, sales manager for Castle, remains in that capacity and Don Hancock continues as production manager.

Castle exchanges will continue to function as part of the UW exchange system. In addition to the already existing branches in San Francisco, Los Angeles, Chicago, New York and Washington, additional exchanges will open soon in Boston, Atlanta, Dallas, and, possibly, St. Louis. Castle will continue producing at the rate of about 40 subjects a week, turning out all kinds of subjects including commercially sponsored films.

As defined by Mr. Castle, Castle Films will become the package film, or home movie, division of UW. The company has a catalogue of about 200 active subjects with each reel turned out in five different versions. With about 100,000 projectors due in 1947, Mr. Castle said he saw the possibility of considerable expansion in the package-film field.

### *Separate Operations*

United World plans setting up separate operations for educational and religious films. Unwilling to take the responsibility of producing such pictures itself, UW will partly or wholly finance responsible producers of this type subject and will then act only as the distributor. Affiliation with prominent educational and church groups is planned with this end in mind. UW will produce non-controversial pictures of its own whenever the need arises.

In addition to its acquisition of Castle and Bell and Howell, United World is distributing J. Arthur Rank's substandard product in the U. S. and abroad on an exchange basis. The close union between Rank and Universal is the result of the recent merger of Universal and International Pictures.

### Joins Illinois Allied

Jack Kirsch, Allied of Illinois president, has announced the addition of the Hammond theatre in suburban Hammond, Ind., to the Allied organization as well as the buying and booking circuit. Harold Lieber is owner of the Hammond. Lieber's Calumet theatre, also in Hammond, is already a member of both Allied groups.

# *Ends Clearance In Arbitration*

The American Arbitration Association in New York has announced an award eliminating clearance made by the New Orleans tribunal, and two new cases seeking prohibition or reduction of clearance filed with the Boston tribunal.

In his award, Joseph McCloskey, Jr., arbitrator, declared that Paramount, RKO Radio, Twentieth Century-Fox and Warner Bros., four of the five defendants named by the Strand Theatre, Oil City, La., agreed to prohibit the establishment of any clearance between theatres in Shreveport and the Strand. MGM maintained that the case against it should be dismissed since its contracts with the complainants do not contain any clearance provisions, and the arbitrator agreed. The complainant agreed, furthermore, to dismissal of its request that pictures be made available to them not later than 10 days after national release, the arbitrator said.

In clearance cases filed in Boston, the Gull theatre of Winthrop, Me., first run, alleged the 30-day clearance to which it is subject in favor of the Colonial and Capital in Augusta is unreasonable. The complaint named MGM, 20th Century-Fox, Paramount, RKO Radio and Warners, and seeks abolition or reduction of clearance to one day or to a reasonable period.

The Anchor theatre of Kennebunk, Me., also names all five companies in its petition for elimination or reduction of clearance, naming the Central and City theatres, Biddeford, and the Strand, Empire, State and Civic, all first run, in Portland.

# Warner Profit in Year at Record Of $19,424,000

The net profit for Warner Bros. and subsidiary companies for the year ended August 31, 1946, was $19,424,000, an all-time high, equal to $2.62 a share, compared with a net in the preceding year of $9,901,000 or $1.33 a share after giving consideration to the recent two-for-one stock splitup.

The report, submitted by Harry M. Warner, president, to stockholders, shows a gross of $158,613,000, an increase of $16,822,000 over the previous year. Provision for Federal taxes was $18,500,000 against $16,700,000 the year before.

Following is the comparative statement of consolidated profit and loss and earned surplus:

| | Year Ending August 31 1946 | 1945 |
|---|---|---|
| INCOME: | | |
| Film rentals, theatre admissions, sales, etc. | $158,613,438 | $141,791,416 |
| Rents from tenants and royalties | 5,294,703 | 4,826,835 |
| Dividends received | 1,113,329 | 447,213 |
| Interest and discount earned | 347,715 | 325,493 |
| Profit on sales of securities | 104,501 | 1,813,177 |
| Foreign exchange adjustments, net | 124,897 | (13,647) |
| | 165,598,583 | 149,190,487 |
| COSTS AND EXPENSES: | | |
| Amortization of film costs | 30,054,953 | 28,142,061 |
| Other costs, including royalties and participations | 7,188,525 | 7,635,780 |
| Operating and general expenses | 84,049,729 | 78,982,485 |
| Amortization and depreciation of properties (other than $505,128 in 1946 and $537,642 in 1945 in respect of studio properties charged to costs) | 3,842,654 | 4,088,630 |
| Interest expense | 844,223 | 1,785,880 |
| Losses, net, on sales of fixed assets | 65,577 | 66,147 |
| Premium on retirement of funded debt, net | | 880,624 |
| Provision for goodwill purchased | 57,356 | |
| Minority interests' share of profit | 20,916 | 27,679 |
| Fire insurance recovery in excess of book value | | (145,363) |
| Adjustment of reserve for miscellaneous investments | | (124,999) |
| | 126,123,933 | 121,338,924 |
| PROFIT before providing for federal taxes on income and for contingencies | 39,474,650 | 27,851,563 |
| DEDUCT: | | |
| Provision for estimated federal taxes on income (including excess profits tax) | 18,500,000 | 16,700,000 |
| Provision for contingencies | 1,550,000 | 1,250,000 |
| | 20,050,000 | 17,950,000 |
| NET PROFIT for the year, carried to earned surplus | 19,424,650 | 9,901,563 |
| EARNED SURPLUS, beginning of year | 29,977,306 | 28,871,802 |
| | 49,401,956 | 38,773,365 |
| DEDUCT: | | |
| Charge to eliminate goodwill from balance sheet | | 8,796,059 |
| Dividends | 8,327,454 | |
| EARNED SURPLUS, end of year, carried to balance sheet | $ 41,074,502 | $ 29,977,306 |

Mr. Warner, in his message to stockholders, said in part: "Both attendance and box office receipts of your company's theatres increased during the year as compared with the preceding year. While attendance in your company's theatres since August 31 has been approximately the same as compared with last year, box office receipts have been larger than during the same period a year ago.

"Receipts from film rentals arising from the showing of Warner Bros. pictures in the United States continue to show increases. Notwithstanding a decrease in film rentals in England during recent months, total foreign film rentals continue larger than during the corresponding period last year."

Mr. Warner also disclosed there are now 29,300 Warner stockholders which compares with a total of 24,200 a year ago.

## $8,000,000 in Loans for Monogram Production

Monogram's 1947 production, expanded through the creation of Allied Artists for making higher-budgeted films, will be financed by approximately $8,000,000 in bank loans, an increase of $2,000,000 over those obtained for 1946, according to George D. Burrows, executive vice-president and treasurer. Mr. Burrows has been in New York from Hollywood the past several weeks completing arrangements with Guaranty Trust Company and the Bank of Manhattan. Several banks on the coast also will participate in the financing, Mr. Burrows said.

## Congressman Warns Industry On Its Export Product

Representative Eugene Worley, Democrat, Texas, has warned that unless the motion picture industry is more careful about the type of features it sends overseas, attempts will be made at regulating these exports by legislation. Mr. Worley, who is chairman of the House sub-committee conducting hearings on the industry's export situation, threatened last week to introduce a bill on the subject. He charged that some nations get the impression "we are all gangsters" because of the type of features sent overseas.

## Monogram Signs Seven Circuits on Product

Seven circuits, representing 318 theatres, have signed for the entire 1946-47 output of Monogram Pictures, according to Samuel Broidy, president. Circuits covered under the deals are: Skouras Theatres Corporation, with 72 houses in New York and New Jersey; Publix Great States, with 55 houses in Illinois, and Hall Industries Theatres, controlling 16 situations in Texas. Also Smalley Theatres with 14 houses; Warner Bros. in the Milwaukee territory with four, Gibraltar with 39 and the Butterfield circuit with 118 houses.

## Hold "Westerner" Showing

The Texas Highway Department, at the annual convention of the American Association of State Highway Officials at the Biltmore Hotel, Los Angeles, this week sponsored a special Texas premiere of "The Westerner," which is currently being released by Film Classics.

# Paramount Shifts Division Control From Home Office

Maintaining that "rapidly changing conditions in our industry have increased the importance of the closest possible contact between our customers and ourselves," Charles M. Reagan, vice-president in charge of distribution for Paramount, early this week announced the transfer of operations of two of the company's four divisions to the field. The two divisions affected are the mideastern and the western.

In announcing the revision, Mr. Reagan said the changes, for the present, are on an experimental basis. If they work out the plan will be expanded and the new operation will be made permanent, it was pointed out.

Under the new arrangement, Earle Sweigert, sales manager of the mideastern division, which takes in the Detroit, Cleveland, Cincinnati, Pittsburgh, Philadelphia and Washington branches, will operate from divisional headquarters in Philadelphia. George Smith, sales manager of the western division, will have headquarters in Los Angeles. Branches to be under his supervision include Los Angeles, San Francisco, Seattle, Portland, Denver, Salt Lake, Omaha, Kansas City, St. Louis and Des Moines.

The eastern and southern division, under Hugh Owen, and the central division, under James Donohue, will continue to operate through the home office.

Districts in the western division will undergo a realignment, according to Mr. Reagan's announcement. Instead of three, as in the past, the 10 branches will be divided into two districts. Hugh Braly succeeds Del Goodman as head of the west coast district. He was formerly in charge of the Denver district. He will retain supervision of this area with the four coast offices in Los Angeles, San Francisco, Seattle and Portland added on. The Omaha branch will be added to Ralph Libeau's district, which will consist of Kansas City, St. Louis and Des Moines.

Commenting on these changes, Mr. Reagan said: "Within the past year we organized a fourth division in the development of this plan. With single picture selling to individual accounts, we believe we can further improve our operation to the benefit of both our customers and ourselves, by having our division managers operate in the field, so they will be able to maintain close contact with rapidly-changing conditions and make on-the-spot decisions."

## Weitman Heads Drive

Robert M. Weitman, managing director of the New York Paramount theatre, has been appointed sponsoring chairman of the seventh annual fund raising campaign of Cinema Lodge, B'Nai B'rith. A goal of $25,000 has been set.

# *They say it'll run Forever!*

"STAIRWAY TO HEAVEN", the Command Performance picture, is as timeless as the urge of the love in a woman's heart.

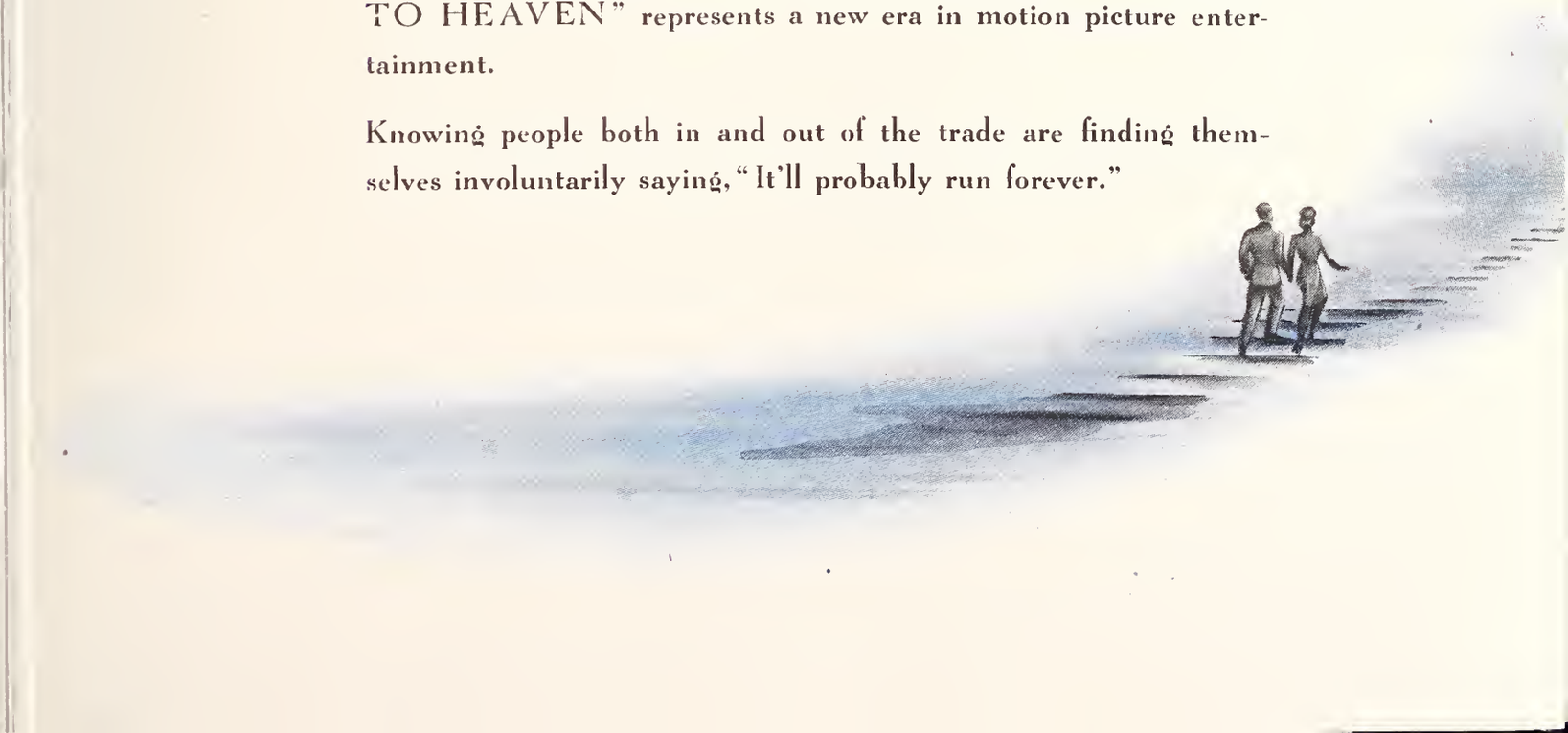
In choosing the Park Avenue Theatre for the American premiere of this extraordinary motion picture, Universal-International feels it is serving both the picture and the audience in the best possible manner.

"STAIRWAY TO HEAVEN," being an unusual motion picture, must be shown under the finest auspices.

The reserved seat policy in the Park Avenue Theatre, which is not only New York's most modern theatre but one of the world's finest, enables the theatre-going public to enjoy this picture in the best environment.

This American premiere is more than the inauguration of a road-show policy. It is also a signal to the world that "STAIRWAY TO HEAVEN" represents a new era in motion picture entertainment.

Knowing people both in and out of the trade are finding themselves involuntarily saying, "It'll probably run forever."





*If you want to do right by a great motion picture, and if you want to serve best your patronage, then you too will be thinking about the best way to present "STAIRWAY TO HEAVEN." We think you will agree that it deserves the most careful type of exhibition.*




Departing from the coventional standards and emerging as a distinctive story which introduces new color and camera technique, "STAIRWAY TO HEAVEN" may be justly characterized as "a different motion picture." ✶ Although the story has the same motivating elements as most screen romances, it becomes unique because of its treatment as well as its revolutionary use of color. It is a romance in the sense that there are people in it who seek romance, but these are not the usual types found in love stories on the screen. It is evocative of all the fine things that can be achieved by the magic and creative elements that are the motion picture. It is the motion picture of tomorrow with the appeal of today. Emotionally, it takes you up to heaven, yet it is down to earth in its universal appeal.

# ON THE MARCH

by RED KANN

BACK in London, Sir Arthur Jarratt, widely-known British film man now associated with Sir Alexander Korda, sees snares and delusions dotting the course of British pictures in this country. The blunt truth, as he says he finds it, is that "our films are not getting any sort of proper distribution in America," exempting from his bluntness "The Seventh Veil."

But "Henry V" is among those that—to him—never seem to rate anything superior, or money-making, to a choosy art theatre, although it is conceded this one enjoyed long runs in specialized situations. Let's see.

The facts are the two-a-day policy determined by United Artists already is an accomplished success even if to the distributor's surprise. UA decided for special theatres because it knew the distinguished merchandise at hand could not get extended time in regular first runs. The British, or Sir Arthur anyway, may not cheer and they, or he, may not even understand it but Shakespeare has a special, and limited, appeal for American audiences. Warners learned this with "Midsummer Night's Dream," and so, too, did Metro with "Romeo and Juliet." The regularly constituted first run structure in this country remembers and, evidently, UA did as well. Therefore, its policy of the "choosy art theatre" which actually went beyond to include "legit" houses as well.

Here is what has happened to date: "Henry" had played 13 long runs in the United States and seven in Canada until UA launched its so-called "college town" drive. The film cleared $600,000 in rentals in those 13 American dates and $100,000 in the seven Canadian. In the first full year of release, the distributor looks for $1,000,000 in rentals with time, timeliness and patience on the side of the selling.

Moreover, Sir Arthur embarked upon a conscious or unconscious default in painting one side of the situation. The other is that "Henry" is running about three to one here as compared with Britain. There, sales policy was straight-line and traditional. Regulation first runs were chosen, but the public chose to stay away.

Jarratt also found 'Caesar and Cleopatra" is getting around in America, but not on the scale it rates although he did not define what the scale ought to be. Let's look.

It so happens UA gave "Caesar" all the attention, and more, that any top film has ever been accorded by that company. Without a theatre affiliation, the distributor passed through sweat, certainly, and through blood and tears, probably, to line up 120 day-and-date runs last August. Obviously, this would have been impossible unless important circuits had cooperated. They did —Loew's, Warner, Butterfield, Interstate, Fox Midwest and Abe Blank among them. Not only did this film make top circuit houses, but it also enjoyed top playing time.

ACCORDING to "Picture Grosses" published in MOTION PICTURE HERALD, its over-all performance was 111.7 per cent on the basis of 12 key city engagements and 23 weeks of screen time. Additionally, "Caesar" thus far his run in 3,158 theatres and has been sold another 3,762, which makes 6,920 on the books, and the end not at all in final sight. The initial 3,158 engagements brought in $1,317,000 in gross—distributor's end, that is—which indicates an over-all domestic take of $2,250,000 to $2,500,000, according to UA worksheets and current crystal-gazing.

This is on the arresting side for another reason. Generally, "Caesar" was off to big opening weeks. [*Examples*: 50.4 per cent better than normal at the RKO Capitol, Cincinnati; 41.3 per cent above average at the Grand, Chicago; 30 per cent higher than norm at Loew's Grand, Atlanta.] But it developed weakness thereafter. [*Examples*: 38.5 per cent under par in a second week at Loew's, Indianapolis; 21 per cent below the line in a second week at the Orpheum, Boston; 12.1 per cent below par in a second stanza at the Century, Baltimore.]

If Jarratt has an argument, he had better address it to the audiences, not the circuits. Initial interest in "Caesar" apparently waned, an experience which American producers, distributors and exhibitors suffer all the time.

◆ ◆

Latest test of the potential of important English product on home ground shapes up shortly with "Stairway to Heaven." Officially and privately, Universal has been exuding almost unrestrained enthusiasm over this Michael Powell-Emeric Pressburger production for J. Arthur Rank.

It is understandable how and why, on inspection. A fantasy, "Stairway to Heaven" has a great deal to recommend it. Its humor is quiet and far more on the side of the satisfying chuckle than in the cause of the belly laugh. Its charm is undeniable. Performers are expert, dialogue adult, production values big league. Its whole approach, reminiscent of "Here Comes Mr. Jordan," experience with which suggests a key to this one—is predicated on the assumption that audiences which are to get the most out of it must have the intelligence to appreciate its subtle turnings. Yet this does not prevent the treatment meted out from proving occasionally ponderous, overly wordy and diffused particularly in the trial scene which constitutes the climax.

Acceptance here? No one can foretell, for "Stairway to Heaven" is far removed from the type of attraction which normally graces first run screens. Thus, there may be difficulty in establishing a mass audience base. For discriminating ticket buyers, the doubts drop. For the others, they remain.

## Goldman Files For $8,400,000

William Goldman, Philadelphia independent exhibitor, Monday filed suit in Philadelphia Federal District court for treble damages of $8,400,000 against Warner Brothers Pictures, two affiliates and eight major producing and distributing companies. Defendants include Warner Brothers Circuit Management, Stanley Company of America, Inc., Loew's, Inc., Paramount, Twentieth Century-Fox, Vitagraph, Inc., RKO Radio Picture, Columbia Universal Film Exchanges and United Artists Corporation.

The suit, which covers the time between December, 1942, when an original action was filed, until December, 1946, is supplemental to the suit Goldman filed against the same group December 8, 1942. That suit won Mr. Goldman on last December 18 treble damages of $375,000 for the period from September 1, 1941, to December 8, 1942.

The new suit, as was the last one, is based upon the charge that he was unable to get first run pictures for his Erlanger. He charges "conspiracy and monopoly."

The actual suit is for $2,800,000. Under Federal anti-trust laws he is asking treble damages. The amount is believed to be the greatest ever asked in such a suit within the industry.

## Motion Picture Bookers Elect Lager President

Oscar Lager, booker for the Moses circuit, was elected president of the Motion Picture Bookers Club of New York at last week's annual election. Other officers elected were: Harry Margolis, Loew's, first vice-president; Lou Wolff, Brandt Theatres, second vice-president; Lucille Tannenbaum, Century, secretary; Jean Slade, RKO, financial secretary; Ted Krassner, treasurer, and Alec Arnswalder, Archie Berisch, Edward Seider and George Trilling for the board of directors.

## Emelco Buys Pampa Film Studios in Argentina

The Emelco Corporation of Buenos Aires, producer of advertising short subjects and newsreels, has purchased the Pampa Film Studios and is entering the field of national feature film production, it has been announced by Frank L. Mayne, vice-president in charge of the New York office. Emelco's advertising film program is distributed to 831 theatres in Argentina, Uruguay and Chile.

## Plan Drive-In Project

Construction of a $1,000,000 multiple amusement enterprise in Santa Clara, Cal., is planned by M. A. Naify, head of T & D, Jr. Enterprises. The project will include a drive-in theatre, drive-in restaurant, bowling alleys, etc. Charles Andrews and Victor Greiffen, acting for Mr. Naify, made the purchase from W. Merrill Jones.

# YEAR END FINDS THE INDUSTRY FACING NEW FILM WORLD

DURING 1946 the motion picture industry continued to provide entertainment for a still war-weary public seeking relaxation. But the industry was plagued with reconversion problems.

The industry felt the impact of three major Hollywood jurisdictional disputes, the last of which was still under way as 1946 drew to a close.

Local legislators turned to entertainment for additional revenues.

The Southern District Court of New York handed down its verdict in mid-June in the Government's anti-trust case against the major companies. The decision called for single sales at auction; cancellation after trade show; no fixing of admissions; clearance via the Consent Decree, and divorcement of theatre interests where the majors owned less than 95 per cent. The final decision was awaited as the year ended.

Contingents, headed by Eric Johnston, president of the Motion Picture Association, and officials of the Motion Picture Export Association, visited Europe and succeeded in opening the doors for U. S. product in countries closed since the war—in Holland, Czechoslovakia, Denmark and Poland.

Other countries were expanding, too. From around the globe came reports of increased production and hopes for new markets. Russia spread her product over the Balkans and pushed it into even further markets. But England's industry, guided by J. Arthur Rank, was there first with the most, capturing markets closed to other countries. In America, Mr. Rank allied himself with Universal-International which set up a special sales organization to handle his product. Mr. Rank is in Europe, in Australia, in Canada, in Egypt and there has been a growing world market and a growing respect for English product—for the first time a serious competition to America.

With growing markets, with more and more recognition given to the screen as a force in world and local government, it was inevitable that the American industry itself and its exports should be more closely allied to and studied by the State Department and Congress. The Department took the industry's needs into consideration when negotiating loans to England and France. Wherever there were threats of restrictions, quotas and high taxes, the Embassies were alerted. Some members of Congress did not want Russian films in America if America's film imports, convinced that foreign nationals got their quickest and firmest impression of America from motion pictures.

On the world-wide scale, the United Nations were also concerned with the screen and its possibilities for visual information. Jean Benoit-Levy, director of the UN's film division, outlined an international program which would include the production of a 16mm newsreel ad documentary subjects for world distribution.

Meanwhile the Motion Picture Association of America and the Production Code Administration were having their troubles. Of first concern was the industry and public reaction to an amendment to the Production Code allowing the depiction of drug addicts and the drug traffic.

Secondly, Howard Hughes' controversial and censor-baited production, "The Outlaw," was causing additional disturbances. Highlighted with suits, counter-suits and injunctions, the Production Code Administration finally withdrew its seal of approval from the film because of the advertising which accompanied it. At year's end both sides were awaiting a court decision in an action brought by Mr. Hughes against the MPA which charged the Association with violation of the anti-trust laws.

The outstanding news headlines of 1946 follow:

***January 1***

The 14 motion picture issues listed on the New York Stock Exchange gained $385,633,625 in market valuation during 1945 for a total of $1,300,948,125.

State Department sets American film program for foreign countries.

***January 2***

AFL committee draws peace formula for Hollywood jurisdictional disputes.

***January 3***

British exhibitors favor Bing Crosby in the 1945 MOTION PICTURE HERALD—*Fame* poll.

***January 7***

Films, business and Government honor Ted R. Gamble for his achievements as Treasury's War Finance Director.

Theatre Activities Committee opens bid for national support.

The U. S. is entitled to no relief, anti-trust suit brief claims.

***January 10***

A total of 395 American features were exhibited in England during 1945 compared with 121 British films, London survey shows.

***January 15***

U. S. contends that film clearance is illegal. Judge Augustus Hand indicates divorcement is unlikely in Government anti-trust suit.

***January 18***

Representative Harold Knutson asks Congress to return Federal admission taxes to prewar levels.

***January 24***

Coast labor strife made a public issue. Studios fear shutdown as CSU hits AFL ruling.

***January 27***

CSU carpenters begin strike to resist AFL's jurisdictional directive.

***January 28***

Federal admission tax revenue hit all-time high of $375,306,023 during 1945.

***January 31***

AFL's committee of three fails to settle Hollywood's jurisdictional dispute.

***February 2***

Charles W. Koerner, 49, executive vice-president in charge of RKO Radio, production dies in Hollywood.

***February 4***

The CSU demanded a 25 per cent wage increase for all its affiliated 15 unions.

***February 6***

Some 30-odd IATSE front-office film exchange locals negotiating with companies for 40 per cent wage increases.

***February 9***

Exhibitor units organize to fight new tax threats.

CBS and RCA argue the pros and cons of color television.

***February 12***

New York City's 658 motion picture theatres, along with other industries, closed on Mayor's orders when tugboat strike brings fuel crisis.

***February 13***

Jack Kirsch, head of Allied of Illinois, elected president of Allied States Association. Organization approves plan to strengthen local affiliated units.

***February 15***

Companies grant 4,000 exchange workers a 15 per cent wage increase.

***February 16***

Hollywood has 169 features completed and awaiting release.

***February 23***

Admission prices remain steady despite general rising costs.

Hollywood studio strike temporarily called off as union leaders meet with Byron Price.

***February 24***

Motion Picture companies paid Government $147,219,000 in taxes during 1944, Treasury Department reveals.

***February 25***

Jackson Park theatre, Chicago, will file damage claim as the Supreme Court confirms $360,000 award.

Department of Justice files "model" plan for Schine theatre divestiture.

***February 26***

"Open City," Italian melodrama of the underground released, and acclaimed by critics.

***March 2***

John C. Flinn, executive secretary of the Society of Independent Motion Picture Producers, dies in New York.

***March 6***

NBC outlines television costs and procedures.

*(Continued on following page)*

# HIGHLIGHTS OF YEAR'S NEWS

**March 7**

P. E. McCoy, Harry G. Boesel are selected as the top showmen of the year by the Quigley Awards committee.

**March 16**

Lavish, loud and funny is the pattern for new product.

Paramount's "The Lost Weekend" wins Academy Award.

**March 18**

National Committee of Distribution set up to aid welfare drives.

**March 20**

Court denies motion for changes in Schine ruling. Only a few findings of fact are altered.

**March 21**

Assistant Secretary of State William Benton outlines four-point U. S.-industry cooperation plan.

**March 25**

Eric Johnston, MPA president, asks for unity and action on education for peace, labor and statistics.

**March 26**

New global newsreel set by MGM and Loew's International.

**April 3**

Theatre Activities Committee becomes American Theatres Association and elects Ted R. Gamble chairman of the board, S. H. Fabian, president.

**April 5**

Paramount estimates 1945 earnings at $17,821,000.

**April 10**

Studio musicians ask 100 per cent raise. Chicago's City Council orders 66 theatres closed.

**April 12**

Howard Hughes summoned by MPA on "Outlaw" ads.

**April 15**

FBI breaks illegal ring in 16mm film.

**April 16**

Schine files appeal from dissolution ruling.

**April 17**

Warners announce twentieth anniversary of sound plans.

**April 19**

CSU agrees to resume negotiations.

**April 21**

Tony Sudekum, 66, noted exhibitor, dies in Nashville, Tenn.

**April 23**

Hughes files suit, resigns from MPA.

**April 25**

"Outlaw" closed by San Francisco police.

**April 29**

Musicians and producers agree.

**April 30**

OPA removes price ceiling on equipment.

**May 2**

Twentieth Century-Fox reports 1945 net profit of $12,746,467.

**May 6**

$6,031,085 net profit for RKO in 1945.

**May 8**

Theatres hit by coal strike.

**May 9**

Schine's reorganization plan proposes three corporations.

**May 10**

Paramount reports $11,000,000 Paramount net for first 1946 quarter.

**May 14**

ATA's debut brushed off by MPTOA.

**May 15**

Building code is approved for New York State.

**May 16**

ATA lists membership at 5,500 theatres.

**May 23**

Arthur James, 67, first AMPA president and long associated with the industry, dies in Baltimore.

**May 24**

Rail stoppage sets stage for major industry crisis.

**May 28**

France drops film barriers.

**May 29**

French film pact seen as world model.

**June 3**

Canadian MPA counterpart is established.

**June 5**

Southeastern Theatre Owners Association joins ATA.

**June 11**

Estimated 50,000,000 see top features.

**June 12**

Partial divorcement, "auction" sales ordered by court as decree is handed down in New York anti-trust suit.

**June 13**

Government certain to appeal anti-trust suit decision.

**June 17**

J. Arthur Rank's "Henry V" opens and is acclaimed in America.

**June 18**

Hughes denied injunction against MPA.

**June 19**

See New York decision increasing operating costs.

W. A. Steffes, 59, exhibitor leader, dies in Minneapolis, Minn.

**June 21**

Government serves proposed judgment and decree in anti-trust suit.

**June 23**

William S. Hart, pioneer film actor, dies in Hollywood.

**June 25**

Johnston hopes to raise foreign business 50 per cent.

**June 26**

Film companies given to October 7 to submit findings in anti-trust suit.

**June 27**

MPTOA will make decree suggestions.

**June 28**

Department of Justice in favor of giving theatres a voice in the decree.

**July 1**

RKO Radio announces it will handle own sales of 16mm.

House committee to study films' foreign problems.

**July 2**

Studio strikes end in three-way pact. Producers to commence negotiating new contracts.

**July 5**

Motion picture stock issues increase $181,-$585,000 in valuation for first six months of the year 1946.

Court rules the MPA is free to withdraw Production Code seal of approval from "The Outlaw."

**July 7**

Federal court orders Schine to divest itself of 50 theatres.

Independents of production and exhibition demand voice in the new decree.

**July 8**

OWMR assigned to handle all U. S. film requests.

**July 10**

ATA membership hits 6,500. Members in 31 states. Promotional campaign set for nationwide membership drive.

**July 13**

Majors will try auction selling starting July 25 under U. S. policing.

**July 18**

MPTOA asks for six-point decree. Government urged to appeal whole decision.

**July 22**

Loew's 40-week net profit is $12,579,245.

**July 24**

Majors and U. S. widely apart on decree terms.

Eric Johnston says jurisdictional strikes must end. Says Government will act if labor doesn't.

U. S. to curtail capital gains. Ruling splits coast opinion.

**July 29**

National Theatres executives to sell stock at $7,415,000.

**July 30**

Universal and International merge; United World out. William Goetz heads studio production.

**July 31**

Warner Brothers report nine months profit at $14,749,000.

**August 6**

Warner Brothers and industry celebrate Twentieth Anniversary of Sound.

(*Continued on page 24*)

# UNIVERSAL-INTERNATIONAL

# announces

# that prints of "Swell Guy"

# are now available

# in our exchanges

# for screenings



Sonny TUFTS
...in a NEW role...and TERRIFIC!

Ann BLYTH
...that daughter of "Mildred Pierce"

MARK HELLINGER
who made "The Killers," presents

SWELL GUY
...Except to the women who really knew him!

with Ruth WARRICK

WILLIAM GARGAN • THOMAS GOMEZ • MARY NASH • JOHN LITEL

Directed by FRANK TUTTLE • Associate Producer EDDIE BLATT • Screenplay by RICHARD BROOKS
Based on a play by Gilbert Emery • Director of Photography Tony Gaudio, A. S. C.

A MARK HELLINGER PRODUCTION • A UNIVERSAL-INTERNATIONAL RELEASE

# TAKE "SWELL GUY" ADD SWELL PROMOTION IN A SWELL MEDIUM




## and you just can't miss SWELL BOX-OFFICE

Big box-office just comes naturally when a producer promotes his pictures in that veteran hit-maker, Pictorial Review. Watch it happen again when Pictorial Review's 6,200,000 movie-loving families see the ad for "Swell Guy" on the opposite page.

Pictorial Review is a powerhouse for entertainment promotion. It's the place millions turn not only for Hollywood tidings but for the *local* entertainment news and ads that answer their ever-eager question, *"What shall we see tonight?"*

**Pictorial Review** — *Covering 6,200,000 Families* in 10 Major Markets

through the Sunday Issues of

New York Journal-American
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Chicago Herald-American
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Boston Advertiser
Los Angeles Examiner
San Francisco Examiner
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The man who gave you 'THE KILLERS'

# Mark Hellinger

brings you another exciting motion picture!






MARK HELLINGER presents

# Sonny TUFTS · Ann BLYTH

# SWELL GUY

*... Except to the women who really knew him!*

*with* Ruth WARRICK

WILLIAM GARGAN • THOMAS GOMEZ • MARY NASH • JOHN LITEL

Directed by FRANK TUTTLE · Associate Producer EDDIE BLATT · Screenplay by RICHARD BROOKS
Director of Photography Tony Gaudio, A. S. C. Based on a Play by Gilbert Emery

A MARK HELLINGER PRODUCTION

**SONNY TUFTS**

*not the Tufts you knew before...but tough and terrific!*



**ANN BLYTH**

*that dangerous daughter of "Mildred Pierce"*



**RUTH WARRICK**

*in the performance that brings her to stardom!*



A UNIVERSAL-INTERNATIONAL RELEASE

# HIGHLIGHTS OF 1946

(*Continued from page 20*)

***August 8***

Paramount's estimated six-month net profit is $21,792,000.

Trade practice issue up in ATA "policing" fight.

Leon Gaumont, 82, French film industry pioneer, dies at his home on the French Riviera.

***August 12***

Vote is 26 to three against auction selling in MPTOA poll.

Department of Justice plans to file new decree draft.

***August 16***

"Ceasar and Cleopatra," reported to have cost $5,000,000, produced by J. Arthur Rank, released in the United States by United Artists.

***August 17***

Majors deploying forces abroad as markets in overseas areas open.

***August 18***

Trem Carr, 54, Monogram's executive director in charge of production, dies in Hollywood.

***August 21***

U. S. should limit product for affiliated theatre under new proposed decree.

***August 23***

MPA launches detailed world survey of theatres.

***August 24***

"Brief Encounter," a Noel Coward story produced in England, is released by Universal-Prestige.

***August 26***

MPTOA poll 10 to one against auction sales.

***September 6***

Joan Leslie places first in "Stars of Tomordow" poll.

***September 9***

Production Code Administration seal ordered removed from all prints of "The Outlaw."

***September 11***

William Goldman will get $410,000 in triple damage suit against distributors.

***September 16***

Allied keeps open mind forming trust-suit policy.

***September 17***

Dipson Theatres, Buffalo, N. Y., files $2,561,-833 trust suit against eight distributors.

***September 20***

Legion of Decency hits code "dope" amendment; hopes for its rescinding. Showmen voice alarm, foreseeing dope cycle.

***September 21***

Motion Picture Export Association opens door to American films in Holland, Czechoslovakia and Denmark.

***September 25***

U. S. to fight on intervention.

CSU begins picketing studios in jurisdictional dispute.

***October 3***

Columbia nets $3,450,489 for fiscal year ended June 30, 1946.

***October 8***

U. S. would limit auction bids to exclusive runs.

***October 9***

Distributors would set minimum auction terms under decree.

Griffith found innocent in U. S. anti-trust suit.

***October 14***

State Department set to protest if British Board of Trade cuts playing time available to American films.

***October 15***

Universal's 39-week net profit is $3,206,354.

***October 16***

Court decree in Jackson Park case in Chicago holds Loop runs to two weeks.

***October 17***

Pressure from the New York police and booking of "The Outlaw" at three New York license commissioners forces cancellation of theatres.

***October 20***

Ewdard L. Kuykendall, 59, MPTOA president-emeritus, dies in Columbus, Miss.

***October 24***

New York State Supreme Court rejects Untied Artists' motion for a mandatory injunction to compel exhibition of "The Outlaw" in three Broadway theatres.

***October 25***

Eric Johnston sails for Europe as industry ambassador and reporter.

U. S. court reiterates: No drastic divorce order. Amicus Curiae proposals flood court.

Jules E. Brulatour, 76, distributor of Eastman film, dies in New York.

***November 8***

Eric Johnston, in England, calls for world film council.

***Novem:***

Film quotas among discussions on agenda for talks between United States and 18 nations for reductions of trade barriers, State Department announces.

***November 12***

Selznick in center of United Artists owners clash.

***November 14***

United Nations outlines international film production and distribution program.

***November 19***

Industry committee appointed to study screen cooperation with U. S.

***November 21***

Twentieth Century-Fox nets $16,219,815 for 39-week period.

***November 28***

Byron Price, board chairman of the Association of Motion Picture Producers, warns the press, screen and radio to guard its freedom.

***November 30***

Nationwide coal strike dims nation's marquees.

***December 9***

Congressional fight brewing over Federal ticket tax reduction.

***December 11***

David O. Selznick launches own sales company and breaks with United Artists.

***December 15***

Washington *Post* opens campaign on dope films.

***December 17***

Arthur Loew warns of legislative reprisals if foreign film quotas increase.

***December 19***

United Artists announces it will screen product for all sales personnel at conventions.

***December 20***

Hollywood strike weakening, IATSE headquarters reports.

***December 22***

Federal legislators seek retaliation on foreign quota restrictions against American films. Industry reaction mixed.

***December 24***

Paramount may increase its theatre interests to 95 per cent under decree terms.

***December 28***

Bing Crosby, Ingrid Bergman head MOTION PICTURE HERALD-*Fame* exhibitors' poll.

## Astral Films Acquires 24 from Screencraft

Astral Films, Toronto, has obtained the Canadian franchise for 24 features from Screencraft Pictures, Inc., New York, and is opening branch offices in Vancouver and Montreal. I. H. Allen, Astral president, reports his expansion program also includes the appointment of Jerry Ostrow as salesman out of the Toronto office. Mr. Allen recently became general manager for Canada of Foto-Nite amateur shows.

## Leverette Sells Oregon Circuit to Lippert

Walter Leverett, pioneer circuit operator, has sold his Southern Oregon Circuit of eight theatres, some of which are in California, to Robert L. Lippert, president of Action Pictures, Inc., San Francisco. Reported sale price was $500,000.

## Projectionists Elect

Motion picture Projectionists' Union, Local 418, in Camden, N. J., elected the following officers for the coming year: Ralph Allen, president; Irving Danits, vice-president; Samuel Berger, recording secretary; Alexander Stein, secretary-treasurer, and Richard Spinetta, sergeant-at-arms. Named to the executive board were Roy Foxhill, Allen Schaffer, John Murphy and Frank Schofield; and to the board of trustees, John Heisinger, Morris Rabinowitz and Edward P. Tracht.

## Form Exhibitor Unit

Meeting in Atlanta December 27 at the Piedmont Hotel, organization of the Motion Picture Theatre Owners and Operators of Georgia was completed with the following officers elected for 1947: J. H. Thompson, president; O. C. Lam, vice-president; E. D. Martin, vice-president; John Thompson, secretary; R. E. Martin, treasurer.

# THE HOLLYWOOD SCENE

# Studios at Standstill in Holiday Week; Start New "Road" Picture

*Hollywood Bureau*

The holiday week saw production activity at Hollywood studios at a standstill, numerically speaking. Only three pictures were started, and three others went to the cutting rooms. At the weekend, the shooting index still stood at 49.

The most ambitious of the week's new ventures is Paramount's "Road to Rio," co-starring Bing Crosby, Bob Hope and Dorothy Lamour. Norman Z. McLeod is directing, and Daniel Dare is producing.

Eagle-Lion launched "Repeat Performance," with Joan Leslie, Louis Hayward, Richard Basehart and Tom Conway in top roles. Aubrey Schenck is the producer; Alfred Werker the director.

At Screen Guild, William Berke is producing and directing a melodrama as yet untitled. The cast includes Russell Wade, Edmund MacDonald, Susan Walters, Nestor Paiva, Vince Barnett, Robert Riordan, Douglas Blackley and Charles Trowbridge.

### *Incidental News of Pictures and People*

Twentieth Century-Fox has purchased "Spoonhandle," a new novel by Ruth Moore, and assigned it to Louis de Rochemont, who will produce it, employing on-the-spot locations and factual technique. Mark Stevens will have one of the stellar roles. . . . Columbia will release "The Mating Call," on original screenplay by Ben Hecht to be produced by Franchot Tone and Raphael Hakim, with Tone in the starring role. The producers have also arranged to borrow S. Sylvan Simon from MGM to direct the picture.

Results of the voting being conducted by Jesse L. Lasky and Walter MacEwen to discover which stars the public would like to see in top roles in their forthcoming production, "The Miracle of the Bells," disclose that Clark Gable, Cary Grant, Walter Pidgeon, Spencer Tracy and Fred MacMurray are favored for the leading male role, while Ingrid Bergman, June Allyson, Jennifer Jones and Greer Garson head the balloting for the leading feminine part.

William Mullen has been set for the leading romantic role opposite Adele Mara, and Ricardo Cortez has been signed for the leading "heavy" role in Republic's "Lightnin' Strikes Twice," a melodrama slated to go into production shortly. . . . Joan Harrison's initial production assignment at Universal-International, after her return from a vacation in England, will be "Knave of Diamonds," a film version of the novel by Percy Marks.

### *Ann Sothern To Co-Star in "Indian Summer" for RKO*

Ann Sothern has been borrowed from RKO Radio to co-star with Alexander Knox in "Indian Summer," a sentimental comedy by Boris Ingster, who will also direct. . . . Grant Mitchell has been assigned an important featured role in "The Corpse Came C.O.D.," which Sam Bischoff is currently producing for Columbia. . . . Enterprise has concluded negotiations with Miklos Rozsa, Academy-award winning composer, to compose and conduct the musical score for "The Other Love," which David Lewis is producing and Andre de Toth is directing.

One of the most ambitious productions on Warners' 1947 schedule will be "The Forty-Niners," an outdoor spectacle of early days in California. Errol Flynn has been assigned the leading male role, and Robert Buckner will produce in Technicolor. . . . Jennifer Jones and Joseph Cotten, two of the stars of "Duel in the Sun," will be co-starred in David O. Selznick's next production, "Portrait of Jenny," based on the novel by Robert Nathan. . . . Broadway actor Harry Antrim has been engaged by 20th Century-Fox for an important role in "It's Only Human," which William Perlberg is producing and George Seaton is directing.

### *Mark Hellinger's Third Is "Brute Force"*

"Brute Force" will be Mark Hellinger's third production for Universal-International. Jules Dassin has been engaged to direct, and Burt Lancaster is set for a stellar role. . . . Paramount's "Musical Parade Featurettes" are now being used as a proving ground for acting, directorial and writing talent. . . . Nancy Guild, who has just completed a starring role in "The Brasher Doubloon," has had her option renewed by 20th Century-Fox.

Samuel Broidy, Monogram president, has announced purchase of "Obsession," by Raymond Marks, as a starring vehicle for Gale Storm, who recently completed "It Happened on Fifth Avenue." "Obsession" will be another in Monogram's high budget group. . . . Donna Hamilton, last seen in "The Razor's Edge," will continue with 20th Century-Fox, following renewal of her contract with that studio. . . . Gloria Graham has been added to the cast of MGM's "The Song of the Thin Man," which again will co-star William Powell and Myrna Loy.

# Comet the Name; Product's Simple

by WILLIAM R. WEAVER
*Hollywood Editor*

Comet's the name—Comet Productions, that is—but there's nothing else astronomical about it, including the budgets, and there's nothing astrological about the inspiration for it, the basis of its policy, nor the processes of predicting revenue which were utilized in arriving at decision to set up the company as a source of supplemental product for United Artists. On the contrary, the company is the creation of two very realistic gentlemen long schooled in the hows, why and wherefores of Hollywood operation—Buddy Rogers and Ralph Cohn—who not only knew in advance what they were setting out to do, but proved it could be done before they scanned a script or leased an office.

### *Wanted Family Trade*

What they had in mind when they decided to join forces was to make some pictures for the plain and reasonably predictable family trade, of which there is so much more than any other kind. They knew the Music Hall and theatres in its lustrous category were getting along all right with the stuff the mammoth studios were turning out, but they'd heard there were a lot of other theatres in the world that could use some simple, wholesome little pictures obtainable at a price and containing simple, wholesome entertainment only—narratives about people like the folks next door, plausible and diverting stories, and neither probing abstract problems nor declaiming social theories.

### *Both Know Pictures*

Mr. Rogers knew quite a lot about that kind of picture, having done his acting in the kind of films the reviewers describe as homey, and Mr. Cohn knew a lot about making pictures budgeted on the banker's side of the million dollar mark, having made a raft of them under the Darmour setup for Columbia release.

But neither of the gentlemen considered the knowledge in hand sufficient in itself to warrant investment in a new producing com-

*(Continued on following page)*

## COMPLETED

**COLUMBIA**
Bulldog Drummond at Bay (Venture)
For the Love of Rusty

**MONOGRAM**
High Conquest

## STARTED

**EAGLE-LION**
Repeat Performance

**PARAMOUNT**
Road to Rio

**SCREEN GUILD**
Untitled Melodrama

## SHOOTING

**COLUMBIA**
Corpse Came C.O.D.
Assigned to Treasury (Kennedy-Buchman)
Three Were Thoroughbreds (Cavalier)
Lady from Shanghai

**INDEPENDENT**
Women in the Night (So. Calif. Films)

**MGM**
Rich, Full Life
Song of Love
Birds and the Bees
Green Dolphin Street
To Kiss and to Keep

**MONOGRAM**
Violence (B&B)
Black Gold

**PARAMOUNT**
Blaze of Moon
Variety Girl
Saigon
I Walk Alone (Wallis)

**PRC**
Border Feud
Philo Vance No. 3
All in the Game (formerly "The Payoff")

**RKO RADIO**
The Fugitive (Argosy)
Flight
Out of the Past
Magic Town (Riskin)

**REPUBLIC**
Bells of San Angelo

**20TH CENTURY-FOX**
Ghost and Mrs. Muir
Moss Rose
Captain from Castile
Forever Amber
Mother Wore Tights
It's Only Human

**UNITED ARTISTS**
Heaven Only Knows (Nebenzal)
Copacabana (Beacon)
Christmas Eve (Bogeaus)
Vendetta (California)
Personal Column (Stromberg)
Other Love (Enterprise)

**UNIVERSAL-INTERNATIONAL**
Ivy (Interwood)
Time Out of Mind
Buck Privates Come Home
Egg and I

**WARNERS**
The Unfaithful
Dark Passage
Deep Valley
Woman in White
Night Unto Night

(Continued from preceding page)

pany at a time when the world at large, inclusive of their own essentially introverted industry, was rebounding, more or less erratically, from the impact of quite a widespread war. So they decided to ask some other veterans of the entertainment profession for their opinions, and they chose the men who sell the product to the ultimate consumer, to wit: United Artists branch managers throughout the length and spread of that distributing organization.

### *Many Questions Asked*

They asked them a number of questions, bluntly put and as bluntly answered. They asked them whether UA customers would be interested in buying some product that wouldn't tax the capacity of their marquees with sure-fire star names, but would fit in snugly as to running time with the pictures that did, and perhaps furnish some solid entertainment that some of the latter didn't. They asked them how long such pictures should be, and of what type, and of course they asked them how much money could be got for them, too.

The gentlemen of the sales department said yes, their customers would buy some pictures of the kind inquired about, and they said the pictures ought to run between 55 and 60 minutes, giving reasons. (Mr. Rogers and Mr. Cohn went into this matter separately, later, and decided 60 to 65 minutes would be more suitable, but that's beside the present point.)

The answers to the question concerning the type of pictures that would serve the project best are, of course, answers of general usefulness, but no secret is made of the aggregate finding. Comedies ran first, musicals second, and melodramas third, in the combined opinions of the gentlemen who survive or perish by their knowledge of customer requirements.

### *Other Points Made*

There were lots of other points brought out in the answers to the questions, some of them popping up unexpectedly, and on the basis of the sum of the market knowledge acquired the company was established and its policy proclaimed. It would make entertainment pictures in convenient length and at a price, and it would slant them at the family trade, which is a different way of saying it would adopt the wholesome point of view in selecting its stories and fashioning its scripts, so that whatever subject the camera looked upon would be O.K. with Dad and Mother as well as the rest of the folks when it came up on the screen.

"Little Iodine" was the first Comet picture to reach the public, and Mr. Rogers and Mr. Cohn confide to a luncheon guest that it has proved the validity of their calculatoions, offering to jot down a few numerals there on the tablecloth if he's got a pencil on him, which he hasn't. "Susie Steps Out" is their second picture, and hasn't stepped out quite far enough yet for returns to have piled up in reliably indicative volume. But they've made three more in the meanwhile, and with another off the stages will have completed their first year's stint for UA.

The gentlemen of Comet are not worrying about the outcome of the governmental considerations being given the ways and means of sale in this industry of theirs. So far as they're concerned, the judges can send the trade back to the flat cash basis of its beginnings, since that's the one they operate on in most of the situations where their product plays. Or the judges can go to the other extreme, without crossing up the Comet expectations of revenue, because Mr. Rogers and Mr. Cohn figure there'll always be more family trade than any other kind, and that the families are always right.



***THIS EXHIBITOR not only turned producer — he's an actor, too! Louis K. Ansell, St. Louis circuit owner, in the German uniform, acts with Tala Birell. Director William Rowland contributes to the dramatic scene. Mr. Ansell and his brother, Joseph, recently formed the independent producing company, Southern California Films. The picture above was made on the lot of "Women in the Night" at Ensenada, Mexico.***

## Glett Vice-President Of Story Productions

Charles L. Glett has joined Story Productions as vice-president and general manager, it was announced Monday by Armand S. Deutsch and Hal Horne, Story Production heads. Mr. Glett resigned as vice-president and general manager of the David O. Selznick organization following completion of "Duel in the Sun". Mr. Glett has been vice-president and general manager of such companies as Eastern Service Studios, General Service Studios and the talent agency headed by the late Myron Selznick. Additionally, he headed his own independent production company for several years and produced at RKO Radio.

## Canada Lee for "Journey"

Canada Lee, the well known Broadway Negro actor, has been signed by Enterprise to play a prizefighter in "The Burning Journey" which will star John Garfield. Mr. Lee appeared in Alfred Hitchcock's "Lifeboat."



*Wouldn't?*

*Couldn't?*

*Shouldn't?*

THE *Shocking* MISS PILGRIM

IN TECHNICOLOR

(SHOCKING? SHE'S SENSATIONAL!).....

It's GRABLE GERSHWIN and GREAT.....



# BETTY GRABLE
# DICK HAYMES

# THE Shocking MISS PILGRIM

## IN TECHNICOLOR

with Anne Revere · Allyn Joslyn · Gene Lockhart

Elizabeth Patterson · Elisabeth Risdon · Arthur Shields · Charles Kemper · Roy Roberts

Written for the Screen and Directed by GEORGE SEATON · Produced by WILLIAM PERLBERG

From a Story by Ernest and Frederica Maas · Music by George Gershwin and Lyrics by Ira Gershwin · "But Not In Boston" "For You, For Me, For Evermore" · "Sweet Packard" · "Tour of the Town" · "Welcome Song" · "Stand Up and Fight" "Changing My Tune" · "Aren't You Kind of Glad We Did?" · "One, Two, Three" · "Waltzing Is Better Sitting Down" "Waltz Me No Waltzes" · Dances Staged by Hermes Pan · Costumes Designed by Orry Kelly

All the Sensational Boxoffice Hits are Made by 20th Century-Fox

# *N.Y. Legislature To Consider Two Building Codes*

When the New York State Legislature convenes during the second week in January it may be asked to decide between two competing state building code proposals, both of which will have considerable effect on new theatre construction.

Working independently of Senator William Condon's joint legislative committee on a statewide code, the State Labor Department's Board of Standards and Appeals soon will call hearings on the code the department began drawing up more than two years ago, according to John Coggeshall, industrial code referee.

One main difference between the two proposals is that the Condon code, if one develops out of the studies the Senator's group has made, would apply, either on a mandatory or recommendation basis, to all New York cities, including those which have codes and enforcement agencies of their own, whereas the Labor Department's code would be inoperative in the latter cities. Moreover, it is reported, the legislative committee's plan includes specification of building materials, which the other plan in general does not.

The Labor Department's code calls for a fireproof proscenium wall in houses running stage shows and would require all houses to have lighting of specified wattage, projection booths of at least eight by 10 feet, closed stairways above the second floor, if built of wood, wire-glass for windows located within five feet of unenclosed fire escapes, aisles to serve exits in sidewalls, a 36-inch space between the stage and the first row of seats, plus limtis of 15 seats in each central-block row and eight seats in wall-side rows.

Among the theatremen who were members of the advisory committee on the Labor Department code were: Henry Anderson, Paramount; Louis Lazar, Schine Circuit; Theodore Jung, representing Harry Moskowitz of Loew's, and Martin Tracey, Century Circuit.

## RCA Builds Mobile Recording Unit for Coronet 16mm Films

A complete mobile recording unit to be used for 16mm sound film recording has been designed and custom built by the RCA Film Recording Department in Hollywood for the Coronet Instructional Film Company, of Glenville, Ill. The unit consists of a complete film and disc recording channel installed in a custom built body which is mounted on a 1½-ton truck chassis. The recording channel is of the Hollywood studio type and has all the features normally found necessary for the operations of major studios. The addition of this unit is in line with the expanding program which Coronet is planning in the production of instructional films.

## Akron Paper Lauds Advent of Children Matinee Shows

The introduction of Saturday matinee children shows at the Highland theatre in Akron, Ohio, has won a special endorsement from the Akron *Beacon Journal.*

Discussing the need for such shows in its editorial column, the paper said that "the effort to bring to child audience the type of pictures fit for them to see and enjoy certainly deserves commendation and support. We hope that other theatres in Akron will follow the Highland's lead in providing wholesome entertainment for Saturday audiences."

"The *Beacon Journal* has long recognized the moral danger of exposing children to movies intended strictly for adult audiences," the editorial read. "We're glad that at least one theatre manager has listened to our appeal. The Highland theatre is inaugurating a new series of Saturday matinee programs for children. In addition to comedies, serials and shorts the theatre will present feature films from the Children's Film Library, selected and approved for children. Most important is the fact that the theatre is substituting this children's matinee for its regularly scheduled week-end films."

## Claghorn Picture to Open At Austin January 21

"It's a Joke, Son," the first production to come from the Eagle-Lion studios, will open at the Paramount theatre in Austin, Texas, January 21, according to A. W. Schwalberg, Eagle-Lion vice president and general sales manager. The premiere falls on the same day as the inauguration of Governor-elect Beauford H. Jester, who will attend the opening.

Kenny Delmar, the "Senator Claghorn" of radio, who stars in the film, and June Lockhart, who has the romantic lead, will head the group of stars who will come from New York and the coast to attend both the opening and the inaugural ceremonies.

Following the Austin premiere, the film is scheduled to open at the Aztec theatre, San Antonio, January 22; the Metropolitan theatre, Houston, January 23, and the Majestic, Dallas, January 24.

## Redbook Cites "Yearling"

The Motion Picture Award of *Redbook* for 1946 was presented January 6 to Sidney Franklin and his associates for "The Yearling." The award was made on a broadcast of the Screen Actors Guild from Hollywood. The MGM picture was produced by Mr. Franklin, directed by Clarence Brown and stars Gregory Peck and Jane Wyman.

## Form Film Group, Inc.

Film Group, Inc., has been formed at Springfield, Mass., to produce and distribute pictures on public relations subjects, television programs on film and educational pictures. Directors are Edwin H. Kasper, president; James P. Moriarty, William Shearer III, Laurent A. Angers and Eugene C. Zack.

# *Industry Seen Facing Further Taxes in 1947*

Continued attempts to impose local and state amusement taxes during 1947 were predicted last week by the Motion Picture Association in Washington. As 44 state legislatures prepare to meet, the governors of an estimated 12 will recommend admission taxes.

In Texas, an association of municipal officials has drafted proposed state legislation which would give the cities authority to tax theatres. Under Texas law only the state can tax the amusement business. Exhibitors in that state are reported organized to fight the proposed bill.

In many areas local governments are planning quick passage of tax measures in order to beat the state to such action. The MPA points out that once a statewide admission tax law is passed, municipal governments seldom impose local taxes. Tennessee Governor James McCord has already gone on record in favor of a state luxury tax to include theatre admissions. Tulsa, Okla., has already passed a local admission tax, with other cities in the state reported to be planning the same action.

The MPA points to the danger of local theatre taxation. Such action causes publicity, they say and when a key city in any area assesses an admission tax other municipalities follow. In Richmond, Va., an ordinance levying a 10 per cent tax on admissions took effect January 1, despite protests of exhibitors.

An ordinance to tax theatres and other places of amusement extra for operating on Sundays has been proposed in Taunton, Mass., by Councilman Peter B. Gay. He proposes a charge of $5 for theatres, bowling alleys and professional entertainment places, and $2 each for jukeboxes and pinball machines.

In Mexico early this week the country's 1,245 theatres threatened to close if the municipal government of Torreon imposed its 10 per cent tax on grosses. The move, says the exhibitor association, will be a demonstration of strength in opposing unjust taxation.

## Name Change Is Voted For Variety Clubs

The Variety Clubs of America has changed its name to Variety Clubs, International, R. J. O'Donnel, national chief barker, announced last week. The change was made necessary by reason of the expansion of the clubs into foreign countries. The organization already has a Canadian and a Mexican tent and tents are expected to be chartered this year in London, Paris, Australia and Cuba. All foreign tents with charters will be represented at the next annual convention of the organization, to be held at the Ambassador Hotel in Los Angeles in May.

# IT'S WONDE

## Cheers the Wh

"Socko Capra pic! 'It's a Wonderful Life' will enjoy just that at the b.o., and eminently deserves to do so! Word-o'-mouth will accelerate the whirring of theatres' wickets!"
*— Variety*

"A wonderful motion picture in a notable variety of respects. That it will do wonderful business is as sure as anything in show business can be. A picture for all the kinds of audiences that patronize all the kinds of theatres there are!"
*— Motion Picture Herald*

"Should account for high grosses in all situations! Exceptionally entertaining . . . superbly enacted by James Stewart and Donna Reed! Excellent, enjoyable entertainment for the entire family. Appears destined for long and deserved popularity!"
*— Showmen's Trade Review*

"A thoroughly engrossing picture! One of the important exhibition ventures of 1947. It can't miss such an exalted niche. Sterling performances and excellence of all technical details vie for top honors!"
*— Boxoffice*

"Outstanding! One of the great films of this or any year! Has all the ingredients to make up swell entertainment — humor, pathos, romance, nostalgia, conflict, humaneness, heart throbs! Here is Capra and his touch at his best!"
*— The Exhibitor*

"This is one of the great ones; headed for smash biz! Stirring, profound, intensely human story of exceptional merit. This is for Everyman! Frank Capra has created a grand picture of humanity! A candidate for many laurels!"
*— Film Daily*

# RFUL BOXOFFICE!

## e Trade Press!!!

"Will lift the spirits and warm the heart! Is going to do wonderful things at the boxoffice, too! Many wonderful things about a wonderful picture. James Stewart's performance is of Academy Award stature!" — *M. P. Daily*

"The entertainment values are guarantee of sensational box-office! A highly fortunate blending of fantasy, comedy, romance and realism. Production beyond reproach . . . top showmanship in the filming!" —*Daily Variety*



## LATE FEATURE REVIEW

# Duel in the Sun

### *Selznick*—Western With Sex Appeal

David O. Selznick's "Duel in the Sun" comes at long last to market an attraction quite as remarkable in most respects as trade and public have been conditioned by the producer's past works and present publicity to expect it to be. It is a great deal more so in one important respect which has received scant reference heretofore, but figures to incur plenty hereafter.

It is, as anticipated, a very big picture, star-studded as an exploitation man's dream and scenically beautiful as a sunset over the Grand Canyon; and it is also, not so anticipatedly, very, very hot stuff. For any of these reasons and most reliably the latter, by recent precedent the production is sure to set in motion a wave of written and spoken comment of the kind and dimension that has always rolled up lush grosses and doubtless always will.

### *Not the First to Do It*

Producer Selznick is not the first to undertake a mating of Western melodrama with the sex theme—Howard Hughes pioneered that trail with "The Outlaw"—but he is the first to do it on the $6,000,000 cost level in Technicolor, with such box office personalities as Jennifer Jones, Gregory Peck, Joseph Cotten, Lionel Barrymore, Walter Huston, Herbert Marshall, Harry Carey and Lillian Gish distinguishing a cast that contains other exploitable names among its hundreds.

Whether his crossing of strains so long dealt with separately by producers, on grounds of incompatability, is to prove as much more assimilable as it is more expensive, is a question to be answered by the ticket buyers who unquestionably will be legion in either case.

The screenplay by the producer, from a novel by Niven Busch, adapted by Oliver H. P. Garrett, is a sizzler in the full meaning of the term. It opens floridly with Tilly Losch as an Indian entertainer doing a torrid dance in a Texas presidio (1880) and proceeding thence with an amorous gambler to a private chamber, where he and she are shot to death by her white husband, another gambler, who decides this is not a proper motherly example to set before their adolescent daughter. But this is just a preliminary and relatively orthodox warmup for the emotional excesses in which the daughter is to engage after she arrives at the million-acre ranch whose sedate and unhappy mistress is an old friend and former flame of her father, who counsels his child on the merits of virtue as they take him out to hang him for the double killing.

### *A Barrymore Characterization*

The ranch is owned by Senator McCanles, played by Barrymore, an embittered and ruthless cattle baron and senator, resolutely opposed to progress as represented by an oncoming railroad. He has two sons, an upright young lawyer whom he despises, played by Cotten, and a downright blackguard, whom he worships, played by Peck. Cotten is the first to meet the half-breed girl, portrayed by Miss Jones with consummate abandon, and he falls in love with her, but refrains from telling her so immediately on the theory that she rates a space of time in which to adjust herself to the social change. Unimpeded by such considerations, Lewt McCanles, played by Peck, goes out forthwith in lustful quest of her physical favors and takes them by storm in the most forthright display of virility illicitly triumphant an American camera has looked upon in years.

The upright Cotten intrudes a little later, too late to prevent, but in time to know what's gone on, and the girl exhibits momentary remorse when he tells her he would have asked her to marry him if this hadn't happened. But she switches back to the predatory Lewt immediately thereafter and shares several more rapturously savage passages with him before she gets around to the decision—after he's shot down his unarmed brother and killed a man who wants to marry her—that she's got to kill the guy.

This decision, arrived at for a variety of reasons possibly including his practice of kicking her in the face after amours, leads to the duel in the sun, from which the picture takes its title. In this final sequence, where the savage lovers exchange bullets across a terrain of boulders as they drag themselves toward each other for a final bloody caress in which both die, the picture attains its peak of dramatic impact.

There are other story threads of moment, principal among them that concerning the cattle baron's fight with the railroad in which thousands of players, representing armed ranchers, railroad construction crews, and the U. S. Cavalry, which arrives in time to intervene between them, figure in a vastly proportioned sequence which closes peacefully with the lens focussed upon the Stars and Stripes.

### *Basic Theme Underscored*

But this story thread in common with a tardily introduced domestic rift in the far past of the cattle baron and his wife is sharply subordinated to the relationship between the half-breed girl and the outlaw son, depicted on all occasions as strictly carnal and underscored to the remarkable extent of incorporating a sequence of stableyard violence involving a stallion and a mare which hasn't been paralleled since "Ecstasy."

King Vidor directed the picture with deliberation, daring and with manifest consideration of the cinematographic niceties, as when remembeing to make the nude-bathing scene and the interludes of lust pictorially beautiful as well as emotionally exotic.

The picture is strictly for adults on all counts.

*Previewed at the studio. Reviewer's Rating: Sensational.*—WILLIAM R. WEAVER.

Released as roadshow. Running time, 135 min. PCA No. 11649. Adult audience classification.

Pearl Chavez .....Jennifer Jones
Jesse McCanles .....Joseph Cotten
Lewt McCanles .....Gregory Peck
Senator McCanles .....Lionel Barrymore
Mrs. McCanles .....Lillian Gish
The Sinkiller .....Walter Huston
Scott Chavez .....Herbert Marshall
Sam Pierce .....Charles Bickford
Joan Tetzel, Harry Carey, Otto Kruger, Sidney Blackmer, Tilly Losch, Scott McKay, Butterfly McQueen, Francis McDonald, Victor Kilian, Griff Barnett, Frank Cordell, Dan White, Steve Dunhill, Lane Chandler, Lloyd Shaw, Thomas Dillon, Robert McKenzie, Charles Dingle

## Jackson Park Rejoins Allied of Illinois

The Jackson Park theatre, Chicago, was to rejoin both Illinois Allied and Allied's booking and buying group on January 1, according to an announcement from Jack Kirsch, head of Allied Theatres of Illinois. The Jackson Park resigned several months ago on the ground that it favored auction bidding.

# *Foresees More Imports Here*

We are now on the threshhold of a new era in which a selection of the best of the continental pictures will be shown each year in America, with French films in particular playing a greater part on the U. S. screen, according to Leon Siritzky, industry veteran and one-time operator of the largest first run circuit in France.

"I vividly remember the protests of the French public when shown the first American films with French subtitles or dubbed in the French language," Mr. Siritzky said. "French distributors, exhibitors and technicians, in a common effort, found methods of inducing the French public to accept the best of the American product. The conditions existing in the United States today are similar to those which existed in France, with only small houses in the large cities playing French films."

Mr. Siritzky said that while today American exhibitors were reluctant to show foreign pictures to their patrons, he felt that recently the public had shown an ever-increasing interest in non-Hollywood productions and that, if this trend was continued, motion pictures might become the ambassadors of peace.

"My sons and I have undertaken a test, the results of which may prove to be a decisive turning point in the progress of French films on the American market," Mr. Siritzky said. "We have dedicated our Ambassador theatre, New York, to the showing of better continental films. With our first picture, 'Carmen', our grosses were higher than anywhere under a similar policy. Some day soon, when great French pictures are imported, there will be a greater place for them on the regular American film market."

## Courses in Use of Pictures Offered by City College

The Institute of Film Techniques of the City College of New York will offer in February three courses designed to aid in the utilization of motion pictures by teachers, group leaders, industrial organizations, and the like. A basic course in "Using Film Effectively" will treat the principles of film psychology, types of non-theatrical audiences and film selection and presentation. The course on "Motion Pictures in Education" is designed primarily for teachers. "The Information Screen," in which many documentaries and educational films will be shown, is designed as a companion course.

## New Haven Local Elects

Film Employes Local No. B-41, New Haven, have installed the following new officers: James Mahon, Warners, president; Saul Shiffrin, MGM, secretary-treasurer; Peter Januska, RKO Radio, business agent, and Marie Smith, Warners; William Nutile, Paramount, and Sam Zipkin, Universal, the executive committee.




COLUMBIA PICTURES presents

# BLONDIE'S BIG MOMENT

Based upon the comic strip "BLONDIE" created by Chic Young

WITH

PENNY SINGLETON · ARTHUR LAKE · ANITA LOUISE

LARRY SIMMS MARJORIE KENT
JEROME COWAN and DAISY







Original screenplay by Connie Lee

Directed by ABBY BERLIN

# Selznick Names Officers; to Open Foreign Offices

Top executive officers of the Selznick Releasing Organization were named this week. At the same time it was announced that the newly formed company already had its own sales personnel at work in 10 key cities and planned to open many more such offices not only in the U. S., but also in Europe, South America, the Near East and Far East. Complete staffs for the 10 branches now in operation will be announced within the next two weeks.

The list of officers includes E. L. Scanlon, chairman of the board and treasurer; Neil Agnew, president; Leonard R. Case, assistant secretary and assistant treasurer; Robert H. Dann and Richard Greenlee, assistant secretaries. The board of directors will consist of five men: David O. Selznick, Daniel T. O'Shea, Mr. Agnew, Mr. Greenlee and Mr. Scanlon.

### *Agnew Leaves UA Board*

Mr. Agnew has resigned as a director of United Artists to devote his entire time to SRO, it was announced last week by Mr. O'Shea. He will be replaced on the UA board by Henry M. Marx of the New York law firm of Paine, Kramer and Marx. The other two Vanguard representatives on the UA board, Philip Siff and Milton Kramer, will continue in that capacity and a Vanguard spokesman said that the company would retain its one-third ownership in UA.

The 10 cities where Selznick offices have been opened and are selling "Duel in the Sun" are: New York, Dallas, Los Angeles, Chicago, San Francisco, Atlanta, Seattle, Kansas City, Cleveland and Boston. The film had its premiere at a star-studded opening at the Hollywood Egyptian theatre last Monday. It will continue at that house for a limited two-week engagement. On Tuesday "Duel" also opened at the Vogue theatre for an unlimited engagement. The three stars of the picture, Joseph Cotten, Jennifer Jones and Gregory Peck attended the Egyptian theatre premiere as guests of honor.

### *To Name Southern Manager*

While Hollywood glamor got its first look at the long-heralded "Duel," home office executive heads and heads of the five Selznick divisions were to have met in New York for their first sales meeting early this week. According to a spokesman, a physical distribution deal, which has been in negotiation stage for the past two weeks, may be set prior to the meeting.

A decision also was expected on the appointment of a southern division manager whose headquarters will be in Dallas. Division managers already named are: Samuel Horowitz, midwest; Thomas Duane, New England, and John Howard, Pacific coast. No successor has yet been named for Sidney G. Alexander, former eastern director of advertising and publicity. The job will be filled when Paul MacNamara, advertising, publicity and exploitation head, returns from the coast next weekend.

As the Selznick organization took shape, United Artists reacted to the $7,500,000 damage suit filed against the company by Mr. Selznick in Los Angeles Federal District Court. Mr. Selznick charged UA with "deliberate and wilful mishandling of Selznick productions" and with breaking its contract to distribute them. UA last week asked the law firm of Davis, Polk, Wardwell, Sunderland and Kiendl to serve as its counsel in the case. The firm already is at work for UA in an attempt to determine whether Mr. Selznick has breached his contract with the company.

## RKO Starts "Four Seasons" Reisman Sales Drive

The 1947 Phil Reisman "Four Seasons" sales drive of 1947 began Saturday, December 28, with an announcement from Mr. Reisman, vice-president in charge of foreign operations, that the extended drive was being held in order to "equalize the differences between 'best seasons' throughout the world." Quarterly prizes will be offered at the end of each season. Major prizes will go to those countries with the best records at the end of the year. Robert K. Hawkinson, assistant foreign manager, is chairman of the drive committee. Drive supervisors are Ned Clarke, Latin America division manager; Ben Lion, United Kingdom, Near Eastern and Australasian division manager; Jack Kennedy, Far Eastern division manager, and Fred Gronich, assistant to Mr. Hawkinson.

## Film Classics to Distribute 24 Features from Korda

Film Classics has acquired exclusive distribution rights for the United States and Canada to 24 Sir Alexander Korda productions which were formerly released by United Artists. The first to be released will be "Thief of Bagdad," which will go into the Victoria theatre, New York. To follow will be "Lydia," "That Hamilton Woman" and "The Return of the Scarlet Pimpernel." Joseph Bernhard, who recently disposed of his interest in United States Pictures, has purchased what is termed as a "substantial" interest in Film Classics.

## Virginia MPTOA Will Meet February 1 in Washington

The Virginia Motion Picture Theatre Association will hold its first mid-winter convention since 1939 at the Shoreham Hotel in Washington February 1-3. Sam Roth, chairman of the convention committee, has announced that outstanding speakers will be present at the convention and that special attention is being given to the entertainment of the delegates attending. The actual convention will not get under way until Sunday, February 2, but hotel accommodations are available for Saturday, February 1.

# Communism Is Russian Export, Says Johnston

"Russia's chief export is Communism," Eric Johnston, president of the Motion Picture Association, told members of the Spokane Chamber of Commerce in a speech December 20.

Addressing the meeting on the subject of "Big Business, Big Labor and Big Government," Mr. Johnston's observations on Russia's exports grew out of his reporting on his recent visit to England for the MPA. He found London's spires, he said, chilled by two cold winds—one from the west carrying the threat that depression in America might carry them down with the collapse of the nation and the other a blast from the east, where the long red fingers of Communism" are reaching out from Russia as it expands territorially and idealogically.

Mr. Johnston told his audience that the Command Performance for "Stairway to Heaven" made Hollywood "look sick" and then he musingly remembered that the crowds attending the premiere mistook him for Pat O'Brien, although one English girl thought he might be Laurence Olivier.

"Leaders of labor," Mr. Johnston insisted, "have brought discredit to the whole labor movement and now labor is in the doghouse and the Federal Government will undoubtedly bite chunks out of labor."

## Flexer Buys Partner's Interest in Circuit

David Flexer became sole owner of the Haberfeld-Flexer Circuit, Memphis, Tenn., December 30, when he purchased the interest of B. Haberfeld, his partner. He will change the circuit's name to Flexer Theatres, Inc. The circuit operates the Ritz and Peabody in Memphis, the Strand and Varsity in Amory, Miss., and the Towers at Sardis, Miss. Additionally, the recently purchased theatres in Waverly (the Ritz and Royal), Watertown and Linden, Tenn., will be added to the circuit. Extensive remodeling of the theatres and building of a new downtown office in Memphis were announced by Mr. Flexer, who said he planned to make a nationwide tour to select new theatre sites. There will be no changes in the management of the various groups of theatres.

## Korda Buys Wilde Play

Oscar Wilde's play, "An Ideal Husband," has been purchased by Sir Alexander Korda and will be made as a Technicolor film at his London studio next summer. Mr. Korda also announced that he had signed Cecil Beaton, photographer-artist, as an associate producer. Mr. Beaton was to sail on the *Queen Elizabeth* January 3 to supervise costumes for Mr. Korda's first Wilde production, "Salome," with Orson Welles and Eileen Herlie, and later will design "The Ideal Husband."


Season's Greetings
from
REPUBLIC PICTURES

# 440 Theatres Now in French Zone of Reich

by HUBERTUS ZU LOEWENSTEIN
*in Berlin*

Taking its cue from the Americans, British and Russians, the French motion picture industry also is effectively filling the film vacuum created by the German defeat. Reports from the French zone say that 440 theatres are operating there with more than a million persons attending the shows each week. Many French films are exhibited, but, up to a short time ago, many had to be shown with subtitles. To remedy this condition, French authorities, with no German studios located in their zone, have made deals with the Russians and Americans for their pictures to be dubbed in Berlin and Munich.

French officials now have decided to acquire their own studios which will be located at Theningen and at Remagen. The dubbing studio at Theningen is small, but completely equipped. The latest picture to be handled there was "Children of Paradise."

▽

In Berlin, General Robert A. McClure has just signed the first licenses for 13 German and one Swiss motion picture producer in the U. S. Zone and the American sector of Berlin.

"The Pale Horseman," released by the U. S. Information Service and shown throughout the British and American occupation zones, got favorable reviews in the German press. Another American educational film, "Tropical Adventure," also has been well received.

▽

The well-known German film star, Gustav Froehlich, is at present in Berlin, playing the lead in the musical comedy "Sag die Wahrheit" ("Tell the Truth"). This picture, soon to be completed, is a production of "Studio 45," located in the former UFA studios at Tempelhof in the American sector of the Reich capital. Froehlich plans to return to Munich, where he has been signed for the picture, "Sodom and Gomorrah."

News has just been received that Adolf Wohlbrueck will come from London to Berlin this month. The theatrical manager, Victor de Kowa, is hoping to get him as a guest-star for his Berlin theatre production, "Tribuene am Knie."

Also in Berlin: A new detective film. "Razzia" ("Raid") is in production at the DEFA studios. The picture deals with the dismal end of a gang of racketeers engaged in black market activities. To the amusement of Berliners, who hadn't seen such things in years, the company went on location on the Kurfuerstendamm, the main street of once fashionable Berlin-Westend. This is the fifth detective film produced by DEFA. Paul Bildt and Hans Leibelt are among the actors.

# Short Product in First Run Houses

### *NEW YORK—Week of December 30*

***CAPITOL: Henpecked Hoboes*** ..... ***MGM***
***I Love My Husband, But*** ..... ***MGM***
Feature: The Secret Heart ..... MGM

***CRITERION: Community Sing, No. 4*** . ***Columbia***
Feature: Temptation ..... Universal

***HOLLYWOOD: Lazy Hunter*** ..... ***Warner Bros.***
***The Hare Grows in Brooklyn*** .... ***Warner Bros.***
Feature: Humoresque ..... Warner Bros.

***PALACE: Bowling Fever*** ..... ***RKO***
Feature: Song of the South ..... RKO

***RIALTO: Old Sequoia*** ..... ***RKO***
Feature: The Overlanders ..... GFD

***RIVOLI: The American Cop*** .... ***20th Cent.-Fox***
***The Snow Man*** ..... ***20th Cent.-Fox***
Feature: My Darling Clementine .... 20th Cent.-Fox

***ROXY: Jail Break*** ..... ***20th Cent.-Fox***
***Sons of Courage*** ..... ***20th Cent.-Fox***
Feature: The Razor's Edge ..... 20th Cent.-Fox

***STRAND: America, the Beautiful*** . ***Warner Bros.***
***Gay Antics*** ..... ***Warner Bros.***
***So You Want to Save Your Hair*** . ***Warner Bros.***
Feature: The Verdict ..... Warner Bros.

***WINTER GARDEN: Juvenile Jury*** ... ***Universal***
Feature: Wicked Lady ..... Universal

### *CHICAGO—Week of December 30*

***GARRICK: Sudden Fried Chicken*** .. ***Paramount***
Feature: The Return of Monte Cristo .... Columbia

***GRAND: Kentucky Basketeers*** ..... ***RKO***
Feature: It's a Wonderful Life ..... RKO

***RIALTO: Three Little Pirates*** ..... ***Columbia***
***Rodeo*** ..... ***20th Cent.-Fox***
***Monkeytone News*** ..... ***20th Cent.-Fox***
***Electronic Mousetrap*** ..... ***20th Cent.-Fox***
Feature: Rage in Heaven ..... MGM

***ROOSEVELT: Pluto's Kid Brother*** ..... ***RKO***
Feature: Never Say Goodbye ..... Warner Bros.

***UNITED ARTISTS: Solid Serenade*** ..... ***MGM***
Feature: Undercurrent ..... MGM

## Paramount Sets Eight New Season Releases

A list of eight pictures scheduled for release during the first four months of the 1946-47 season was announced by Charles M. Reagan, vice-president in charge of distribution, this week. In addition to these eight productions Paramount has two more which already have been released.

The eight films and their release dates are: "Cross My Heart," with Betty Hutton and Sonny Tufts, January 10; Hal Wallis' "The Perfect Marriage," with Loretta Young and David Niven, January 24; "Ladies Man," with Eddie Bracken, Cass Daley, Virginia Welles, February 7; "California," in Technicolor, with Ray Milland, Barbara Stanwyck and Barry Fitzgerald, February 21.

"Easy Come, Easy Go," Sonny Tufts, Diana Lynn and Barry Fitzgerald, March 7; "Suddenly It's Spring," with Paulette Goddard, Fred MacMurray, March 21; Hope Enterprises' "My Favorite Brunette," with Bob Hope and Dorothy Lamour, April 4, and "The Imperfect Lady," with Ray Milland, Teresa Wright and Sir Cedric Hardwicke, April 25.

The two pictures which already have been released are "Two Years Before the Mast," November 22, and "Blue Skies," December 27.

## TBA to Cite de Forest At Annual Meeting

The Television Broadcasters Association at its annual luncheon-meeting at the Waldorf-Astoria Hotel, New York, January 7, will honor Dr. Lee de Forest with a scroll commemorating the 40th anniversary of his invention of the "Audion" which is said to have "opened the doorway to radio broadcasting." At the business session in the morning three new directors will be elected to succeed those whose terms expire. A reorganization meeting of directors will take place in the afternoon.

# 2,500 Pledge Aid In Dimes Drive

More than 2,500 theatres had pledged audience collections in their theatres by last weekend for the March of Dimes drive from January 24 through January 30. According to Emil C. Jensen, director of the Motion Picture Division of the National Foundation for Infantile Paralysis, this figure is an increase of more than 20 per cent over the number of theatres pledged to make collections at this time last year.

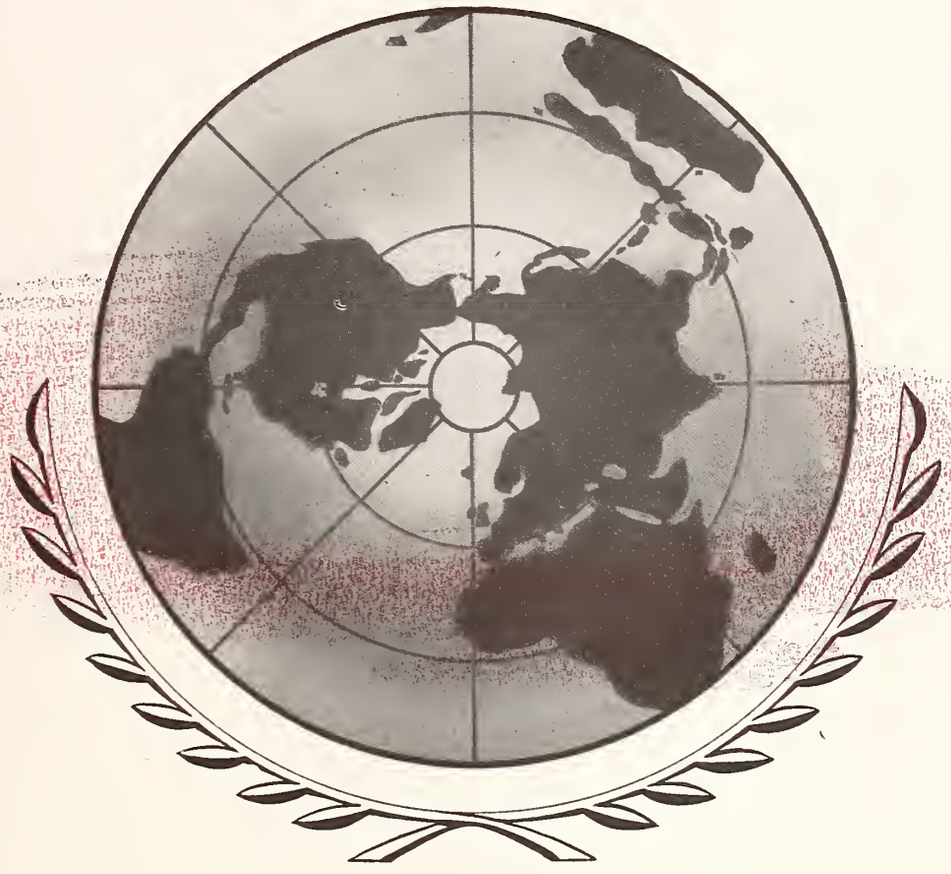
To date, Washington, D. C., Rhode Island and Hawaii are the first areas to pledge 100 per cent of their theatres.

The publicity staff for the drive was supplemented this week by field men loaned to the drive by several motion picture companies. Among them are Arnold Van Leer of Paramount in Boston; Frank La Falce of Warner Brothers in Washington; Ed Fisher of Loew's in Cleveland, and James Gillespie in Dallas.

Helen Hayes is chairman of the Actors' Section of the Theatrical Division of the March of Dimes.

## Film Council Meeting Stresses Visual Aids

Declaring that visual aids to instruction have proved themselves, Edward G. Bernard, acting coordinator of Instructional Materials and assistant to the Deputy Superintendent of New York schools, called for a more efficient application of the new tools of learning at the December meeting of the New York Film Council, last week, at the Hotel Sheraton. Supporting Mr. Bernard's views, Rita Heckheimer, assistant director of visual education for the New York Board of Education, urged an increase in funds for the program and better public understanding and support.



# *The* WORLD MARKET

THESE PAGES SIGNALIZE THE EXPANDING CAREER OF THIS INDUSTRY AROUND THE WORLD

MOTION PICTURES, in this critical period following the second World War, with the other media of communication, share the opportunity and challenge of the times. Motion pictures already have proved the most effective means of communication among peoples, with the prime obligation of entertaining and, secondly, imparting information.

At the beginning of the year 1947, a year which will advance the return to normal living in many parts of the world and a further restoration from war conditions, Motion Picture Herald dedicates this issue to the World Market as a means of drawing attention to the vital, international phases of the industry.

From the viewpoint of one individual, one company or one nation, the domestic film activities—those carried on within the borders of a particular country—may seem exclusively important. However, considering the world as a single market, the weight of the international aspects of the cinema is inescapable.

Motion pictures would not have developed to the present level of importance if no film had been shown outside the land of its origin. International, worldwide, film activity is a constructive necessity—financially, socially and artistically.

Fifty years ago the world film market was not yet even a dream. Today it is a developing fact—not, of course, without vital, serious problems—slowly in some areas, rapidly elsewhere. With many minds and hands working with lively enthusiasm in producing, distributing and exhibiting films and preparing all necessary material for those activities, it is certain that there is a future of glowing promise for the international motion picture in the new world of the United Nations. There is well-founded hope that 1947 will be a year of great flowering of the world film market.

*—MARTIN QUIGLEY, Jr.*

# THE MOTION PICTURE ENTERS NEW INTERNATIONAL MARKET

During 1946, the first full year of peace, great strides were made in reestablishing film activity in war devastated areas and there are good prospects that 1947 will see all phases of worldwide motion picture work at a level over that of any pre-war year.

There has been almost no theatre construction all over the world for nearly a decade. Thousands of theatres were destroyed in battle zones. These must be replaced as soon as building material and equipment become available. Probably 25,000 additional theatres need to be added to the pre-war exhibition structure to take care of expanding film audiences. At present approximately 75,000 theatres, with an estimated seating capacity of about 45,000,000, are in operation.

Studio and distribution facilities suffered proportionately as much as the theatres. In the period from V-E and V-J Days amazing progress has been made in starting the wheels of production and distribution in many lands. These facilities will be expanded and improved in a number of countries in 1947.

### *Million Are Engaged in Motion Picture Affairs*

Approximately 1,000,000 persons around the world are engaged in motion picture affairs, with 80 per cent of the number in exhibition, and the rest in distribution, production and allied enterprises. This million, and a larger number who assist them indirectly in many parts of their film work, has the task of making available this year better entertainment than ever before to that part of their 2,000,000,000 fellow citizens of the world who are theatre patrons.

An important effect of the end of hostilities on the film business has been a resumption on a grand scale of export and import activities. American films have returned to countries from which they have been absent a number of years. The English producers are now reaching a wider distribution than ever before. Other film makers, including the French, Italian, Czechslovakian, Mexican and Argentine are expecting a larger export business. Still other motion pictures, such as Indian, Arabic, Spanish, Portuguese, Swedish and Swiss are becoming better known.

### *Equipment Suppliers Work on Backlogs*

The end of the war has also seen a reconversion of manufacturing facilities to the task of furnishing equipment for studios and theatres. Currently manufacturers and equipment suppliers are engaged in an attempt to increase production in order to handle a substantial backlog of domestic and international orders and to prepare for expected increased business on account of new theatre construction.

In many countries the film business is not only engaged in restoring its own operations but aiding in the reconstruction of the country itself. During the war the industry assisted in war effort; in peace it also has its special purposes. In some places theatres assist in giving publicity to bond sales and other governmental projects. Most importantly, however, the theatres serve everywhere as arms of the tax collecting departments of the governments. Many countries have substantial, direct taxes on theatre admissions. Everywhere there are taxes and fees on all operations of the film industry amounting, in sum, to an important part of the revenue of each country.

In addition to the physical problems of reconstruction and rebuilding, the world film market is burdened with a number of artificial barriers against trade. Some were imposed by the dictators; others arose in the spirit of nationalism bred by the war. Efforts are being carried out, and more will be attempted during 1947, both by governments and industry organizations, to ease restrictions.

Consecrated to protecting the freedoms of all peoples of the world and the uniting of these peoples into one world, the United Nations has given formal recognition to the power of the motion picture as both teacher and illustrator of the value of freedom.

During its final 1946 meetings last month at Flushing Meadow, N. Y., the United Nations' General Assembly adopted a resolution calling for 1947 conferences to discuss a freedom of information program. In part, the resolution said delegates to the conference shall include "in each instance persons actually engaged or experienced in press, radio, motion pictures and other media for the dissemination of information."

A preamble to that resolution read: "Freedom of information is a fundamental human right and is the touchstone of all the freedoms. . . ."

### *Film Board Coordinates UN Screen Activities*

In Paris, the early part of December, the UN's Educational, Scientific and Cultural Organization approved the establishment of a UN Film Board to coordinate the film activities of UN's various departments. According to Jean Benoit-Levy, director of UN's Film and Visual Information Division, Department of Information, the organization's proposed film program would include the production and distribution of newsreels and 16mm fact films and the establishment of a film library for the acquisition of all theatrical and non-theatrical films relating to UN activities and world affairs.

The Paris meeting also adopted a proposal for the duty-free importation of educational films, although the number of imports could be restricted by the importing countries.

An appropriation of $450,000 has been granted UN's film program. The grant is to be used for motion picture supplies and services, including the production of short subjects.

# *New York Focal Point for World Sale of U.S. Films*

American motion pictures enjoy the most extensive and intensive international distribution. The larger U. S. producer-distributor organizations have branches scattered in half a hundred countries throughout the world.

Headquarters of American international film distribution are in New York, where small executive staffs supervise and control the business of branches everywhere outside the United States and Canada. Important capitals abroad from which film distribution in the several areas is watched include London, Paris, Prague, Sydney, Cairo, Barcelona, Bombay, Shanghai and Buenos Aires. The branch office is regularly in the chief city of each country; larger countries are served through sub-branches as required.

### *Shown Around the World*

The executives in charge of international distribution for the principal American companies are pictured on this page.

American films have been shown around the world on a vast scale since the time of the first World War. The silent pictures were especially easy to exhibit in any number of countries because it was a simple matter to substitute titles in the particular native language. Following the advent of sound and talking films in 1928 the international exhibition activities became much more complex. Today the debate still rages whether it is preferable to show American films with subtitles in the local tongue or complete synchronizing of the dialogue "dubbed" in that language.

During the period of the war the five producer-distributor firms which own newsreels set up and made for the United States Government a United Newsreel which was synchronized in a number of languages. The United Newsreel is carried on now entirely as an industry activity for distribution in certain areas where normal commercial distribution of one or more of the regular newsreels is not possible.

### *MPEA Formed in 1946*

In order to operate in some countries which have state controlled film industries, the larger American companies, through their trade association, the Motion Picture Association of America, headed by Eric Johnston (formerly the Motion Picture Producers and Distributors of America, Will H. Hays, president) established in 1946 the Motion Picture Export Association. The MPEA handles arrangements for the distribution of most American films in Germany, Japan, Austria and the Balkans. The Export Association would also like to arrange for sale of American films to Soviet Russia.

# GLOBAL SALES CHIEFS



*J. A. McCONVILLE, Columbia*



*ARTHUR LOEW, Loew's International*



*NORTON V. RITCHEY, Monogram*



*GEORGE WELTNER, Paramount*



*SAMUEL L. SEIDELMAN, PRC*



*PHIL REISMAN, RKO Radio Pictures*



*RICHARD ALTSCHULER, Republic*



*MURRAY SILVERSTONE, 20th-Fox*



*WALTER GOULD, United Artists*



*JOSEPH H. SEIDELMAN, Universal*



*MAX MILDER, Warner Brothers*



*IRVING MAAS, MPEA general manager*

# The WORLD MARKET

***Direct from the film capitals around the world is here presented the first complete examination of and report upon the screens of all nations, and for a world being remade***

## ARGENTINA

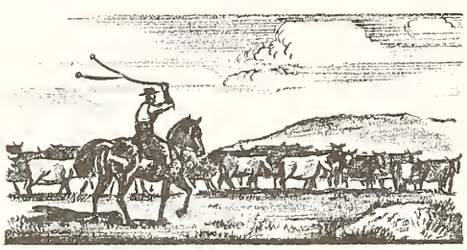
by NATALIO BRUSKI
*in Buenos Aires*

The Argentine motion picture industry has gained new strength and with irresistible force is now preparing itself to reestablish Argentina's position at the head of the Latin American countries.

Some 38 new houses have already been built and an additional 50 have been announced. Demand for theatres is so great that leasing rates are constantly tripled or quadrupled and fabulous sums are paid.

It is logical to assume that a great number of pictures will be necessary for these theatres. The year 1947 will surely mark another record in releases in this country. Approximately 700 pictures already have been announced, of which some 350 would be American, 60 French, 40 Russian, 20 Italian, 40 Spanish, 50 Mexican, 40 English and the balance produced locally.

Production is developing a great push. The issuance of an Act making it compulsory to exhibit local pictures in every theatre in the country demands more and more product.



## AUSTRALIA

by CLIFF HOLT
*in Sydney*

American films are continuing to capture the major share of available playing time. Government figures show that Australia annually imports about 380 features, of which 335 come from the United States and 40 from Great Britain.

It is probable that British imports will increase at the expense of American. This belief is based on the growing popularity of British output, together with the influence of the J. Arthur Rank Organization.

Dominating the theatre scene are the two major circuits, Hoyts and Greater Union, each of which has more than 90 houses. The Rank Group's purchase of a 50 per cent partnership in the latter circuit inevitably will secure for British films important playing time that otherwise would have been absorbed by American films.

As a film producing country, Australia is beginning to take herself seriously for the first time. Producers likely to be active here this year are the Greater Union-Rank organization, Columbia, Ealing of Great Britain and several small local companies now forming.

Australia will always offer a lucrative market for films of quality.

## BELGIUM

by LOUIS QUIEVREUX
*in Brussels*

During 1947 about 400 American films, 150 French films and 20 Italian films will be shown in Belgium's 1,103 theatres, which annually gross about 26,000,000 francs per quarter.

Gross receipts declined in 1946 as compared with 1945 because of regulations placed on the prices of seats and the decree cutting all prices by 10 per cent in an attempt to reevaluate the franc.

It is estimated that only about 20 new theatres will be built this year.

While there are about 100 distributing firms in Belgium, eight American companies account for about 60 per cent of the films.

## BRAZIL

by I. A. EKERMAN
*in Rio de Janeiro*

Had it not been for the difficulties of obtaining construction material, Brazil would have added a substantial number of bigger and better theatres to its present figure of 1,500 houses. Even so, new theatres are being built.

There is an increasing local output of Brazilian pictures. In addition to the national shorts, which it is compulsory to show with each bill, the production of features is growing. So far, maximum production has been 12 features a year, but it is expected that 30 to 40 native pictures will be released during 1947.

There can be no doubt that during these last years the picture business has taken a decided upward swing. This has brought about almost a 100 per cent increase in the release of new pictures. Ten American companies will release from 300 to 350 pictures here during 1947.

Of the pictures shown during these last years, 95 per cent were of American origin. The remaining five per cent were divided among local production and English, Argentine and Mexican pictures.

In making a forecast for 1947, there is no doubt that U. S. pictures definitely will have to face the immediate competition of English pictures. However, it is the French production which wants to and is trying hard to get into the market.

## CZECHOSLOVAKIA

by J. B. KANTUREK
*in Prague*

Under Czechoslovakia's two-year plan, 450 new theatres will be built during 1947 and 550 during 1948. During these years all existing theatres are due to be modernized and reequipped. About 95 per cent of the theatres are in need of technical repairs.

According to official figures released at the end of October, 1946, there were 1,639 theatres in Bohemia and Moravia and 254 in Slovakia. A total of 2,866 prints of features in the country were divided as follows: Czech products, 794 prints; U. S. S. R., 1,077; British, 620; United States, 72; French and others, 303.

There are 132 16mm theatres in Bohemia and Moravia and 38 such theatres in Slovakia.

## DENMARK

by KRIS WINTHER
*in Copenhagen*

The motion picture situation in Denmark at the start of 1947 may be summed up in three words: too few houses.

The shortage in seating capacity has been perfectly proven during the entire period since the liberation of Denmark. During the occupation the shortage was not felt as the exhibitors did not have sufficient product to offer. Since the liberation, Denmark has, for the first time in its history, been introduced to the viewpoint that the only manner of ever getting a ticket is to stand in line.

The normal number of releases before the war was about 325, but in the course of the past year, with plenty of product on hand, only 147 releases were made. The distributors have been forced to hold back many of their best pictures because experience shows that all runs are longer than conjectured—some going into the third month. Also for the Danish producers this outlet shortage is

an enormous problem. About 11 productions will be produced here this year.

There is no doubt that the distributors of American pictures will take the lion's share of the release possibilities during the coming year, even though British pictures have won a strong foothold in Denmark. It would seem that the Danish picture-going public's mentality craves American pictures and, putting it that way, understands them better than others.



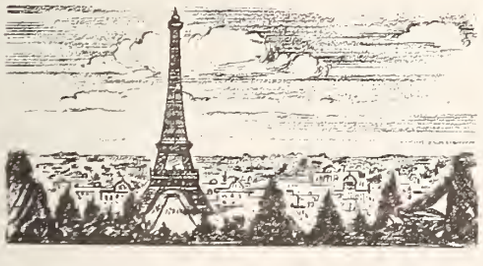
## EGYPT

by JACQUES PASCAL
*in Cairo*

Egypt's cinema industry, which is 20 years old, has been considerably extended both from the viewpoint of production and exhibition. Today approximately 100 companies produce Arabic talking films and are using seven studios on a full-time basis. Even this is barely sufficient to satisfy demands.

Before the war, out of Egypt's 140 cinemas there were barely 20 per cent that exhibited Arabic films. The number of cinemas in Egypt today has risen to 200 and out of this total 130 show exclusively Arabic films. The remainder vary between British, American, French and Arabic films, but only a few large cinemas show only foreign productions. Seven new cinemas will open shortly in Cairo and out of these one is reserved for foreign productions. The producing companies intend turning out 80 Egyptian films during the 1946-47 period.

Foreign productions imported into Egypt are in general 75 per cent American. It is certain that foreign production, which has lost enormous ground, may soon recuperate a part of this loss.



## FRANCE

by MAURICE BESSY
*in Paris*

French production for 1946 reached approximately 100 features, very nearly hitting the pre-war level of production when 110 to 120 features were produced annually. These features, which were expected to gross in the domestic market about 10,000,000,000 francs, may end up in the red when all the official bookkeeping is completed. Production costs have increased about 10 times and taxes are still heavy.

Admissions were increased by decree last September by 25 to 66 per cent, but this still does not solve the industry's problem of finance.

On October 5 the French Assembly passed a bill establishing the National Center for Cinematography, a half state and half private office under the Minister of Information but with full autonomy of management. This Center will organize the activities of the French cinema and study all bills and decrees relating to the industry.

Following last May's Franco-American agreement, the eight members of the Motion Picture Export Association voluntarily agreed to limit their exports to France to a total of 124 a year. The agreement on French quotas and American imports is in force to June 30, 1948.

Some British and Russian product is also finding screen time.

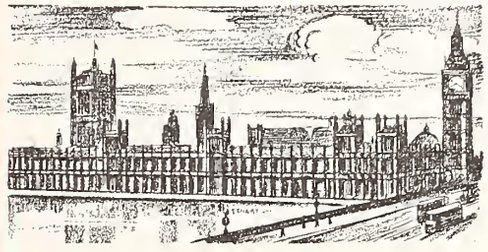
## GERMANY

by HUBERTUS ZU LOEWENSTEIN
*in Berlin*

There are about 650 motion picture theatres in the U. S. zone of occupation, excluding military posts, but including the U. S. sector of Berlin. Twice or even three times this number would more adequately meet current demands. Under present hardship conditions the motion pictures are serving the important function of allowing the people to escape from their worries.

The limited number of theatres determines the maximum production cost which may not now exceed $50,000. However, the restricted studio space is a far more serious obstacle to production than is money. Much studio space was destroyed by aerial warfare. Additionally, the important Afifa-Kopirwerk in Berlin-Tempelhof, which was part of UFA, has been removed to Russia as has all the equipment of the UFA studios at Babelsberg.

The present production capacity ranges from 20 to 25 per cent of the pre-war figures, which means a total yearly production of from 20 to 25 films.



## GREAT BRITAIN

by PETER BURNUP
*in London*

Operating in Britain are 5,100 established theatres in addition to an unascertainable number (running certainly into many hundreds) of village halls at which performances are given once or twice weekly from mobile 16mm projection units. Some 200 established theatres were closed during the war by reason of enemy action, of which 50 have been reopened.

Due to severe restrictions placed by the Government on building operations no new cinemas are likely to be opened in the country for several years. But this consideration does not apply to mobile 16mm operation, which is likely to extend rapidly as equipment becomes available and the enterprise of traveling showmen develops.

Currently, the average total attendance at the country's motion picture theatres runs around 31 millions weekly, with a gross annual payment into the country's box offices of approximately £140,000,000. Those figures are considerably in excess of those obtaining immediately prior to the recent war. Their high level—maintained consistently for almost the entire period of the war—are clearly due to the "full employment" enjoyed by the working-classes, to lack of travel facilities and to the absence of competitive entertainments. How long they will persist is a matter of hazard.

### *Receipts Maintain Level*

Restrictions on the use of petrol have been lifted. Rival attractions such as greyhound racing, speedway competitions and the like are attracting immense audiences which otherwise, it may be assumed, would attend the motion picture theatre. Also, it should be noted, the incidence of unemployment is rising in certain areas. However, box office receipts throughout the year 1946 have maintained their high level.

Taxation—direct consequence of the war—takes a heavy toll of gross receipts. No less a sum than £42,000,000 out of the overall total £140,000,000 will have passed in the course of the year to the Exchequer in the shape of Entertainment Tax. Of the balance

[*Continued on page 44*]


THEATRES
United States 16,500
Soviet Russia 16,000
Great Britain 5,100
France 4,392
Germany 4,000
Sweden 2,442
Italy 2,000
India 1,957
Czechoslovakia 1,893
Spain 1,600
Japan 1,500
Australia 1,400
Brazil 1,400
Argentina 1,343
Canada 1,286
Mexico 1,119
Belgium 1,103
New Zealand 551
Austria 500
Poland 500
South Africa 465
Netherlands 450
Yugoslavia 450
Denmark 430
Hungary 400
Cuba 375
Rumania 350
Switzerland 350
North Africa 347
Venezuela 329
Colombia 300
Portugal 288
China 275
Canada
(1,286)
U. S.
(16,500)
Mexico
(1,119)
Brazil
(1,400)
Argentina
(1,343)

| | | | |
|---|---|---|---|
| Eire | 274 | Uruguay | 140 |
| Finland | 250 | Turkey | 130 |
| Norway | 250 | Egypt | 125 |
| Greece | 250 | Siam | 100 |
| Philippines | 250 | Malaya | 100 |
| Chile | 250 | Indo-China | 100 |
| Peru | 210 | Smaller | |
| Bulgaria | 185 | Countries | 1,030 |
| Nether. India | 160 | | |
| Puerto Rico | 147 | TOTAL | 75,346 |

*KEY*

● *Distribution Centers*

◉ *Production and Distribution Centers*

*Figures in parentheses denote number of theatres*

Sweden (2,442)

USSR (16,000)

Britain (5,100)

Czechoslovakia (1,893)

France (1,092)

Belgium (1,103)

Italy (2,000)

India (1,957)

Japan (1,500)

Australia (1,400)

[Continued from page 41]
of approximately £100,000,000, £60,000,000 remains with exhibitors; £40,000,000 passing to the distributor. Eighty per cent of the country's screen playing time is occupied by American films. It is estimated that, after distribution and print costs have been met, some £22,000,000 will be remitted by Britain to America in respect of film hire during the year.

Among the total of 5,100 theatres, approximately 1,500 have seating capacity of 1,000 or more.

Three circuits practically dominate the field. These are Gaumont-British and Odeon (controlled by J. Arthur Rank and numbering some 600 theatres) and Associated British Cinemas (also 600). All three circuits have strong production and distribution connections—Associated British Picture Corporation having an additional affiliation with Warner Brothers. But the power of the circuits does not stem from their numerical strength.

Their theatres are all in key situations operating with "barring clauses" against neighboring independent exhibitors, so that it has become a commonplace in distribution circles that, without what is known as a circuit deal, no picture will attain its appropriate gross.

### *Circuit Power a Problem*

Considerable concern is felt in Governmental and other circles over the power of the circuits. Hugh Dalton, when president of the Board of Trade, secured a pledge from Mr. Rank and Max Milder (in behalf of A.B.C.) that neither of them would purchase further theatres without prior Government consent. Lately, moreover, Sir Stafford Cripps—now the Board of Trade president—practically ordered Mr. Rank and Mr. Milder to play a number of independently produced films.

A considerable section of the present Socialist majority in the House of Commons favors the complete divorcement of production and exhibition. The matter promises to be the subject of a House of Commons debate early in the new year.

Major features are invariably booked to the British exhibitor on a percentage basis; the percentage varying from 25 to 69, according to the status of the film in question.

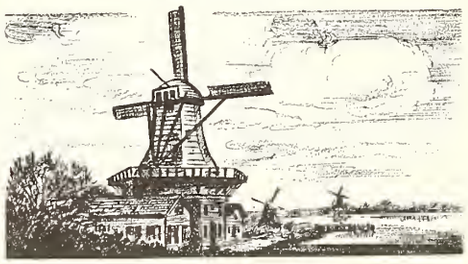
Exhibition is rigidly conditioned by the Cinematograph Films Act, 1938, under which exhibitors are required to play a quota of British-made films, and "foreign" distributors trading here to acquire and have on offer to exhibitors a comparable proportion of British films.

Quota percentages for the coming year (1947) are as follows:

| | Long Films | Short Films |
|---|---|---|
| For Renters..... | 20 per cent | 25 per cent |
| For Exhibitors .... | 20 per cent | 22½ per cent |

The present Act of Parliament expires, so far as Renters are concerned, in April, 1948, and for Exhibitors in October of the same year. Prolonged debates are scheduled in the House of Commons for the autumn of 1947 in regard to the form of the continuing legislation. The president of the Board of Trade has requested the various industry organizations to furnish him with their views on the matter. The Cinematograph Films Council, body statutorily appointed to advise the Government on motion picture matters, has also set up a committee of inquiry into the subject.

The form the new legislation will take is a matter of considerable speculation, but pressure is already being brought to bear on the Government to effect a drastic reduction in the volume of American film imports to conserve the dollar balance.



## HOLLAND

by PHILIP DE SCHAAP
*in Amsterdam*

After an emotional year of struggle and difficulties, the Dutch film trade is considering the future with confidence. An end has come to the conflict between the major American companies, embodied in the Motion Picture Export Association, and the Dutch organization, the Nederlandsche Bioscoop Bond. As a result MPEA product began to reappear on the Dutch market January 1, although some independent American product had been shown previously.

In September, 1946, it was known that import permits for 728 pictures were given by the Bond's exchange office. This figure includes 397 features, 130 of which being American, 120 British, 102 French, 13 Swedish, 13 Danish, 10 Russian, four Swiss and five Belgian. It appears that the Dutch market will be overcrowded this year.

The English have been releasing product in Holland for over a year. This product was not very popular before the war, but is now well received owing to much better quality and because there was no real competition from American companies.

In general, business has been much above normal during 1946 and no decline is expected for 1947.



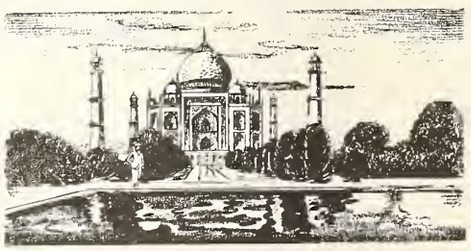
## HUNGARY

by ALEXANDER FODOR
*in Budapest*

The new year doubtless will mean a new and long expected prosperity for the Hungarian business. Every sign indicates that the importation of American production will begin this year on a larger scale. Previously, because of the novelty, Russian films dominated the market and only a few American pictures entered the market. Now there is a strong hope that by establishing the Hungarian branch of the Motion Picture Export Association the keenly felt shortage is over and the terrible period of old junks will be liquidated forever.

The popularity of the American pictures is enormous. We may count on about 160 new pictures this year, 80 from America, 40 from Russia, 20 from England, 15 from France and five from Hungary. These will easily satisfy the need of 400 Hungarian cinemas, especially when it is taken into consideration that half of them play only once or twice a week.

The major part of the cinemas are in the possession of the political parties which have resolved to take in hand the matter of Hungarian film production.



## INDIA

by K. S. HIRLEKAR
*in Bombay*

Since the last war India has been the biggest motion picture producer in Asia as Japan has practically disappeared from the field. She is, therefore, next to the United States in production, the annual production here being about 175 features.

Although there was a considerable shortage of raw films and equipment during the

war, all branches of the industry had a prosperous time. However, the accumulated profits have already disappeared due to lack of proper business management. Further, the political riots and troubles started since middle of August, 1946, have affected the industry a great deal, particularly exhibition.

The National Government are aware of the potentialities of the motion pictures for the education of the masses and it is definite that the Central Government will revive the Film Department early next year.



## ITALY

by ARGEO SANTUCCI
*in Rome*

Such a great amount of product, both foreign and domestic, is being released in Italy that releases are now running more than one a day where before the war it was about two releases every three days. As a result there is a tremendous backlog of pictures.

Approximately 60 Italian features will be distributed during the 1946-47 season and there are usually about 400 foreign films distributed during the season. But while Italian production has increased to the point where it exceeds the demand, plans for new studios are in progress, to be built at Costina, Belluno, Genoa and Sicily.

Italian producers continue to press for a quota on foreign product.

Officials of French and Italian film syndicates have recently concluded an agreement looking toward the free importation of product into each other's country, the co-production of 15 features this year and an agreement whereby each country will regard the other as the favored nation.

The Centro Sperimentale di Cinematografia has been reopened for the encouragement and teaching of young Italian actors and technicians.

## MEXICO

by LUIS BECERRA CELIS
*in Mexico City*

Film prospects for Mexico for 1947 are more complex than they have been for any New Year of the 16 the industry has faced. During the past 18 months numerous difficulties have beset the industry, chief of which was the big private banks refusing future credit to producers because of slow repayment of huge loans. But producers have hopes that the state-controlled bank they have asked for will be established. Late last year producers made a definite swing to quality over quantity. Some sources do not expect more than 40 Mexican productions this year.

Exhibitors are enjoying the best business of the life of this branch of the industry. They have a much bigger public, so numerous and staunch that the theatre is little affected by other entertainments. Some are backing the producers, who have asked the Government to pass a law making 26 weeks a year obligatory for Mexican pictures in Mexican theatres.

Practically all the trade is sure of labor trouble this year, with demands for higher salaries and more quarreling between the two film unions. Labor trouble is not new to the Mexican scene.

The Americans are optimistic. Hollywood product is going well. There is competition from Britain and a certain amount from the Argentine, but almost none at all as yet from France and Spain. Mexican pictures are not the competition they were during the war.

## PORTUGAL

by JOÃO DE MORAES PALMEIRO
*in Lisbon*

The close of 1946 brought to Portuguese producers, distributors and exhibitors many sensational and important outlooks, principal among them being the issuing by the Government of a quota law designed to protect national production which opened to Portuguese producers a wide possibility and caused an enthusiastic rush to the three Lisbon studios. The studios will soon be at high working pressure and new laboratories will be built.

Foreign production should continue running regularly in the theatres although the national production will interfere with their previous results. Before the new film law was announced the major American companies had announced releases varying from 40 to 18 features, totaling more than 200.

Portugal is now seeking to increase its tax on imports.

It is estimated about 50 French, 10 Swedish, 30 British and 10 Italian and Spanish features may be expected for 1947.

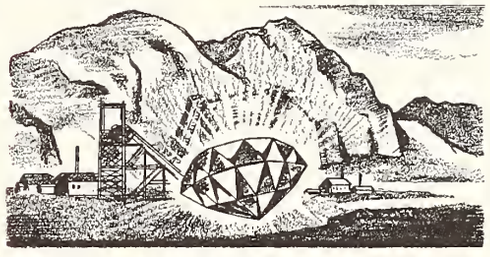
## PUERTO RICO

by REUBEN D. SANCHEZ
*in San Juan*

One of the most densely populated places in the world is the little island of Puerto Rico with its 2,100,000 inhabitants jammed in an area smaller than Connecticut, yet the net remittances for motion picture royalties paid to producers are placed at $500,000 annually.

In spite of the fact that the transfer of many troops from Puerto Rico is mainly accountable for a decrease in box office receipts, the tax on admission to all public shows for the fiscal year 1945-46 increased to $753,030. This indicates an increase in purchasing power of the people who have had more money in their pockets to spend for entertainment.

Puerto Rico imports more than 500 features each year. The footage imported during the past few years reached an average of 6,000,000 feet, out of which 4,000,000 came from the U. S. Mexican pictures are imported in great quantities and there are a few from Argentine, Spain and England. There are 147 theatres operating, but the number will be increased to 160 in 1947.



## SOUTH AFRICA

by R. N. BARRETT
*in Johannesburg*

Prospects for film distribution in South Africa for 1947 are excellent. There has been a boom throughout the war, but this will in all likelihood subside slightly this year. A small falling off in cinema attendances is already noticeable.

However, there are 465 cinemas in the Union of South Africa. This means one cinema for every 5,000 or so Europeans, so it can be easily realized how cinema-minded the country is.

The rural areas have by no means been well exploited. The 16mm feature programs are just being put under way in this field.

There will be little activity in cinema building at present because of government restrictions. African Consolidated Theatres, which has the largest circuit, has an ambitious building program, but is hampered by shortages.

About 300 features will be imported this year, with African Consolidated accounting for about half. Imports of British films rapidly increased last year and have found good markets. They are a definite challenge to American productions.

[*Continued on page* 48]

# MASON IS BRITISH EXHIBITOR CHOICE FOR THIRD YEAR

by PETER BURNUP
*in London*

BEYOND all question of doubt this has been a James Mason year. Not only has the best known romantic profile in England been voted to the head of the 1946 British box office Top Ten list—and this for the third consecutive year—but the British Motion Picture Herald-*Fame* poll puts Mr. Mason at the top of the International list. In other words, the poll reveals that Mr. Mason is the greatest screen actor of the universe as far as the English are concerned.

This jump to the lead of the International list is quite a step for the popular actor. Only last year he tied with Spencer Tracy for seventh place on that list, although his position as the favorite British star was unshakeable.

### *Mason a Man with Mind of His Own*

A man with a mind of his own, Mr. Mason won't play the way producers want him to play if he thinks it is not his way. As a tangible evidence of his independence, he recently left these shores to disembark in America accompanied by a large family of cats and, reportedly, a beige-colored, right-hand drive ambulance.

The Mason magic, which falls upon the intelligent and the uninformed alike, was visible in three new releases during the past year and in quite a number of reissues which prudent exhibitors thought wise to exhume. The new films were "They Were Sisters," "Wicked Lady" and "The Seventh Veil." The last named was successful enough in America to shake the faith of some of the Van Johnson fans.

A remarkable circumstance attendant to the Mason appearances is that the so-called intelligentsia, if they believe their favorite has been miscast, send pleas to the studios for better roles for their hero.

### *Has Been Successful as Associate Producer*

He is a versatile person. He can paint and he can write and there is an apparent acid quality in all his forms of expression which occasionally disturbs humorless folk. He has aims to be a producer and has lately made a first-rate job of associate-production on "The Upturned Glass," in which he stars. The short fact of the matter is that he knows as much about the craft of motion pictures as many in the business.

Thirty-seven years old, a Master of Arts of Cambridge University, he is married to a daughter of Isidore Ostrer, famed figure in Britain's film development. Mrs. Mason is an actress of distinction.

Margaret Lockwood, second among the



*JAMES MASON*

Money Makers, has served a faithful and arduous apprenticeship. Some professional critics have asserted her appeal was endangered by producers persistently casting her in the role of a naughty lady concerned with bloody daggers and unstoppered bottles of poison. But clearly the romantic young lady is not slipping since her rating last year was third position She's been seen lately in "The Wicked Lady" and "Bedelia."

The two other ladies on the list, Anna Neagle in fifth position and Phyllis Calvert in sixth, approach the screen and their audiences from entirely different angles. Miss Neagle is the epitome of what her devout English admirers know as charm. Ever since she joined forces with producer-director Herbert Wilcox—they are now man and wife—she has been screened with skill and cunning as the personification of the dewey June rose. She has been seen of late in "A Yank in London" and "Piccadilly Incident."

Miss Calvert has a cold skill in her art, a cool efficiency, which she allows only now and then to be pierced with a shaft of tenderness or warm good humor. Most notable of her performances was in "Men of Two Worlds," in which she teamed with Eric Portman, tenth place winner this year.

### *British Want Romance With a Difference*

English audiences are not only concerned with romance, but romance with a difference. The British demand a sort of distinction on their screens. The long rule of the comics and the "dolls" is over. Not one of the comics came anywhere near the Selected Ten. Certainly in the International field, Bing Crosby figured high, as usual, but he is no longer regarded as a clown because of such superb performances as the priest in "The Bells of St. Mary's."

Of the rest of the roster, each winner—Stewart Granger, Michael Redgrave, Rex Harrison, Robert Donat and John Mills—has peculiar and characteristic qualities and each has appeared in works of moving distinction: Granger in "Caesar and Cleopatra"; Redgrave in "Dead of Night" and "The Captive Heart"; Harrison in "Rake's Progress" (in America, "Notorious Gentleman"); Mills in "Johnny in the Clouds," and Donat in "Perfect Strangers."

To the orthodox, it may be a disturbing phenomenon that the unique, the distinctive, the difference is demanded, but it is a phenomena which has persisted well nigh throughout all the war and which will undoubtedly persist in these troublous years of the peace.

## *VOTE OF BRITISH SHOWMEN*

*British exhibitors participating in the* Motion Picture Herald - Fame *selections vote for three groups: the top ten among British players, tops among the International players, which may either be American or British, and for American Western actors. Here are the winners in each classification:*

| BRITISH | INTERNATIONAL | WESTERN |
|---|---|---|
| James Mason | James Mason | Roy Rogers |
| Margaret Lockwood | Bing Crosby | Gary Cooper |
| Stewart Granger | Margaret Lockwood | Randolph Scott |
| Michael Redgrave | Greer Garson | Joel McCrea |
| Anna Neagle | Bette Davis | John Wayne |
| Phyllis Calvert | Stewart Granger | Johnny Mack Brown |
| Rex Harrison | Ingrid Bergman | Gene Autry |
| John Mills | Alan Ladd | Bill Boyd |
| Robert Donat | Bob Hope | Wallace Beery |
| Eric Portman | Van Johnson | Errol Flynn |

# EQUIPMENT SUPPLIERS STRIVE TO MEET WORLD MARKET NEED

by GEORGE SCHUTZ
*Editor, Better Theatres*

Picture a fellow—and probably we ought to make him good-looking—with a pretty girl tugging on each arm, and scarcely enough money in his pocket to take one of them to dinner, much less both, and you have the American manufacturer of theatre equipment endeavoring to serve his domestic and foreign markets.

From there the analogy begins to lose pertinence. It can be reliably reported, however, that the American equipment manufacurer is



Oscar Neu



N. D. Golden

very conscious of the attractions of both markets, and typically, he is sharing his products with them. Not equally, for he has a great backlog of domestic orders to fill. Even so, the theatre equipment industry of the United States is supplying as rapidly as it can a foreign demand of unprecedented proportions.

American theatre equipment manufacturers are aware of their importance to the post-war rehabilitation and extension of motion picture exhibition in many regions abroad, and recognize the opportunity this provides. This was pointed out last November, at a convention of manufacturers and dealers in Toledo, Ohio, by Nathan D. Golden of the U. S. Department of Commerce. Previously, in *Foreign Commerce Weekly*, Mr. Golden had written:

"In the past, foreign-made motion picture equipment has predominated in the theatres of Europe, the Far and Near East, Africa and also in Latin America. In addition to lower prices, foreign producers have offered longer credit terms than have United States firms.

"The present condition of this equipment is obvious when it is realized that the major suppliers were Germany, France and the United Kingdom. When these countries went to war, their normal flow of supply parts and replacement equipment for export of course stopped.

"Reports show that projectors in many foreign theatres have been kept in operation only by resorting to the most crude, makeshift measures. . . . This wartime experience has served to convince many of our world neighbors in the motion picture theatre business that it is more economical in the long run to buy quality equipment. . . .

"It is only natural, therefore, that they now look with keen interest to the United States for replacements that they must have. In many areas, foreign nationals are strongly inclined to view U. S.-made equipment with particular favor for the reason that they have witnessed, or have heard testimony concerning, the splendidly efficient operation of that equipment during the course of hostilities."

To meet the demand, one representing an accumulation of needs through four years of war, the American manufacturer has concentrated, with few exceptions, on production with the tools at hand rather than to equip himself for the output of new models. There is no immediate prospect of the introduction of radical changes in the design of major equipment, according to Oscar Neu, president of the Theatre Equipment and Supply Manufacturers Association.

"Fortunately," Mr. Neu commented in an interview concerning developments so far in the American post-war market, "new designs in a number of the larger items of theatre equipment were brought out in the years just prior to the war. This is true of both projection and sound equipment. While the suprex carbon had made high-intensity projection light more generally available some eight years before the war, refinements in the equipment continued up to the war, and the one-kilowatt lamp, which made it economically feasible for even small theatres to have high-intensity projection light, was introduced only a year or two before Pearl Harbor. Seating supplies another notable example of prewar advance in design which warrants post-war continuance of pre-war models.

## SOURCES OF SUPPLY ARE NARROW

**The world's motion picture exhibition plant is being restored to peacetime operation with its sources of supply significantly narrowed geographically. The United States and England dominate the international market in products for the physical theatre, as they do in those for the screen. For the physical theatre generally, they are practically the whole source, so far. But in projection, reviving industry in Holland, France and Italy has already placed equipment on the market.**

**From projection has been removed the Ernemann and Klangfilm equipment which, under an aggressive policy of government assistance. gave Germany prominence in Latin America, and precedence in Central and Eastern Europe.**

**American industry, of course, enjoys a special position in that it is secure in its domestic market, while well fortified, at least by reputation and foreign distributing agencies, to compete abroad.**

### *Unusual Demand Was Complicating Factor*

"The difficulty of our manufacturers in supplying both foreign and domestic markets is due largely to the unusual demand in addition to general industrial reconversion problems and materials shortages, which have have been aggravated by labor disputes," Mr. Neu continued. "When production throughout American industry generally is maintained at a level somewhere near capacity, so that the theatre equipment manufacturer can obtain not only his raw materials, but the fabricated parts that he needs, at a rate enabling him to set a high production rate with some assurance that he can maintain it, the post-war demand factor will lose much of its importance. Then, I believe, we can expect American theatre equipment, materials and supplies to flow in good volume to all of our markets."

In some sections of the world, international trade is still encumbered by restrictions associated with national rehabilitation from the effects of war, and by adverse monetary factors. Improvement in these sectors, from the point of view of the American manufacturer, would of course encourage the development of his facilities for serving the foreign theatre business.

### *Started Immediately After War Ended*

This was started, indeed, promptly upon the end of the war. The American equipment distributing organizations operating abroad —National Theatre Supply, Radio Corporation of America, and the Westrex Corporation—have since expanded the number of their local representatives abroad and doubtless will continue to do so as requirements indicate.

Capacity production would probably bring the immediate replacement demand at home well in hand within a year. To this, of course, must be added the equipment that will be needed by some 600 new theatres expected to be constructed during a period of several years following removal of current Government restrictions on building.

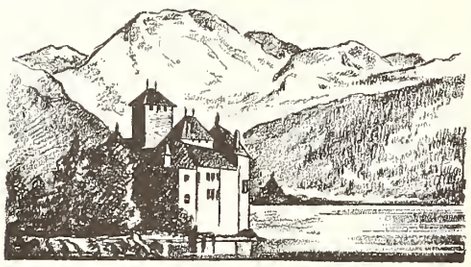
## SWEDEN

by GÖSTA ERKELL
*in Stockholm*

The motion picture situation in Sweden for 1947 will most probably be of the "normal" type. In other words, it will be like the situation just before the second world war. During the late 30's there were about 300 pictures shown each year in the Swedish theatres with no less than 200 coming from the U. S. Thirty to 35 were made in Sweden and the rest were divided among other countries. During the war there were fewer imports and more Swedish pictures.

After the war, foreign pictures came back, but it was difficult to find places for them. The theatres were under contract to the Swedish producers. Today the German pictures are gone, the French pictures are not so good as they were in 1935-39, but the English pictures have been quite good and some have been great successes. The U. S. pictures have kept their dominant position.

Forty Swedish pictures have already been made for 1947 release and production still goes on. Therefore, the foreign pictures must be of the highest quality if they shall hold the market in the future.



## SWITZERLAND

by CARLO FEDIER
*in Zurich*

Switzerland has 350 motion picture theatres with a total of 128,375 seats. In the first half of 1946, 226 features, 141 of them from America, were imported. It is probable that the same amount will be imported for the first half of 1947. Up to the end of October, Switzerland had exported in 1946, 20 play films in 60 countries and 47 short subjects in 56 countries.

In 1946, two French, one English and one Italian production firm worked on Swiss territory. For 1947 several foreign production firms announced their coming to Switzerland.

The Swiss Motion Picture Theatre Association informs that two important decisions have been made. One, the Swiss National Newsreel must be played by all members of the Swiss Theatre Owners Association in the German and Italian part of Switzerland for another year. Secondly, there is a contract between the Swiss Motion Picture Theatre Association and Swiss Theatre-Goers Organizations which calls for certain films, chosen by the theatre-goers, to receive special publicity and protection.



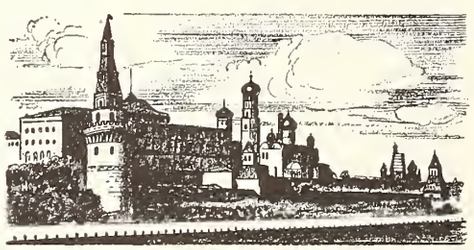
## URUGUAY

by PAUL BODO
*in Montevideo*

With 90 theatres in Montevideo and 50 in the province towns and with the possibility of placing from 330 to 360 features a year, little Uruguay is a steady and interesting market for pictures. Uruguayan theatres never enjoyed such a boom as they did in 1946 and it is expected that theatre business will hit an all-time high in 1947.

Although American pictures are expected to retain their prominent position, American producers will be obliged to content themselves in the future with fewer playing dates. Argentine and Mexican pictures, some of them, were remarkably successful last year and this year European productions, particularly from France and Italy, are expected to receive increased playing time. Additionally, a few British pictures have done surprisingly well and Russian documentaries have attracted large crowds.

Due to the increase in business, the important circuits of Montevideo have all reported far-reaching plans for the construction of new theatres and the remodelling of old ones. Also, province theatres are improving their equipment.



## U. S. S. R.

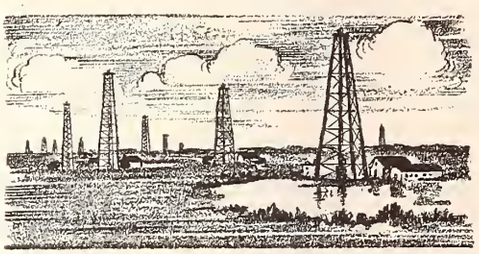
Russia's current five-year plan—continuing to 1950—makes vast and exact provision for motion pictures.

According to a report published in *Sovexportfilm,* I. G. Bolsakov, Minister of Cinematography, has reported that Russia's plans are concerned with the technical improvement of existing studios, the building of new studios at Minsk, Riga and Baku and the enlarging of the Mosfilm studios, the USSR's largest.

With this added space the country hopes, by 1950, to produce from 80 to 100 full-length features a year. The pre-war annual output was from 40 to 45 films.

These films would play in the 47,700 permanent exhibition places the country expects to have by 1950 and in the new markets which Russia has found since the war—particularly in the Balkan countries and other Russian-dominated areas.

During the first nine months of 1946 Soviet theatres had a record number of admissions—443,000,000.



## VENEZUELA

by MONA LONDON CALDWELL
*in Caracas*

The entire film product of the United States, Argentina, Mexico and Great Britain comes to Venezuela, where there are 304 theatres and 25 oil company film clubs. All houses play single features. French features are shown in Caracas and it is reported that Italy plans to export to Venezuela on a small scale.

In the big houses of the capital the most successful pictures would be high calibre drama. In other theatres, films of the American type, with preference for the spectacular, draw good attendance. Musicals are not popular. Serials are popular in the neighborhood theatres and in the interior.

## YUGOSLAVIA

Only one-third of Yugoslavia's 450 theatres are operating at this time because of a shortage of product. The Yugoslav policy is to buy foreign pictures outright.

Shortly after the liberation of Yugoslavia, a State Film Enterprise was decreed by law for the importation and distribution of films. However, this enterprise had no exclusive rights for either importation or distribution. Theatres remained in the hands of private enterprise, but later all owners who had shown German product during the war were accused of collaboration and their theatres were confiscated.

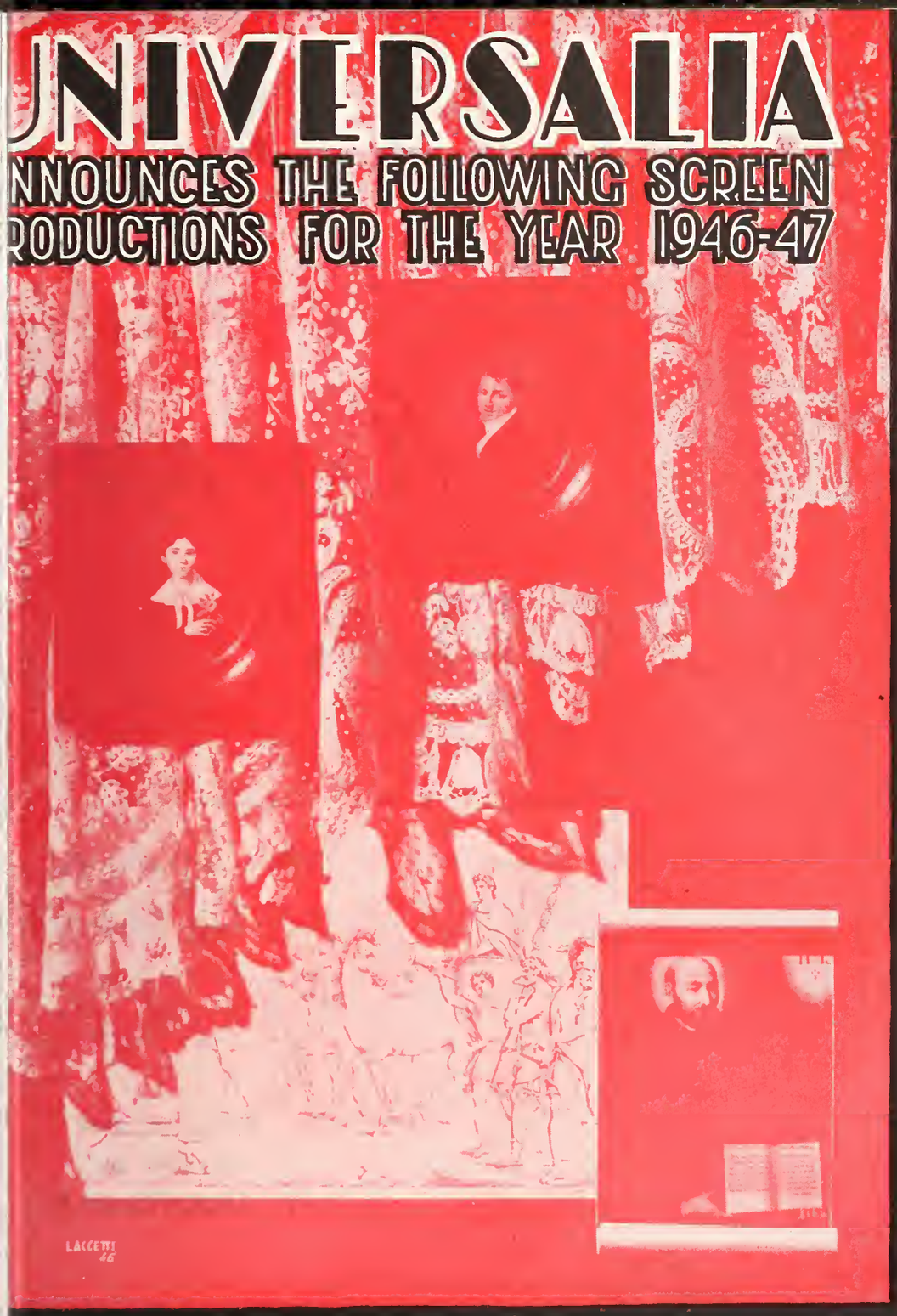
The Federal Film Enterprise was later disbanded and the Ministry of Information dissolved. From then on every autonomous republic of the country had its own distribution, even if it meant servicing a very small number of theatres.

All film affairs now come under the sphere of the premiere's office.

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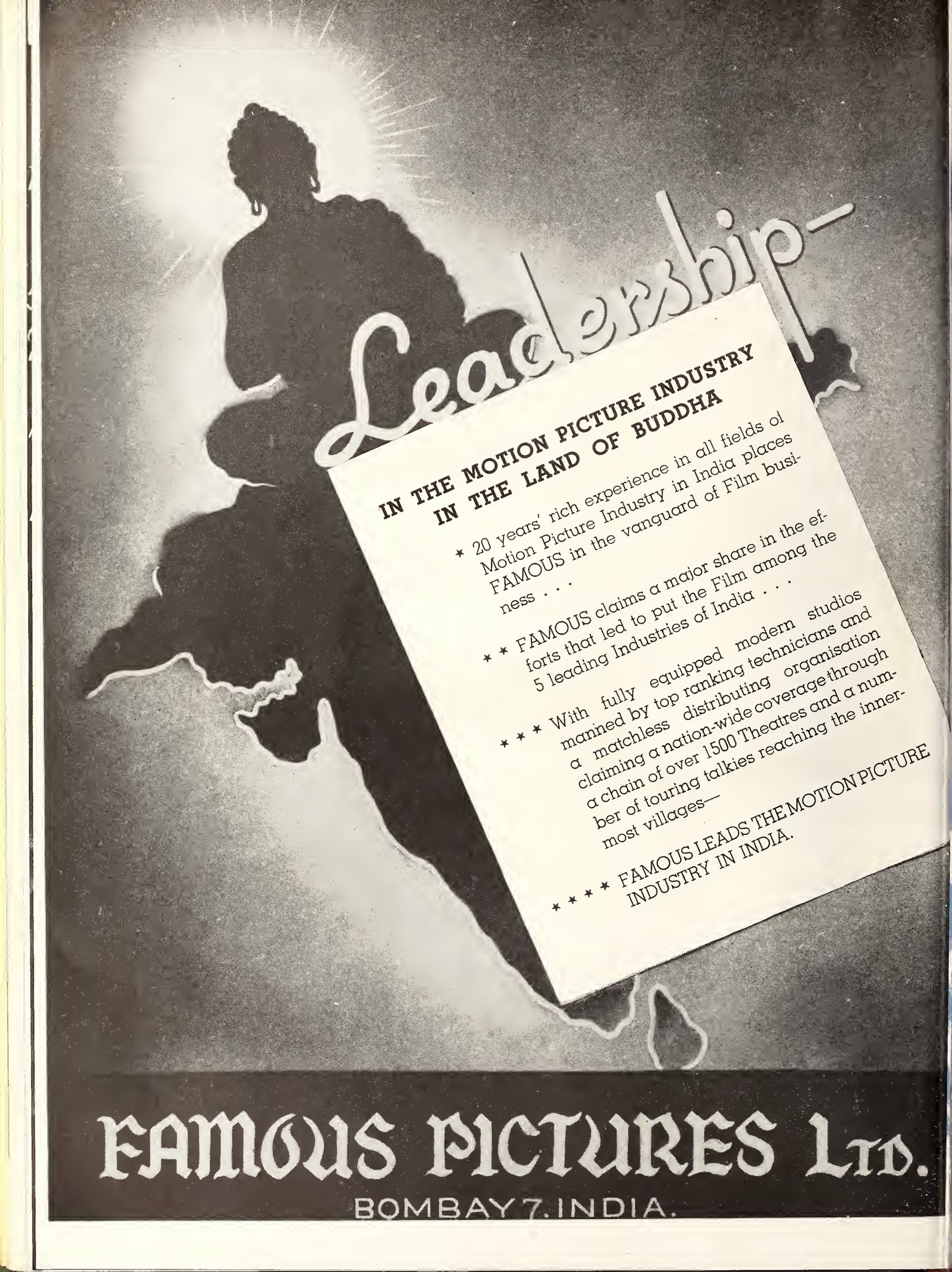
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Castello Lopes was one of the first in his country to devote himself entirely to the new industry. He began his career in this new field by working in a distributor's office. Soon afterwards he had his own office and was handling many foreign pictures. Eventually he became the largest independent distributor in Portugal. At the beginning of his career he was either representing or distributing in Portugal for Paramount, Metro-Goldwyn-Mayer, United Artists, Fox, Universal, PRC, Warners, First National Radio, Columbia (which he represents at present), Chaplin Productions, Richard Talmadge Productions, Vitagraph, De Mille Pictures, Tiffany and many others. He also was the distributor for numerous English and European countries.

He also was a representative for the most outstanding European producers, such as: the Danish Nordisk; the English British International Film; the French Pathé, Cinéromans, Alex Nalpas, Sofar, Albatros, Société Générale de Films; the German Ufa, Hegewald, Grenbaum, Orplid, Harry Piel Tonfilm, Cine Allianz, Tofa; the Austrians Sascha Stoll Film, Memento Film, Hom Sofar, Black Cat Film (Anny Ondra pictures); the Italians: Cines, Societa Italiani Grandi Filmi, C. C. I., Standard Film, Guazzoni Film, Genina, Adolfo Croce, Conzorcio Vis, etc. He acted as distributor also for the following Portuguese producers: Invicta Filme (Oporto), Portugalia Filme, Lusitania Filme, Lisboa Filme (documentaries), Cinema Section of the Portuguese Armed Forces and Companhia Portuguese de Filmes (former Tobis Portuguesa).

Mr. Lopes was also successful in introducing into Portugal a number of foreign newsreels. He represented both Pathe and Eclair news.

The American motion picture industry owes much to Castello Lopes who first introduced Hollywood to Portugal. The success of American-made pictures here began when Mr. Lopes first brought them to this country.

This important Portuguese distributor is an integral part of the motion picture history of this country, having been closely identified with its growth for over 30 years.

The first comic features of Charlie Chaplin were brought here by Mr. Lopes who also introduced other great comic figures of a generation ago.

In more recent years, it was Mr. Lopes who first introduced in this country the first Mickey Mouse cartoons and the first Walt Disney "Silly Symphonies."

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He has been and continues to be in touch with all the great American producers and directors.

Mr. Lopes' company, Filmes Castello Lopes, has been a part of all phases of the industry. The firm was one of the first to aid in financing Portugal's first sound picture, "A Cancao de Lisboa," and it aided in the construction of the first Lisbon sound stage.

Filmes Castello Lopes also owned some years ago an important film laboratory at the Avenida de Liberdale which had been specially constructed for the filming of shorts and documentaries. This laboratory also was used for the subtitling of foreign pictures.

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Mr. Lopes offers the first runs of his pictures at the Cinema Condes, located at the Avenida de Liberdade in Lisbon. This theatre is the property of a company of which Castello Lopes is associate general manager.

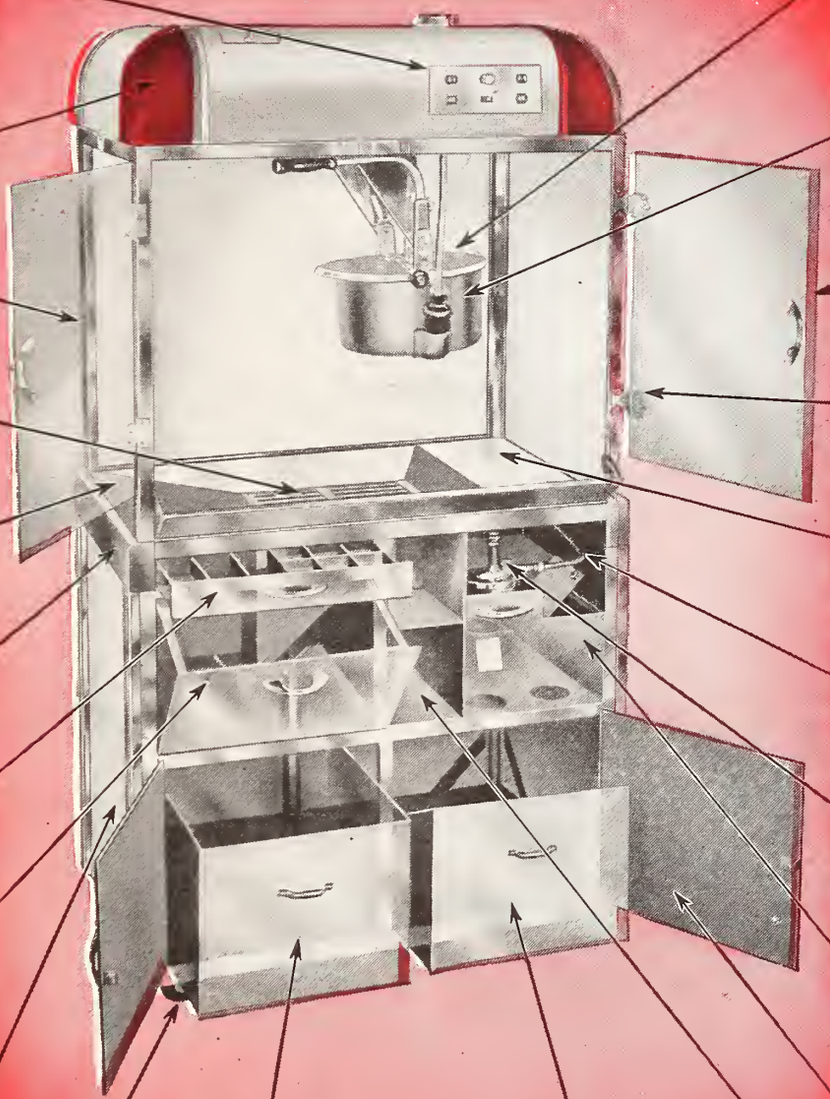



View of the "CINEMA CONDES" theatre at Lisbon, property of the Emprêsa Teatral de Variedades Lda., were FILMES CASTELLO LOPES Lda. shows the product represented by them.

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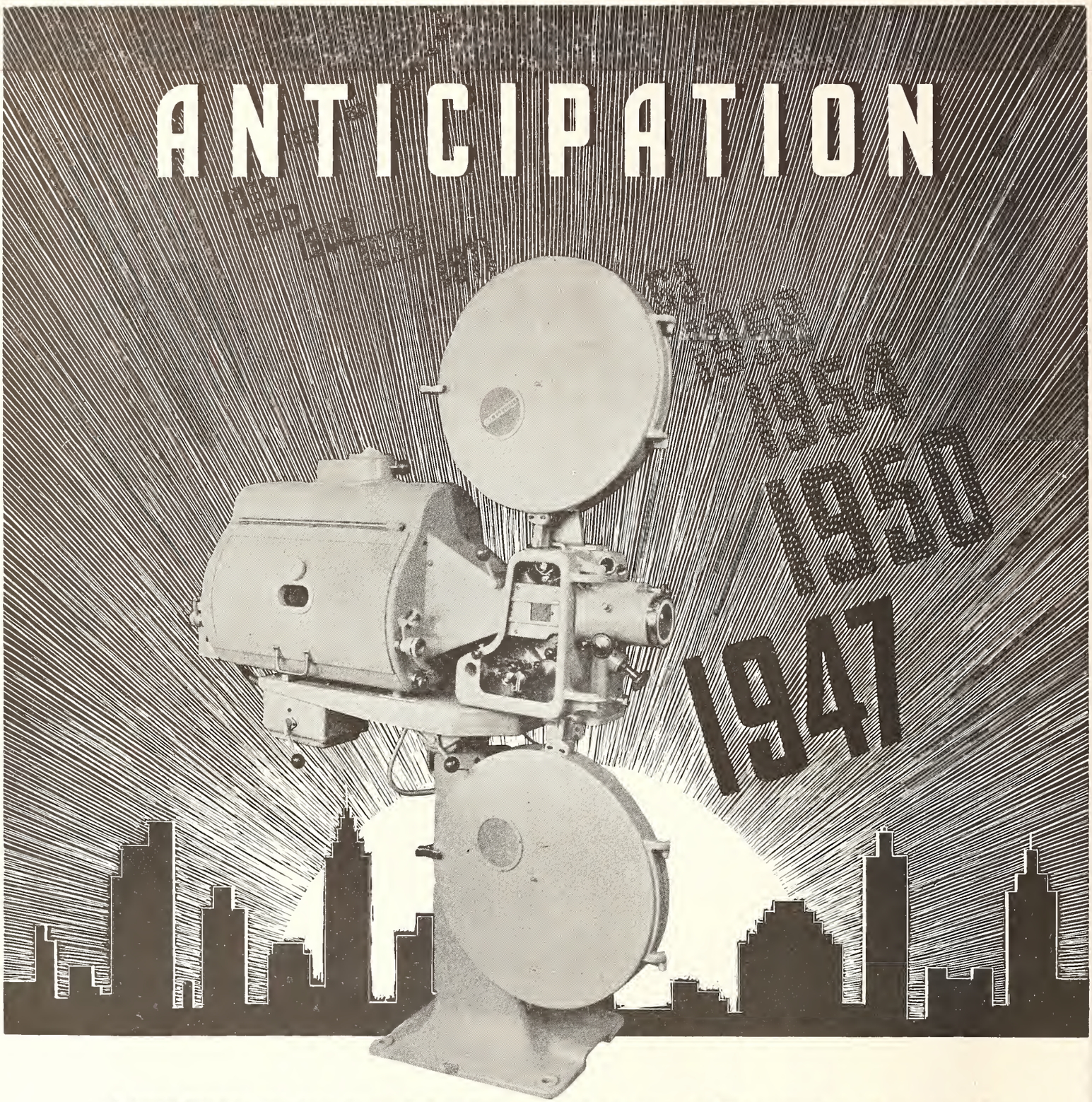
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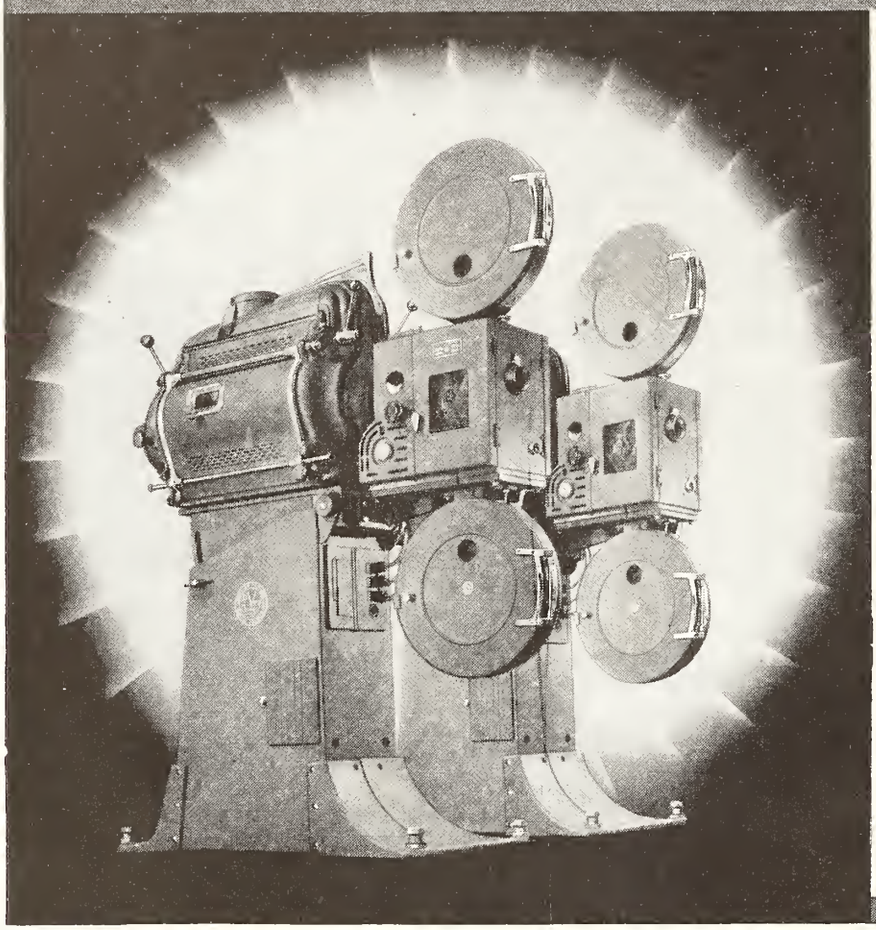
[ *This message was published in San Francisco during the first gathering of the United Nations, and repeated during the U. N. meetings in Paris and New York. RCA considers it a privilege to present this message as a salute to the motion picture industry throughout the world.* ]

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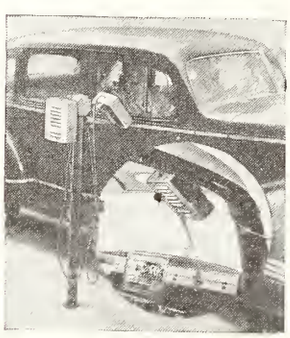


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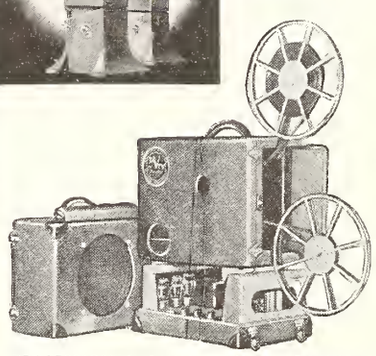
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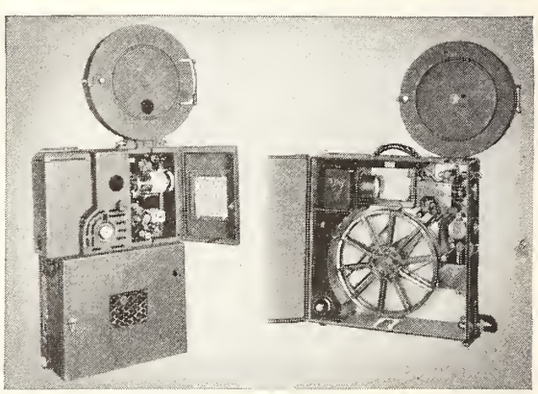
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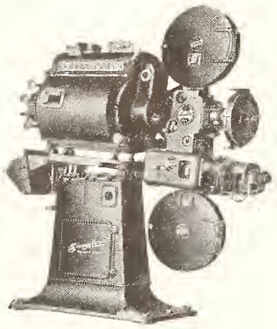
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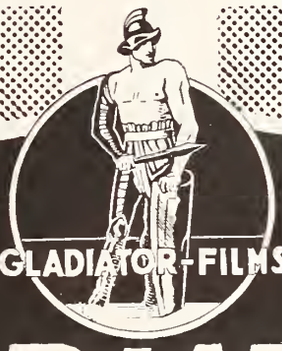
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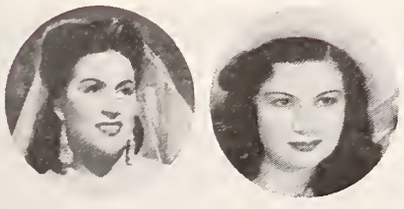
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*A Message from*
**Dr. SYUD HOSSAIN**

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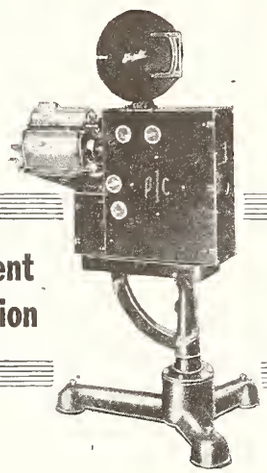
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**7 RENEWS OF THE MOUNTED 7**

# *Film Subtitling Preferred by Chilean Public*

by MARIA ROMERO
*in Santiago de Chile*

The practice of dubbing Spanish voices into American and English pictures has not been well received by the Chilean public. Many complaints were voiced by theatre-goers who claimed that the substitution of voices resulted in weakened and incorrect presentations.

Recently Paramount put the matter to a test. Two versions of "And Now Tomorrow" were exhibited concurrently in the Teatro Real and the Teatro Santiago, one dubbed, the other with Spanish subtitles. The dubbed version was placed in the Santiago which usually runs Spanish-speaking pictures. Ballot boxes were installed in the lobbies of both theatres and votes recorded for one week. Results: Teatro Real, showing the version with subtitles, polled 300 for dubbing and 3,257 against. Teatro Santiago, showing the dubbed version, polled 1,178 for dubbed and 744 against. Totals were 4,271 against dubbing with 1,478 in favor.

Even more significant were box office returns which ran higher at the Real, where the English version was shown and where the picture remained an extra week after the dubbed version had moved out of the Santiago. The only American company still bringing dubbed films into Chile is MGM.

▽

The Chilean film industry has spent 16,000,000 pesos chilenos (about $533,333) on the production of 10 full length pictures during 1946. Four were produced by Chile Films; six by independent producers. The independents spent about 1,000,000 a picture, while the average cost of the government-sponsored Chile Films was 2,500,000 pesos.

▽

Most successful imported film of 1946 was the British "Seventh Veil," which ran for seven weeks. Closest American rival was "This Love of Ours," shown for five weeks.

▽

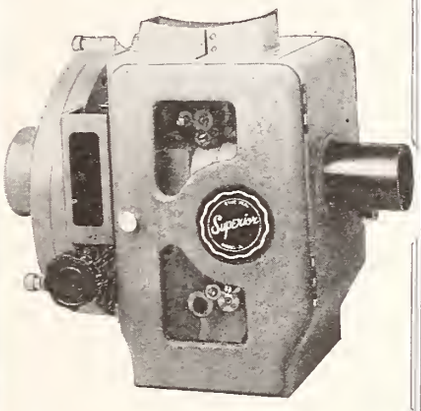
Taxes on Chilean films exhibited in Argentina have been reduced from five to two per cent of local admission price, thus placing Chilean films on the same taxation basis as Argentinian films.

## Argentine Quota Would Cut Imports by 80 Per Cent

The recently proposed quota system for the import of motion pictures into Argentina would limit the importing countries to 20 per cent of their present imports, according to *Foreign Commerce Weekly*. However, an additional two pictures could be imported for every picture the foreign countries produced in Argentina.


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# Asks Liaison on Code to France

The suggestion that an emissary of the Motion Picture Association visit France to outline the workings of our Production Code and assure better understanding between the two countries, was made by Leo B. Cohen, film distributor, in an interview at his New York office last week. In citing the need for such a mission to France to clarify misunderstandings as to the Code's workings, a mission similar to the one taken to England last July by Joseph Breen, Production Code Administrator, Mr. Cohen pointed to the censorship differences that often result in the barring of films.

"French films whose dialogue is acceptable there, are frequently taboo here," he observed. The unfortunate condition could be eliminated, he said through closer liaison and better understanding between the two countries.

Mr. Cohen, formerly a co-producer in France, came here in 1940. He now has distribution agencies in many countries in Europe and South America. He distributes not only French and American films, but also Italian, Swedish and others.

One of the main problems that a distributor of foreign films faces here is the lack of sufficient theatres in which to show product, Mr. Cohen said. He said he himself had a backlog of many pictures but no place to show them. Under the circumstances, the filmgoer is denied many worthy films.

As a partial solution, Mr. Cohen urged exhibitors to set aside a number of days a week for the showing of good foreign films. The project could be conducted on an experimental basis, and the audiences would be given a chance to decide for themselves.

# Czechs Expect 25 Films in '47

by JOSEPH KANTUREK
*in Prague*

Czechoslovakia's nationalized studios, which produced 18 pictures in 1946, plans to produce from 20 to 25 in 1947 and 30 in 1948, according to the budget speech of V. Kopecky, Minister of Information.

"It cannot be denied," he stated, "that we have successfully solved the question of importation of films from abroad and exportation of domestic films into foreign countries. This can be said about the final solving of the problem of importing American product."

▽

The current releases of the Motion Picture Export Association, "The Sullivans," "It Started with Eve," "Tales of Manhattan," have gained extraordinary popularity among the Czech public. Future releases include "Holy Matrimony," "Appointment for Love," "Mark of Zorro," "The Rains Came."

# Crowd Newsreel In Montevideo

by PAUL BODO
*in Montevideo*

The newsreel theatres — so-called "continuados"—are setting a precedent for Uruguayan theatres. They are so crowded on weekends and holidays (and very often on workdays, too) that customers often stand in line for more than an hour to get to seats. The first "continuado," established in Montevideo, Glucksmann's Ariel, plays continuously to capacity audiences and in addition is forced to turn crowds away. Determined not to lose customers, the company will operate a newsreel theatre across the street from the Ariel and play the same programs in both houses.

The newsreel business has induced the Compania Exhibidora Nacional to transform one of its first run houses, the Ambassador, into a "continuado," starting January 1. The company already has three newsreel theatres, all smaller than the Ambassador, but all of them grossing relatively better, with a 35-cent admission, than the Ambassador with its double-feature program and 55-cent admission.

▽

A new company, the Compania Cinematografic Central, has announced it will build six theatres in Montevideo. The first two will be in one building.




## ALBANY

Warners' Strand opened to good Christmas business with "The Man I Love" and "Little Iodine" while Fabian's Palace made a fine start with "Song of the South" and "Falcon's Adventure". The Grand and Fabian moved its premiere day to Christmas, with Republics "Plainsman and the Lady" topping the bill. "The Devil's Mask" was the second picture. The Ritz featured "Her Sister's Secret" and "Mr. Hex". The Paramount and Royal screened for Christmas 20 color cartoons. Business in the week before the holiday touched bottom, but recovered for Christmas. It was not back to peak on the latter day, however. . . . Christmas parties were staged by most of the exchanges with a number of them screening new product. . . . Samuel Rosenblatt, who operates the Grand and Strand in Watervliet and the Lake in Lake George, left for a vacation in Florida. . . . Chris Pope checked in from Gloversville.

## ATLANTA

Business for the holiday season was one of the best in a number of years so all the managers said and they look for a great year in all amusements here. . . . O. C. Lam, Lam Amusement Company, Rome, Ga.; Mr. and Mrs. Fred G. Weis, Bibbs Macon, Ga., Roxy, Savanah and Weis theatres, were recent visitors in the city. . . . Sam George, former relief manager for Georgia theatres is back at his old post as manager of the Paramount theatre. Lieut. Joe Williams, back from the army, will soon return to his old job as treasurer of the Fox theatre. . . . Charlie Karr, manager of the Martin theatres booking office and the Mrs. in Dallas, Texas. . . . Tom Lucy, acting branch manager of the Atlanta office of MGM, has been promoted to branch manager. . . . The following theatres have opened: Leonard Branscome, Jonquil theatre in Smyrna, Ga.; John D. Wood and James H. Oxendine, a new theatre, the Woods, in Newville, Ala. . . . R. H. Dikins and E. Crockett have started to build a new theatre in MacClenny, Fla., which will seat 500 . . . Lester Persall, has been named manager of the Paramount . . . J. H. Lee, Lewis Weinberg and John Edens plan to open a new house soon in Columbia, S. C. . . . Henry H. Sullivan, has been granted at permit to build a new theatre in Titusville, Fla. to cost $40,000 . . . The City Council of Murfreesboro, Tenn., has voted to permit motion pictures on Sundays between 2 and 6:30 and after 9 P. M.

## BALTIMORE

Box office receipts zoomed upward beginning Christmas Day when practically all first runs put forth their best to attract crowds. The list included New theatre, "Razor's Edge"; Century, "The Show-Off"; Keith's, "The Magnificent Doll"; Stanley, "The Time, the Place and the Girl"; Hippodrome, "The Falcon's Adventure"; Mayfair, "The Bachelor's Daughter"; Times and Roslyn, "Spook Busters," with "Rolling Home." Little continued "The Great Mr. Handel" for a fourth week and the Valencia played "The Westerner" with success. . . . Christmas parties for needy children and crippled children were given; 3,200 entertained by William K. Saxton at Loew's




Century and Valencia and several other thousand by I. M. Rappaport at the Hippodrome while J. L. and Fred C. Schanberger, Jr., had the crippled children at Keith's Christmas morning. . . . Cliff Jarrett resigned from Hiway to go with I. M. Rappaport, owner of Hippodrome, Town (soon to open) and Little. . . . Robert T. Marhenke resigned from Equity as salesman and succeeded Mr. Jarrett as Hiway manager.

## CHARLOTTE

Exhibitor's Service held its annual Christmas and New Year party in the Variety Club rooms December 27 . . . Charles Leonard, booker at Columbia, has returned to his desk after an illness. . . . Charles Kesswick, MGM divisional manager, was in Charlotte on Film Row the weekend. . . . Dave Prince, district manager for RKO and drive captain Lenn Gruenberg, with Frank Drumm of the RKO home office, were in the Charlotte RKO exchanges last week planning the Ned Depinet drive for 1947. . . . The Variety Club of Charlotte sent out a report this weekend naming the following 1947 officers: Cy Dillon, chief barker; George Roscoe, first assistant chief barker; Byron Adams, second assistant chief barker; Harry Hass, property master; Mike Kincey, dough guy.

## WHEN AND WHERE

**January 7:** Television Broadcasters Association annual meeting, Waldorf-Astoria, New York.

**January 13–19:** American-Mexican "Variety Club Week" in Mexico City to inaugurate the Variety Club of Mexico.

**January 22–23:** Allied Motion Picture Theatre Owners of Western Pennsylvania 26th annual convention, William Penn Hotel, Pittsburgh.

**January 26–28:** Theatre Owners of North and South Carolina convention, Charlotte, N. C.

**January 31:** Allied States Association board of directors meeting at the Statler Hotel, Washington, D. C.

**February 1–3:** Virginia Motion Picture Theatre Owners Association midwinter convention, Shoreham Hotel, Washington, D. C.

**March 18–19:** Independent Theatre Owners of Ohio annual convention at the Dashler Wallick Hotel, Columbus, Ohio.

## CHICAGO

The Christmas holiday season caused a big upsurge in loop businesses with all downtown theatres reporting large grosses. The Woods, with only 1,000 seats, grossed $44,800 for the first week of "The Best Years of Our Lives," which is a new house record for the Essaness house. The huge gross is attributable to seven shows a day and $1.40 top price. . . . Chalmer Sinkey, cameraman with Fox Movietone News in Seattle, Washington, was a recent Film Row visitor. . . MGM screened "Till the Clouds Roll By" for the Publicity Club of Chicago at the Little theatre in the Civic Opera building on January 3rd. . . . Lee G. Doran, nephew of George Doran of the Universal Newsreel Company, has moved to Chicago from New York to join the local Universal Newsreel crew as a cameramen. . . ."Babe" Cobb, local salesman with RKO Pictures, has been transferred to the company's Los Angeles branch. . . . The Chadwick theatre in Chadwick, Ill., opened Christmas Day. It is owned by a group of Chadwick businessmen headed by Don Harris, banker. Si Greiver, head of his booking and buying circuit, is booking films for the new theatre. . . . Lt. G. Lyons of the local Censor Board has been promoted to Captain. . . . C. R. Farber, athletic coach of the Piper City, Illinois, high school, opened the new 300 seat Princess theatre in Cullom, Ill., New Year's Day.

## CINCINNATI

The incident leading to the formation of the original Variety Club may be re-enacted here by the Cincinnati Variety Club, Tent No. 3, which will ask proper officials for custody of a foundling baby girl abandoned on the steps leading to the Holy Shrine of Mt. Adams here, unless the mother claims the two-week old infant, it was revealed by Irving Sochin, chief barker of the local tent. If adopted, three ministers will be appointed to select a suitable family to rear and educate the child at the club's expense until she marries. . . .Proof that vaudeville is not dead is found in the public's response in terms of attendance at the 3,300-seat RKO Albee, which on December 26 resumed stage shows after a short pre-holiday policy of pictures. The initial ball on the reinstated policy, headed by Beatrice Kay, was liberally patronized . . . Clay Arlington Rambeau, who has received the Army Commendation Ribbon for "distinctive, meritorious service" in producing and directing the "Flying Vanities," an Air Technical Service Command show, has been promoted to Major in the Officers' Reserve Corps. Mr. Rambeau is now manager of the Lookout House, nearby night club. . . . The booking-buying roster of the Theatre Owners Corporation now numbers 36, with the recent acquisition of the Jewel and Mayflower theatres, operated by Chris Pfister, at Troy, Ohio, it was announced by Irving Sochon, general manager of re-

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cently-formed local organization. . . . The 110-seat Terminal theatre, located in the Union Railroad Station, which has been playing short subjects, has gone dark through expiration of lease, and may revert to its original policy of newsreels under new managership, it is reported.

## CLEVELAND

Mark Goldman arrived here Monday from Pittsburgh to take over as local PRC branch manager. His predecessor, Edwin R. Bergman, remains with the company in a special sales capacity. . . . Bill Brooks, promoted from Paramount booker in Pittsburgh to salesman in Washington, D. C., is spending the interim between jobs in Cleveland. . . . "Razor's Edge" hit the attendance jackpot on its Christmas Day opening at the RKO Allen where SRO business was the order of the day. . . . Lower Mall theatre, newly equipped with Ideal seats and RCA sound, opened December 26 with "Henry V" to big business at $2.50 top. . . . Norman Levin, Republic branch manager, is on the sick list. . . . Peter Rosian, Universal district manager with headquarters in Cincinnati, and his wife spent Christmas in Cleveland. . . . Local F-5, affiliate of Local 160, I. A. T. S. E. elected the following officers at the annual meeting held at the Olmsted Hotel: president, Ed Graves; vice-president, George T. Flynn; financial secretary, Marie Roessell; recording secretary, Anne Friedman; sergeant-at-arms, Dan Cowhig. John C. Wein was re-elected business agent. . . . George W. Erdmann, secretary of the Cleveland Motion Picture Exhibitors' Association, ill for the past three months, is now spending part of each day out of bed.

## COLUMBUS

Local theatres greeted the New Year with midnight show at slightly increased admissions. . . . The Ohio had "The Razor's Edge", the Palace presented Alvino Rey and his orchestra in a stage-screen show, the Broad played a moveover second week run of "Blue Skies" and the Grand staged a preview of "Margie" which opened its regular run two days later at the Palace. . . . All theatres reported extra-capacity business for the midnight shows. . . . Sixteen veteran employes of the Ohio and Broad were honored at a Christmas party held on the Ohio stage . . . All received service pins for employment over 10 years. . . . Seven have been employed since opening of the theatres as Loew's houses. . . . These include at the Ohio: Charles Purcell, George Halliday—Fred Hartwick, and John B. Brobst. . . . At the Broad: Larry Buck, George Lingo, and Harry Coleman, operator. The Ohio's list also includes: Walter Kessler, manager for 13 years; George Schroades, Edna Speakman, Robert J. Bender, and Fred Oestreicher. The Broad's list: Carl Rogers, manager, 17 years; Roy Schumacher, Demas J. Snyder, and Edward Hott. . . . Neth's Eastern has blossomed with attractive new silhouette marquee letters. . . . Purchase of Zanesville radio station WHIZ by three Zanesville men has been announced. . . . They are Orville B. Littick, Clay Littick and Ernest B. Graham.




## HARTFORD

Among films booked for New Year's Eve performances in a number of Connecticut theatres were "Till the Clouds Roll By," "The Time, The Place, and The Girl," and "Cross My Heart." . . . Local visitors: Harry F. Shaw, Loew's Poli circuit; George Ettinger, radio department director, and Richard E. Richman, radio department staff member, Columbia Pictures; Bill Hutchins, National Theatre Supply; Martin Lewis, Continental Circuit. . . . Mr. and Mrs. Clarence King have purchased from A. S. Thornton of Grahamsville, N. Y., and Mrs. B. G. Harrington of Orlando, Fla., the building housing the Walden theatre, Williamsburg, Mass., now operated by the Kings . . . In Worcester, Mass., Arthur and Jacob Shulman have announced plans for a one-story brick building at Southbride and Cambridge Streets, Worcester, to include a film theatre, bowling alleys, and stores.

## INDIANAPOLIS

Christmas came as a welcome relief to Hoosier exhibitors, after a pre-holiday lull made worse by a weekend flash of ice and snow. "Two Smart People" was the leading grosser, with only $9,000 at Loew's. "The Verdict" wound up with $8,000 at the Indiana. But change at the tills is tinkling merrily since the holiday openings of "Margie" and "The Magnificent Doll." . . . The Rotary Foundation of Indianapolis, Inc., was started on its charitable way last week by a contribution of $25,000 in memory of Isaac R. Holycross, former local exhibitor. The sum, to be augmented by gifts from other Rotarians, was given by the widow. . . . Carl Niesse, owner of the Vogue, is laid up with injuries received when his car turned over . . . Christine Kirk, secretary of the Associated Theatre Owners of Indiana, is vacationing in Florida. . . . Film row is practically deserted, with salesmen taking a two-week recess. . . . Ten employees of Loew's theatre, all with the company ten years or more, received service emblems at a Christmas party held backstage Thursday night. Recipients included Boyd Sparrow, Mark Griffin, Zeva Yovanovich, Wilburn Smith, Joseph Shea, Ralph Schofield, George Currens, William Godfrey, Stena Decher and Benjamin Morris, Mike Cullen, district manager, presided.

## KANSAS CITY

The Avenue theatre, Kansas City, had its formal opening Christmas Day after a "preview" on Saturday, December 21, to the trade and newspaper representatives. W. D. Fulton, owner, here from his home in California for the opening, said that the State, also owned by him, a block away, would run on for the present at least. . . . Fifteen employes of the Midland (Loew's) theatre, Kansas City, have received service pins for ten years of service or more. Russell Bovim, manager, with Loew's 23 years, received a 20-year medal. . . . The Newman put on a unique children's Saturday morning show recently—a "movie quiz." The entertainment was a "package" prepared by KCMO station personnel, who secured the child experts, provided the interlocutor and the equipment. . . . Mami Lee Cappo, one of the first of the women theatre managers here, is now manager "pro tem" of the Southtown during the absence of Irvin Goldfarb, one of the owners. . . . .The Salina, Kan., *Daily Journal* has announced that because of the paper shortage, all local and national display advertising, except amusements and churches, would be eliminated for a week, starting December 30. Amusement ads were to be limited to five inches daily.

## MEMPHIS

Holiday attendance at Memphis theatres was the best in the memory of old-timers. "The best holiday business I ever saw," said Cecil Vogel, manager of Loew's Palace and veteran theatreman. J. H. McCarthy, new manager of Warner; William Kemp, manager of Loew's State, and Jack Tunstill, manager of Malco, agreed. . . . Neighborhood theatres, however, reported a Christmas week slump started early last week and continued into this week. . . . New pictures scheduled for first-runs: Ritz, "A Yank In London," January 1; Malco "Blue Skies," December 31; Warner, "The Time, the Place and the Girl," December 31; State, "The Razor's Edge," December 31, and Palace, "Till the Clouds Roll By," December) 31 . . . Richard Lightman, son of M. A. Lightman, Sr., president of Malco Theatres, Inc., is recovering at his home following an operation. . . . Cliff Wilson has resigned from Monogram and gone to work as a Kay Film Exchange salesman. . . . O. L. Collins, 80, former superintendent of Malco Theatre, and father of Chalmers, Ed and Elmo Collins, all theatre men, is recovering from injuries received when struck by a car while crossing a street in Memphis recently.

## MINNEAPOLIS

The annual holiday slump hit the entertainment business with a dull thud and the theatres were no exception. Holdovers, reissues and B-graders failed to hit anything like average business in the loop houses and the neighborhoods didn't do much better. Hockey and basketball games, both of which

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have been top draws all season, along with prize fights and wrestling matches, have been playing to half empty houses. . . . Film row has had little of interest to offer, with the exception of Ben Berger's $1,350,000 anti-trust suit against Minesota Amusement Company and eight major distributors. Berger charges a conspiracy to keep first runs away from his Lyceum in Duluth. . . . The Central Council of Parents and Teachers of Minneapolis has opened a drive against horror films and radio thrillers. . . : Al Kvool has been named district manager for Warner theatres in Wisconsin, succeeding Charles Ryan, resigned.

## NEW ORLEANS

An important deal in independent film exchanges took place the past week whereby John Jenkins and O. K. Bourgeois of Astor Pictures Company of Texas, Oklahoma City, Memphis, and Atlanta purchased 50 per cent of the stock of the Dixie Film Corporation of New Orleans. Jack Auslet, president and general manager, who owns 50 per cent of this stock will continue in the same capacity. This firm has entered into agreement with the Madison Picture Corporation of New York to release a number of features and Westerns in the New Orleans territory through Dixie. . . . D. U. Riley has purchased the New theatre at Bruce, Miss., from J. F. Faust. . . . Major Robert Davis spent several days here with the Jeff Davises enroute from the east coast to his home in Stockton, Calif. His father is manager of the local United Artists exchange. . . .Nick Lamantia, division sales manager of Worldwide, is back in the city after a trek through his newly assigned territory. . . . Pre-holiday visitors here were B. V. Sheffield and his two daughters from Poplarville, Miss.; Charles Waterall, Pritchard, Ala.; Mr. and Mrs. Charles Levy of Thibodaux, La.; Doyle Maynard, Shreveport, La.

## OKLAHOMA CITY

Holiday business ran hot-and-cold here; some said good, some said bad, but in general it was slightly above previous years. Good weather didn't hurt a bit. . . . The Government last week filed notice of appeal in the Griffith anti-trust case in U. S. District Court here stating the suit on which Judge Edgar S. Vaught had ruled in favor of the Griffith companies would be taken to the Supreme Court. . . . Lillian Edwards, Griffith publicist, has resigned. . . . John Brown, manager of the Cozy in Tulsa, in town for a visit last week. . . . Glenn Thompson, owner of a circuit in southern Oklahoma, has established new offices on the Row here. . . . Fire completely destroyed the Binger theatre in the town of the same name last week; threatened the entire business section of the small town. . . . PRC manager Francis Faris recently transferred from Dallas has found a home here at last. . . . PRC's new exchange office here should be open soon. . . . Screen Guild Productions has moved into its new offices at 708 West Grand here; Carr Scott is boss. . . . Don Tullius, new Warner Brothers salesman has been assigned eastern Oklahoma territory. . . . Harry McKenna has opened a new roadshow attractions office here: he's former PRC exchange franchise owner.




## OMAHA

A cold wave hit between the holidays ending a record December warm stretch, which set several records. . . . Mary Ann Bartusek has replaced Nona Lewis, who was married during the holidays, as manager of the Grand, Grand Island, Neb. . . . Three Omaha first-run and half a dozen other Tri-States houses outstate were sold to businessmen for free Christmas shows for school children on December 24. . . . Omaha's employment is at an all time peak of 123,000, according to the Nebraska State Employment Service office here. . . . Variety Club met during the holidays to select new 1947 officers. . . . Three local Tri-State houses all offered midnight shows New Year's Eve with admissions running from 90 cents to $1.20. . . . The Orpheum offered a pre-Christmas Saturday show for children in the morning. . . . Jess McBride, Paramount branch manager, spent Christmas week in St. Louis, his home city. . . . Central Nebraska exhibitors gathered at Lexington with Ralph Falkinburg the host.

## PHILADELPHIA

Holiday business was uniformly good at all the first-run houses, with all of the marquees featuring major openings. At William Goldman's Karlton, revival of "Rage in Heaven" broke the house record, attesting to the popularity of Ingrid Bergman even in re-issues. . . . Variety Club will tender a buffet supper to its Ladies' Auxiliary on January 18 to honor the branch for its charitable work during the past year. . . . Rialto at nearby Allentown, Pa., will re-open about January 15, the house completely refurbished, with the former balcony lounge cut away. . . . Warners' Stanton set a new first-day house record with the opening of "Nocturne" on Christmas Day. . . . Keeney's Rajah at nearby Reading, Pa., adds vaudeville shows for the Fridays and Saturdays. . . . Abe Goldsmith, recovered from an illness, returned to his manager's post at Warners' Commodore. Bob DeFino, who had been filling in for him, was assigned to the Lindley, replacing Irv Coopersmith, who resigned from the company. . . . Harry Perleman's Lehigh, closed for alterations, reopened with the holidays. . . . Si Perlsweig, Universal salesman, a patient at University Hospital. . . . Reuben Porit, manager of the Walton, handling inter-office communications systems through the Schwartz-Felt independent circuit offices. . . . Bob Lynch, Metro district manager, back from a Florida vacation, while Bill Solomon, 20th Century-Fox salesman, is Florida-bound, as is Naurice Rosen, Monogram salesman.

## PITTSBURGH

Officers and the executive board of the Variety Club's Tent No. 1 for 1947 were inducted into office at a luncheon held last week. They are: Clifton Daniel, chief barker; Sam Fineberg, first assistant chief barker; Bert Stearn, second assistant chief barker; George Eby, secretary, and Bert Stearn, treasurer. Board members: Tom Troy, John Walsh, Sam Speranza, Ben Amdur, Bill Finkel and Pete Dana . . . First run houses downtown went on a "booking" spree over the holidays. Pictures were announced and then eliminated with reckless abandon, all of which made the drama desks a little dizzy. However, "Suspense" in the Fulton theatre managed to survive the doings for a second week. . . . Eugene Finkelhor, music composer for the International Film Foundation, spent the Christmas holidays here. . . . Even the great Oklahoma couldn't beat the Christmas holiday matinee jinx. The house being almost empty, but every other performance for the entire three weeks is a sellout. . . . John Walsh, manager of the Fulton theatre, is completing plans to visit the Pacific coast as delegate from Tent No. 1 when the Variety Club convention gets under way.

## PORTLAND

Holiday receipts hit almost an all-time low in Oregon due to continuous rain for 15 days, a shortage of film and huge slices of the amusement dollar annexed by Santa. Few bright spots including heavy lines for "Razor's Edge," at the Orpheum, and "Dark Mirror," at the Mayfair. . . . Opening: Vancouver, Wash., New Broadway theatre, under management of Art Adamson circuit. . . . Molalla Amusement Company, Molalla, Ore., capitalized at $100,000, by A. M. Roberts and others. . . . "Life in Tacoma," first of new community life pictures of various Northwest Communities, opened at the Temple theatre, Tacoma.

## ST. LOUIS

"Blue Skies," in its fourth week at the Ambassador, surprising everyone with its impressive grosses, in face of the customary pre-Christmas slump. Picture grossed $18,000 in its fourth week and held over for New Year's Eve week . . . Tower theatre, formerly the Florissant, reopened Christmas Day, giving St. Louis a new deluxe neighborhood house. Operated by the Fanchon & Marco circuit. Manager is George Riegel . . . Ray Title shifted from Lindell to Tivoli theatre as manager. . . . Threatened street car strike here averted by decision of company and union to arbitrate wage differences. . . . Herb Washburn, St. Louis manager for National Screen Service, new president of the Cocker Spaniel Club of St. Louis . . .Thirty-nine neighborhood

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houses, independently owned, closed Christmas Eve. . . . Chester, Ill., to have 9 p. m. curfew during the winter, which means children unable to attend theatres extending past that time. . . .Film row traffic light last week, with only Roby Knight of Bell City, Mo., Johnny Giachetto, short subject booker for the Frisina Amusement Company, and Harry Temborius of Lebanon, Ill., in town. . . . Frisina Amusement Company's latest house, the Frisinia at Taylorville, Ill., opened December 26. Occasion was testimonial to Dominic Frisina, who lives in Taylorville. . . . J. Stewart Fox's new house at Hutsonville, Ill., the Fox, has opened and is operating on a six-day-a-week basis.

## SAN ANTONIO

Dave S. Mason, proprietor of the Karnes and Vic theatres, Karnes City, has been appointed campaign director of the "March of Dimes" for Karnes County. . . . L. D. and W. D. Glasscock opened their New Dale theatre, Stockdale, December 20. . . . "Black Beauty," 20th-Fox's equine drama, opened a first run engagement at the Texas December 19. . . . "Gas House Kids," PRC's comedy, played a two-day stand at the Empire a week before Christmas. . . . E. B. Coleman spent several days in Alamo City. . . . "Nobody Lives Forever," Warner Brothers, opened at the Aztec December 19. . . . Visitors included John Rowley, R & R, Dallas; Leonel Canales, manager of the Rita theatre, Benavides, Texas; Simon Carillo, operator at the Rita. . . . Mrs. Marie Gomez, Mexico theatre, Raymondville, Texas, and her daughter, Lydia Gomez; Edward Gomez, same theatre; M. A. Gallia, Dawn theatre, Natalia, Texas; Sam Berry, National Theatre Supply, Dallas; Jacinto Fraga, Azteca theatre, Natalia, new house which opened December 16, and Mike Garcia, Rio Grande City, Texas. . . . "Strange Woman" was the special midnighter at the Texas theatre New Year's Eve. . . . Anthony T. Paiz, the 18-year-old former owner and manager of the Casino, Hondo, Texas, is planning on buying or renting another theatre soon.

## SAN FRANCISCO

Once again, like a bountiful Christmas gift, weekly grosses zoom to cheerful, healthy altitudes. It is reminiscent of war-time years. . . . The Gate is holding them out with Mickey Rooney doing a personal appearance, and the Warfield is packing each performance from the drawing power of "Razor's Edge." . . . Other strong box office pulls like "Magnificent Doll" playing dual runs at the Tivoli and Esquire report solid business. . . . George Mann of Redwood Theatres will expend in excess of $225,000 to remodel and enlarge his State theatre, Modesto. . . . Included in the construction will be plans for four retail stores. . . . The Ritz theatre, Calistoga, was closed last week by a fire estimated at $5,000, and is now undergoing repair. . . . Ned Steele has just reopened his newly remodeled and redecorated house in Williams. . . . Bob Lippert's new plan for a $80,000 drive-in theatre in Visalia is under way for an April opening. . . . Other new theatres planned for early construction include a house in San Jose, to be owned by Milton Samis, which will seat 800, and a new drive-in at




Pittsburg, operated by Salvadore Enea and Vincent Davi. . . . Hubert Marks and Henry Heber opened their new Lux theatre, North Sacramento, this week. . . . Marks and Heber invested approximately $75,000 on the house. . . . The coordinating council at Tracy has voted a recommendation to the City Council that an amusement tax be enacted to raise funds for a recreation program. . . . Opening of Ed Graybill's San Miguel theatre was postponed when a firebug set aflame an entire block encompassing the theatre in the conflagration. . . . Visitors along Film Row this week included: Charlie Holtz from the Colonial, Sacramento; Bill Peters, August Panero, of Panero circuit, and Fred Hatcher from Dos Palos; Ed Boles from the Mecca, Crescent City, and James Howell from the Porterville.

## WASHINGTON

Washington theatres were off to a brisk holiday business with "Song of the South" opening at RKO Keith's ;"Till the Clouds Roll By" at Loew's Palace; "The Show Off" at Loew's Capitol, and "The Return of Monte Cristo" at Warner's Metropolitan. Warner's Earle continued with "Till The End of Time." . . . Sidney Lust's Hippodrome theatre brought back a real old one—Rudolph Valentino in "The Eagle" which received good write-ups, despite its 21 years. . . . In connection with "Return of Monte Cristo" at Warner's Metropolitan, Station WTOP held a quiz on Dumas and Monte Cristo on their "Meet The Missus" program. . . . Manager Ken Davis, of the new Warner Brothers-Kogod & Burka MacArthur theatre, opened on Christmas Day, announces that the house will operate on a policy of four changes a week, with continuous matinee and evening performances. . . . The Variety Club held a New Year's Eve party in the club rooms for members and their families. . . .Warnerites celebrating 10 years or more with the company this month are Thaddeus Hopkins, Gustave Broche, Frank Shannon, Daniel Nee, Charles Knipple, Katherine McGlynn, Nat Glasser, Raymond Green, James A. Pratt, and James Root. . . . The Variety Club will hold its annual induction of officers January 6 at the Willard Hotel, at a cocktail party and luncheon. Nathan D. Golden, chief barker for 1947 will be installed.

# *SMPE Cites New Improvements of Year's Activity*

Longer life for release prints and quieter operation in theatre booths are among the improvements achieved by the 18 new equipment standards for motion pictures which have been developed by seven sub-committees of the Society of Motion Picture Engineers.

Included in the list of standards, which has been forwarded to the American Standards Association with a recommendation that they be submitted to the International Organization for acceptance as world standards, are the following:

16mm silent motion picture film: camera aperture, projector aperture.

16mm sound motion picture film; camera aperture, projector aperture.

8mm silent film: camera aperture, projector aperture.

American recommended practice of motion picture film sensitometry and for film photographic density.

Cutting and perforating negative raw stock for 35mm film.

Projection reels for 35mm, 16mm and 8mm film.

American recommended practice for 16mm sound film; film splices—negative and positive.

Projector sprockets for 16mm film. Eight-tooth projector sprockets for 8mm film.

American recommended practice of motion picture engineering nomenclature.

Sixteen-tooth projector sprockets for 35mm film.

The new standards are in addition to the 26 already forwarded by the SMPE this year to the ASA. The new cutting and perforating standard is a joint project for the SMPE and the Research Council of the Academy of Motion Picture Arts and Sciences.

## Authors League Continues Study of Licensing Plan

A move by the Authors League toward setting up a licensing system embodying some of the points of James M. Cain's proposed American Authors Authority was disclosed in New York last week. At the same time it was announced that Elmer Rice had resigned as president of the league because of poor health. The Authors League Council acknowledged the "helpful cooperation of Mr. Cain and other members of the Screen Writers Guild supporting his authority plan, and pointed out that the league's charter permits the establishment within its own structure of a licensing system which would preclude the possibility of any editorial control of writers' works but would confine itself exclusively to clearly specified business limitations. Since last September the council has been working on plans to stop the "blanket" disposal of secondary rights to authors' works and devise a licensing system.

# *Mexican Studios Estimate Total Of 96 This Year*

by LUIS BECERRA CELIS
*in Mexico City*

Producers have high hopes for 1947 as they estimate that 96 pictures will be made during the year, the highest number for any year. The producers' estimate indicates the depression the industry has suffered for some months is but passing and the trade will make a strong comeback. This figure was totaled by the Mexican Motion Picture Producers Association, which queried its members. The answer was a surprise to the Association, for there are now about 60 pictures lacking release for two important reasons: not enough theatres, because of the popularity of some U. S. and British films, and exhibitors not caring to book some of the Mexican product.

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Twentieth Century-Fox's "Leave Her to Heaven" holds, it is claimed, the greatest gross record for one theatre of any picture exhibited in Mexico. This film, it is learned, grossed $150,000 in six weeks at the Cine Alameda, select local first run. This gross has been approached only by the Mexican picture, "The Devouress," which had a box office record of $96,500 in six weeks at one theatre.

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The success of experiments with a $1 admission charge by some theatres has prompted reports that that rate will supplant the 85-cent admission in 1947 as standard for the best theatres. The $1 admission was charged for the Christmas Day premiere of two important pictures: "The Private Life of Marc Antony and Cleopatra," a Filmex production that cost more than any other Mexican film, and "I'm a Fugitive from Justice," the latest vehicle for "Cantinflas."

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Emilio Azcarraga, operator of the local first runs, Cines Alameda, Bucareli and Olympia and of two radio stations, and Neguib Simon, multi-millionaire industrialist, plan a first class circuit in Mexico City, which is expected to start operations before the end of the winter.

## Griffith Case Appeal Granted Government

An order permitting an appeal to the U. S. Supreme Court in the Griffith Theatre's anti-trust case was signed in Oklahoma City last Monday, according to word received by the Justice Department in Washington. The Government is appealing a decision favorable to the Griffith interests on the ground that the Griffith circuit was guilty of practices similar to those in the Crescent Theatres case, which the Government won in the Supreme Court. The technical step of allowing the appeal was signed by Federal Judge Broadus.

# IN NEWSREELS

**MOVIETONE NEWS—Vol. 29, No. 35**—Baruch wins out in atomic energy committee vote. . . . U. S. Navy tests new rocket weapons in California. . . . Huge throng cheers Pope as he hits at anti-clericalism. . . . Quadruplets born to veteran and British war bride. . . . Sports: basketball, ski-jumping. . . . Eight-year-old Chinese pianist.

**MOVIETONE NEWS—Vol. 29, No. 36**—Helicopter pontoon. . . . Fog machine is pest killer. . . . Hollywood hat styles. . . . Monkies is the craziest people. 1946 sports highlights.

**NEWS OF THE DAY—Vol. 18, No. 233**—Science films cosmic rays. . . . Rome rallies to the support of the Pope and church. . . . Elliott Roosevelt home. . . . Quads bring housing problem. . . . Chinese composer aged eight. . . . Winter sports. . . . Newest 1947 hairdos.

**NEWS OF THE DAY—Vol. 18, No. 234**—Special reel: Bill Stern sport thrills of the year.

**PARAMOUNT NEWS—No. 36**—Britain sees plane crash miracle. . . . Elliott Roosevelt returns from Russia. . . . Pope assails foes of church. . . . New Navy rockets. . . . Quads born to British war bride. . . . Truman looks for secure peace in 1947.

**PARAMOUNT NEWS—No. 37**—20th Anniversary issue: News of the last 20 years featuring five greatest newsreel stories: Coronation of King George VI, Lindberg kidnapping, Tacoma Bridge crash, 1937 Memorial Day riots, the Hindenberg.

**RKO PATHE NEWS—Vol. 18, No. 38**—Truman sees hope for secure peace. . . . Veterans draw for 86 farms in west. . . . Television included in Russia's new Five-Year plan. . . . British chief visits troops in Austria. . . . Doll house museum recalls Paris' past.

**RKO PATHE NEWS—Vol. 18, No. 39**—Buys 40,000 horses for Europe. . . . Disabled vets in textile weaving. . . . Czechs install new bishop. . . U. S. violinist wins award. . . . Finland rebuilds. . . . Maugham's advice to authors. . . . UNRA clothes aborigines. . .

**UNIVERSAL NEWSREEL—Vol. 19, No. 567**—Navy tests new weapons. . . . Trumans home for Christmas. . . . Pope in holiday blessing. . . . Greeks hail General Smuts. . . . Gala student fiesta. . . . A squad of quads. . . . Ab-original "bowl" game.

**UNIVERSAL NEWSREEL—Vol. 19, No. 568**—Spain defend sovereignty. . . . Clothing aids for Formosa. . . . Transport a la king. . . . Rag pickers' rebellion. . . . Sea yields net profit. . . . Basketball.

## Boston Loew Employees Awarded Service Pins

Charles E. Kurtzman, northeastern division manager for Loew's Theatres, awarded service emblems to 20 employees of Loew's State and Orpheum theatres, Boston, at the annual Loew's Christmas party, December 23, at the Hotel Lenox, Boston. In awarding the emblems, Mr. Kurtzman announced that similar emblems were being given to employees in the home office and in all cities where there are Loew theatres. Boston employees awarded the pins were: Meyer Bixgorne, Charles J. Foley, Morris A. Goldman, Thomas B. Green, Charles Hayes, Jacob Kaufman, Frederick J. Keogh, William Leavens, Joseph M. Lunny, Nathaniel Max, James C. McCormack, Thomas F. Meagher, Marie O. Markarian, James B. O'Brien, Elijah J. Rogers, Charles C. Sandborn, Alice E. Shea, Edward E. Schindler, Louis S. Silvey, Helen M. Toomey.

## Reelect Chadwick Head of Independent Producers

At their annual meeting in Hollywood December 24, the Independent Motion Picture Producers Association re-elected I. E. Chadwick president for the coming year. Other officers chosen were Samuel Broidy, Harry H. Thomas and Johnny Jones, vice-presidents. Board of directors consists of: Fred Steele, Belmont Gottlieb, Karl Hittleman, A. W. Hackel, Sam Katzman, William Stephens and the vice-presidents. Edward Finney was reelected secretary-treasurer.

# *RKO Moving to Develop 16mm in Latin America*

With the cooperation of the home office, RKO managers in Latin American countries are conducting extensive campaigns to develop additional outlets for 16mm theatrical product, and their reports on the results have been very encouraging, Robert C. Maroney, chief of the company's 16mm foreign division, said in New York this week.

For the most part the campaign consists of special advertisements in local newspapers and motion picture magazines which point out that only a small amount of capital is required for the purchase of modern projection and sound equipment, the availability of the latest 16mm theatrical product, the low cost of operation and the easy installation.

### *In Many Countries*

During the past four months the campaigns have been under way in Venezuela, Peru, Chile, Colombia, Cuba, Argentina and Panama, and as a result the Venezuelan branch has interested 18 exhibitors in the project; the Cuban office has 30 new accounts; Colombia has from eight to 12 contracts; Peru has a potential 100 exhibitors who will begin operation in the coming months.

The progress would be even more rapid, Mr. Maroney said, except that equipment is still difficult to get. Once the trickle of 16mm projectors and equipment to overseas markets becomes a constant flow, RKO, and the other companies distributing the narrow guage product, will have more business than they can handle, he believes.

To further promote the advertising program, the December 16 issue of *Foreign Legion,* RKO Radio's publication distributed to the company's foreign branches, carries two advertisements, one in English and one in Spanish, displaying the promotional layout for use by branch managers in other parts of the world. Henceforth, Mr. Maroney said, news of the company's 16 mm activities will receive considerable space in *Foreign Legion.*

At the same time, he said, the company has completed arrangements with a circuit on Mindanao Island in the Philippines which will begin operation within the next few weeks. Equipment for the circuit's 20 theatres is currently en route.

### *No Financing by RKO*

Mr. Maroney emphasized that RKO is in no way financing the exhibitors. However, the company is cooperating in every other way to get these exhibitors established.

Meanwhile, Louis Lioni, RKO foreign representative, who has arrived in New York from Bangkok, Siam, via Holland, pointed out that the establishment of 16mm theatres in Siam would meet with immediate success because of the theatre shortage. The country has only 100 35mm theatres, of which 30 are in Bangkok.

# "WHAT THE PICTURE DID *FOR ME*"

**. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.**

## Columbia

**COWBOY BLUES:** Ken Curtis, Jeff Donnell—One of the best of this series. The audience took it and were satisfied. They are waiting for the next one. Business good. Played Saturday, Dec. 21.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

**ONE WAY TO LOVE:** Janis Carter, Chester Morris—Too much talk and no draw. Used on weekend double bill. Not so hot. Played Friday, Saturday, Dec. 13, 14.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

## Metro-Goldwyn-Mayer

**BAD BASCOMB:** Wallace Beery, Margaret O'Brien—Bad weather gave us a little below average business, but the picture was well liked and pleased. Played Thursday-Saturday, Dec. 12-14.—E. C. Arnold, Chapman Theatre, Chapman, Kan.

**BAD BASCOMB:** Wallace Beery, Margaret O'Brien—This played against opposition from an American Legion and church function to under average business. All who saw it appreciated the show. Given a fair break it should do better than average business. Played Thursday, Friday, Nov. 14, 15.—George E. Caraway, Jr., Joy Theatre, Dubach, La.

**BOYS' RANCH:** James Craig, Jackie "Butch" Jenkins—This is appealing to all. We had all the old faces and some of the new ones in to see this. The picture lacks the punch of "Boys Town," but the appealing presentation of this human interest story is more than enough to carry it through. Played Monday, Tuesday, Dec. 9, 10.—Stanley M. Kerk, Clarence Theatre, Clarence, Pa.

**EASY TO WED:** Van Johnson, Esther Williams—An excellent Technicolor musical that did excellent business. This picture does what a movie is supposed to do: entertain. Played Sunday, Monday, Nov. 24, 25.—W. F. Caudell, South Miami Theatre, South Miami, Fla. Suburban and rural patronage.

**GREEN YEARS, THE:** Charles Coburn, Tom Drake—An excellent picture that was a bit heavy for our patronage. The cast was not too much in drawing power. Box office was fair. Played Thursday, Friday, Dec. 12, 13.—W. F. Caudell, South Miami Theatre, South Miami, Fla. Suburban and rural patronage.

**GREEN YEARS, THE:** Charles Coburn, Tom Drake—An excellent picture. A down-to-earth story. Wonderful acting. The story is a little slow in getting started and the running time is too long. Played Wednesday, Thursday, Dec. 11, 12.—Charles A. Thompson, Grove Theatre, Blooming Grove, Texas.

**HOODLUM SAINT:** William Powell, Esther Williams—Below average business. Played Sunday, Monday, Dec. 8, 9.—E. C. Arnold, Chapman Theatre, Chapman, Kan.

**POSTMAN ALWAYS RINGS TWICE:** Lana Turner, John Garfield—Business was very disappointing and very much below average on this feature. Played Sunday, Monday, Dec. 1, 2.—E. C. Armold, Chapman Theatre, Chapman, Kan.

**TWO SISTERS FROM BOSTON:** June Allyson, Jimmy Durante—Without the Thanksgiving business it would have been very light. Some enjoyed it. The music ruined it for some and helped it for others. The trailer hurt the business more than anything. Played Thursday, Friday, Nov. 28, 29.—George E. Caraway, Jr., Joy Theatre, Dubach, La.

**ZIEGFELD FOLLIES:** MGM Contract Stars—Business was below average on this fine picture. Was not liked very well by the customers. Played Thursday-Saturday, Dec. 5-7.—E. C. Armold, Chapman Theatre, Chapman, Kan.

## Monogram

**SWING PARADE OF 1946:** Gale Storm, Phil Regan—One of the better pictures put out by Monogram. It is strictly the musical type, which doesn't go over too well in our town. Everybody enjoyed Louis Jordon singing "Don't Worry About the Mole."

## WELCOME

MOTION PICTURE HERALD *welcomes these new contributors to the exhibitors' own department, What the Picture Did for Me.*

Ella Lindsey, Page Theatre, Page, N. D.
Chase Bros., Sokokis Theatre, Limerick, Me.
D. W. Trisko, Star Theatre, Stanley, N. D.
W. F. Caudell, South Miami Theatre, South Miami, Fla.
T. W. Fields, Royal Theatre, Meridian, Miss.
E. C. Armold, Chapman Theatre, Chapman, Kans.
Fred J. Hutchings, Community Theatre, Leader, Sask., Canada.
W. M. Shaw, Iowa Theatre, Newton, Iowa.
Bruce M. Sweet, Opera House Theatre, Fillmore, N. Y.
K. Buell, Community Theatre, Murray Harbor, P. E. I., Canada.

Played Monday, Tuesday, Dec. 2, 3.—Charles A. Thompson, Grove Theatre, Blooming Grove, Texas.

## Paramount

**BLUE DAHLIA, THE:** Alan Ladd, Veronica Lake—This is a good action picture which did average business. Played Sunday, Monday, Dec. 8, 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**HOLD THAT BLONDE:** Eddie Bracken, Veronica Lake—A good little comedy that got plenty of laughs. Played Monday, Tuesday, Dec. 9, 10.—Charles A. Thompson, Grove Theatre, Blooming Grove, Texas.

**LOVE LETTERS:** Jennifer Jones, Joseph Cotten—Business was very slack and much below average. Personally thought this was a very good offering. Played Sunday, Monday, Nov. 24, 25.—E. C. Armold, Chapman Theatre, Chapman, Kan.

**MONSIEUR BEAUCAIRE:** Bob Hope, Joan Caulfield—Bob Hope teamed with Crosby is O.K. in most any picture, but Hope in a costume picture like this one is not box office in my town. They just didn't come, and those who did did not like it at all. Many walked out. Laughs were few. In other words, the picture laid an egg. Played Sunday, Monday, Dec. 1, 2.—W. J. Haney, Milan Theatre, Milan, Ind.

**O.S.S.:** Alan Ladd, Geraldine Fitzgerald—This seemed to satisfy and it was priced O.K. Played Sunday, Monday, Dec. 22, 23.—Don Whittington, Lincoln Theatre, Rochester, N. Y.

**OUR HEARTS WERE GROWING UP:** Diana Lynn, Gail Russell—Only supreme egotism and the loss of perspective would set a picture such as this one on preferred playing time. In our opinion most of the audience would like it on the weak end of a double bill. Preferred playing time is not begrudged when a picture warrants it, but to foist one such as this on that basis amounts to robbery. I wonder if business is slacking off, as it is here in the midwest. All lines report a definite downturn since the emotional upset of the coal strike.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**STRANGE LOVE OF MARTHA IVERS:** Barbara Stanwyck, Van Heflin—A very good picture that was well produced and very well cast. Those who came in late did not like it; the rest thought it was very good. It failed to do the business it deserved. Better tell the kiddies to stay home. Played Sunday-Tuesday, Dec. 8-10.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

**TO EACH HIS OWN:** Olivia deHavilland, John Lund—Very good picture that played to about average business and was well liked by the paying customers. Played Thursday-Saturday, Nov. 28-30.—E. C. Armold, Chapman Theatre, Chapman, Kan.

**VIRGINIAN, THE:** Joel McCrea, Brian Donlevy—This did fair business and pleased. Just another big Western that should be sold flat. You can't pay off the mortgage on this kind.—W. J. Haney, Milan Theatre, Milan, Ind.

## PRC

**COLORADO SERENADE:** Eddie Dean, Roscoe Ates—This boy Dean packs a mean wallop in my town. He is the best liked of all the cowboys. That includes Autry, Rogers and all of them. He has a wonderful voice and knows how to use it. Every time I play him, it means a full house. Doubled with "Dark Alibi," a Monogram picture. Played Friday, Saturday, Dec. 13, 14.—W. J. Haney, Milan Theatre, Milan, Ind.

**I'M FROM ARKANSAS:** Slim Summerville, El Brendel—This is an old picture, but it packed them in for one night. These small towns like these corny pictures. Played Tuesday, Dec. 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

## RKO Radio

**AVENGING RIDER, THE:** Tim Holt—I have been playing all these old time Tim Holts. Here is a real he-man for me and all the Western fans. When this boy hits them, they stay down. The love interest is played down to the satisfaction of the fans. Glad to hear that Tim Holt will start another series for RKO soon. Played Saturday, Dec. 7.—Don Whittington, Lincoln Theatre, Rochester, N. Y.

**DEADLINE AT DAWN:** Susan Hayward, Paul Lukas—Good murder mystery with a better than average murder mystery draw. We played this on our Cash Night to better than average business. Played Tuesday, Nov. 12.—George E. Caraway, Jr., Joy Theatre, Dubach, La.

**FROM THIS DAY FORWARD:** Joan Fontaine, Mark Stevens—This one pleased nearly all of our customers. Business was about average. Played Saturday-Monday, Nov. 30-Dec. 2.—George E. Caraway, Jr., Joy Theatre, Dubach, La.

**PARTNERS IN TIME:** Pamela Blake, John James—Very little action and plenty of talk and no one to see it. This might do on a double bill, but don't make the mistake I did in single billing this one unless you don't need money. Played Friday, Saturday, Dec. 13, 14.—Stanley M. Kerk, Clarence Theatre, Clarence, Pa.

**TILL THE END OF TIME:** Dorothy McGuire, Guy Madison—Best RKO picture since "Tomorrow Is Forever." It will appeal primarily to women, but all who saw the picture enjoyed it. Played Wednesday, Thursday, Dec. 4, 5.—Charles A. Thompson, Grove Theatre, Blooming Grove, Texas.

**TOMORROW IS FOREVER:** Claudette Colbert, Orson Welles, George Brent—This was a powerful drama with a splendid cast that gave a demonstration of really fine acting. Business was good. Played Sunday, Monday, Dec. 8, 9.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

*(Continued on following page)*

(Continued from preceding page)

**WOMAN IN THE WINDOW:** Edward G. Robinson, Joan Bennett—Stalled off on this as long as possible. Finally played it Tuesday-Wednesday and that was two strikes against it, and the picture itself proved to be the third strike. Would have been better off to close those two days. Played Dec. 17, 18.—Don Whittington, Lincoln Theatre, Rochester, N. Y.

## Republic

**BANDITS OF THE BADLANDS:** Sunset Carson, Peggy Stewart—Usual fights and thrills make this an O.K. Western with Sunset Carson. Played Wednesday, Dec. 18.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

**CALIFORNIA GOLD RUSH:** "Wild" Bill Elliott, Bobby Blake—Red Ryder and Little Beaver always do a good business in our town. This picture bit an all-time top. Played Friday, Saturday, Dec. 6, 7.—Charles A. Thompson, Grove Theatre, Blooming Grove, Texas.

**DAKOTA:** John Wayne, Vera Ralston—Another good super Western from Republic. We played it late, but it was still good box office and no complaints. Played Sunday, Monday, Dec. 8, 9.—W. F. Caudell, South Miami Theatre, South Miami, Fla. Suburban and rural patronage.

**DARK COMMAND, THE:** John Wayne, Claire Trevor—Here is an old timer that really did all right for us. Set a new house record on Thanksgiving Day. It is still the best picture Republic ever made. Played Thursday, Friday, Nov. 28, 29.—W. F. Caudell, South Miami Theatre, South Miami, Fla. Suburban and rural patronage.

**EARL CARROLL SKETCHBOOK:** Constance Moore, William Marshall—A good musical with plenty of comedy and girls. My folks enjoyed it. Business only fair. I think the pre-Christmas slump is responsible for the letdown in business. Played Thursday, Friday, Dec. 19, 20.—Joe R. Hayworth, Playhouse Thaetre, Pink Hill, N. C. Small town patronage.

**GUY COULD CHANGE, A:** Allan Lane, Jane Frazee—This was not bad. Played Thursday, Friday, Dec. 19, 20.—Don Whittington, Lincoln Theatre, Rochester, N. Y.

**LAST CROOKED MILE, THE:** Donald Berry, Ann Savage—Good action picture which pleased all. Business above average. Played Friday, Saturday, Dec. 13, 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**PISTOL PACKIN' MAMA:** Ruth Terry, Bob Livingston—For my patrons, this is one of those little action musicals that is tops. Have played it here three times. It repeats solid with patrons and also at the box office. It is one of those freaks of this business. Played Sunday, Dec. 22.—Joe R. Hayworth, Playbouse Theatre, Pink Hill, N. C. Small town patronage.

**SHERIFF OF REDWOOD VALLEY:** Bill Elliott, Alice Fleming—Used on second half of weekend double bill. Satisfactory witb Western fans. Played Friday, Saturday, Dec. 13, 14.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**TRAFFIC IN CRIME:** Kane Richmond, Adele Mara—A little quickie which will not stand alone. Played Tuesday, Dec. 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

## Screen Guild

**GOD'S COUNTRY:** Robert Lowery, Helen Gilbert—Beautiful color and scenery. Animals and action in tbis tailor-made picture for this town. Business good. Played Sunday, Dec. 15.—Joe R. Hayworth, Playbouse Theatre, Pink Hill, N. C. Small town patronage.

## Twentieth Century-Fox

**ANNA AND THE KING OF SIAM:** Irene Dunne, Rex Harrison—This is one for cities. No good in small towns. It is too long. One patron expressed his feelings by saying, "It is the best boresome picture I have ever seen." Business was really terrible both days. Played Monday, Tuesday, Dec. 16, 17.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

**CLAUDIA AND DAVID:** Robert Young, Dorothy McGuire—This is a fair sequel to "Claudia." It is generally appealing, particularly to the women. We did average business, but that is all. Played Friday, Saturday, Dec. 6, 7.—Stanley M. Kerk. Clarence Theatre, Clarence, Pa.

**DRAGONWYCK:** Gene Tierney, Vincent Price—This one did under average business. The acting was good, but it failed to draw here. Played Sunday, Monday, Nov. 17, 18.—George E. Caraway, Jr., Joy Theatre, Dubach, La.

**IT SHOULDN'T HAPPEN TO A DOG:** Carole Landis, Allyn Joslyn—Yes, it happened to us. Business was very poor. Played Friday, Saturday, Dec. 20, 21.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**MY FRIEND FLICKA:** Roddy McDowall, Preston Foster—We brought this back for a repeat one-day showing. It is still a good picture, but it couldn't overcome the usual pre-Christmas slump. Played Tuesday, Dec. 17.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

**YANK IN LONDON, A:** Anna Neagle, Dean Jagger—Another English picture that you couldn't understand half of the words. Good business the first night, but the second night was a complete flop. Played Wednesday, Thursday, Dec. 11, 12.—W. J. Haney, Milan Thetare, Milan, Ind.

## United Artists

**ABILENE TOWN:** Randolph Scott, Ann Dvorak—Good business on this good Western. A little above average. Played Thursday-Saturday, Nov. 21-23.—E. C. Armold, Cbapman Theatre, Chapman, Kan.

**CAPTAIN KIDD:** Charles Laughton, Randolph Scott—Witb all the good actors in America why do tbey have to bring Charles Laugbton here to make a picture. Sure, he is a good actor, but when one cannot understand balf of what he says, the net result is only confusion. The producer missed an opportunity. Instead of making a rip-roaring story of thrilling adventure, he made a feature about as exciting as a western travelogue. It was a bit more exciting than an ordinary costume picture. Played Sunday, Monday, Dec. 15, 16.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

**SCANDAL IN PARIS, A:** George Sanders, Signe Hasso—This picture is poor. Business below average due to icy streets and Christmas being so near. Played Thursday. Friday, Dec. 18, 19.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**YOUNG WIDOW:** Jane Russell, Louis Hayward—This is a fair show, but business was below average. Played Wednesday, Thursday. Dec. 11, 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

## Universal

**CANYON PASSAGE:** Dana Andrews, Susan Hayward—A very nice Technicolor Western that is a natural for a small town. Only average business due to the first winter of the year. Played Sunday-Wednesday, Dec. 15-18.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

## Warner Bros.

**BORN FOR TROUBLE:** Faye Emerson, Van Johnson—This picture was originally released under the title of "Murder in the Big House." It is the type of picture our patrons like. However, even Van Johnson couldn't overcome the pre-Christmas slump. It is a good reissue and it is worth playing again midweek. Played Thursday, Friday, Dec. 19, 20.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

**CLOAK AND DAGGER:** Gary Cooper, Lili Palmer—How they made such a mess out of this with Cooper heading the cast is beyond me. It flopped the second day worse than any picture we have played for some time.—A. E. Hancock, Columbia Theatre, Columbia, Ind.

**JANIE GETS MARRIED:** Joan Leslie, Robert Hutton—This picture pleased and, while the weather didn't help much, business was some better than it had been for the past few weeks. Played Sunday, Monday, Dec. 15, 16.—E. C. Armold, Chapman Theatre, Chapman, Kan.

**OKLAHOMA KID:** James Cagney, Humphrey Bogart—This made the third time this picture has played this house. No complaints, considering the season. These two stars put on a grand show. Played Thursday, Friday, Dec. 19, 20.—Don Whittington, Lincoln Theatre, Rochester, N. Y.

**THREE STRANGERS:** Geraldine Fitzgerald, Sydney Greenstreet—This was a total loss as far as our particular situation was concerned. Scarcely grossed film rental. Played Wednesday, Thursday, Dec. 11, 12.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**TOO YOUNG TO KNOW:** Joan Leslie, Robert Hutton—A very good picture that did nice business and it was well liked by all. Joan Leslie is always a favorite here. Played late, but I made money on it. Played Wednesday, Thursday, Dec. 4, 5.—W. J. Haney, Milan Theatre, Milan, Ind.

## Short Features

### Metro-Goldwyn-Mayer

**THE MILKY WAIF:** Tom and Jerry Cartoons—The Tom and Jerry cartoons are tops with us. Our audience cry for more.—W. F. Caudell, South Miami Theatre, South Miami, Fla.

### Paramount

**STORK CLUB:** Speaking of Animals—A good comedy with talking animals.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**WESTERN DAYS:** George Pal Puppetoons—This reissue Puppetoon in color was worth playing.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

### Warner-Vitaphone

**DOMINION OF SPORTS:** Sports Parade—Good sport reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**MINSTREL DAYS:** Vitaphone Varieties—An excellent short with appeal for both old and young. There are even a few numbers by Al Jolson and one by Eddie Cantor. It will help any program.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

**MOUSEMERIZED CAT:** Merrie Melodies Cartoons—Entertaining color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**MOVIELAND NOVELTIES:** Vitaphone Varieties—Very poor. It is a collection of all the worst talent they could find. Took it off after one run. Better skip it.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

**STAR SPANGLED CITY:** Technicolor Adventures—Entertaining Travel Talk in color showing Washington, D. C.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

## Serial

### Universal

**LOST CITY IN THE JUNGLE:** 13 Episodes—Have played four chapters of this to my sorrow. Owed Universal this one serial and so, to get it off the books, I dated it.—Don Whittington, Lincoln Theatre, Rochester, N. Y.

## Three Charged with Film Copyright Infringements

Arthur Schwartz, Mortimer Van Brink and Joseph Mirasola, none of whom is identified with the motion picture industry, have been charged with copyright infringements of feature films in three separate criminal informations filed in the U. S. District Court in New York by U. S. Attorney John F. X. McGohey. Schwartz and Van Brink were among the 13 persons arrested by the Federal Bureau of Investigation last April, after an investigation had shown that 16mm prints contributed by the industry for the use of the armed services overseas, were being shown illegally in schools and churches in various parts of the country.

## Four 20th-Fox Films Set for Reissue

Tom J. Connors, Twentieth Century-Fox vice-president, in charge of distribution, has announced that by exhibitor and public demand, the company will reissue four films early in 1947. They are "Les Miserables" and "Stanley and Livingstone," to be reissued in January, with "Alexander's Ragtime Band" in February, and "How Green Was My Valley," in April.

## Discuss Florida Studios

Eugene Doctor, New York electric sign company executive; David Wolper, former New York night club owner and stage producer; the actress, Martha Raye, and her husband, Nick Condos, met in Miami, Florida, last weekend to discuss the construction of a Florida studio.

# PICTURE GROSSES

*A statistical compilation and comparison of Box Office Performance in first run theatres*

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.
Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1946.
SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.
INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

## THE BACHELOR'S DAUGHTERS (UA)

*First Report:*

| | |
|---|---|
| Total Gross Tabulated | $235,100 |
| Comparative Average Gros | 200,300 |
| Over-all Performance | 117.3% |

| | |
|---|---|
| CHICAGO—Chicago, 1st week (SA) Vaudeville | 155.7% |
| CHICAGO—Chicago, 2nd week (SA) Vaudeville | 129.5% |
| KANSAS CITY—Tower (DB) Wife Wanted (Mono.) | 96.5% |
| LOS ANGELES—Music Hall Beverly Hills | 76.3% |
| LOS ANGELES—Music Hall Downtown | 73.6% |
| LOS ANGELES—Music Hall Hawaii | 65.2% |
| LOS ANGELES—Music Hall Hollywood | 82.3% |
| MINNEAPOLIS—Century, 1st week | 95.5% |
| MINNEAPOLIS—Century, 2nd week | 66.1% |
| PHILADELPHIA—Boyd | 75.6% |

## THE DARK MIRROR (Univ.)

*Final Report:*

| | |
|---|---|
| Total Gross Tabulated | $1,001,000 |
| Comparative Average Gross | 901,900 |
| Over-all Performance | 110.9% |

| | |
|---|---|
| BALTIMORE—Keith's, 1st week | 126.0% |
| BALTIMORE—Keith's, 2nd week | 84.0% |
| BALTIMORE—Keith's, 3rd week | 71.4% |
| BOSTON—Memorial, 1st week (DB) Vacation in Reno (RKO) | 120.9% |
| BOSTON—Memorial, 2nd week (DB) Vacation in Reno (RKO) | 88.7% |
| BUFFALO—Lafayette, 1st week (DB) It's Great to Be Young (Col.) | 80.1% |
| BUFFALO—Lafayette, 2nd week (DB) Personality Kid (Col.) | 70.9% |
| CHICAGO—Woods, 1st week | 127.1% |
| CHICAGO—Woods, 2nd week | 122.8% |
| CHICAGO—Woods, 3rd week | 105.9% |
| CHICAGO—Woods, 4th week | 110.1% |
| CHICAGO—Woods, 5th week | 101.6% |
| CHICAGO—Woods, 6th week | 76.2% |
| CHICAGO—Woods, 7th week | 67.7% |
| CHICAGO—Woods, 8th week | 67.7% |
| CINCINNATI—RKO Grand, 1st week | 148.9% |
| CINCINNATI—RKO Grand, 2nd week | 79.7% |
| DENVER—Denver (DB) Mysterious Mr. Valentine (Rep.) | 105.8% |
| DENVER—Esquire (DB) Mysterious Mr. Valentine (Rep.) | 146.3% |
| DENVER—Webber (DB) Mysterious Mr. Valentine (Rep.) | 115.3% |
| DENVER—Aladdin, MO, 1st week (DB) Mysterious Mr. Valentine (Rep.) | 100.0% |
| DENVER—Rialto, MO, 2nd week (DB) Mysterious Mr. Valentine (Rep.) | 83.3% |
| INDIANAPOLIS—Keith's, 1st week | 183.0% |
| INDIANAPOLIS—Keith's, 2nd week | 112.6% |
| LOS ANGELES—Guild, 1st week | 162.3% |
| LOS ANGELES—Guild, 2nd week | 113.2% |
| LOS ANGELES—Guild, 3rd week | 64.9% |
| LOS ANGELES—Iris, 1st week | 166.2% |
| LOS ANGELES—Iris, 2nd week | 113.2% |
| LOS ANGELES—Iris, 3rd week | 71.4% |
| LOS ANGELES—Ritz, 1st week | 159.2% |
| LOS ANGELES—Ritz, 2nd week | 117.6% |
| LOS ANGELES—Ritz, 3rd week | 88.4% |
| LOS ANGELES—United Artists, 1st week | 207.3% |
| LOS ANGELES—United Artists, 2nd week | 131.0% |
| LOS ANGELES—United Artists, 3rd week | 82.3% |
| MINNEAPOLIS—RKO Orpheum, 1st week | 137.6% |
| MINNEAPOLIS—RKO Orpheum, 2nd week | 59.6% |
| NEW YORK—Criterion, 1st week | 192.3% |
| NEW YORK—Criterion, 2nd week | 146.2% |
| NEW YORK—Criterion, 3rd week | 126.9% |
| NEW YORK—Criterion, 4th week | 134.6% |
| NEW YORK—Criterion, 5th week | 103.8% |
| NEW YORK—Criterion, 6th week | 96.1% |
| PHILADELPHIA—Goldman, 1st week | 137.9% |
| PHILADELPHIA—Goldman, 2nd week | 112.0% |
| PHILADELPHIA—Goldman, 3rd week | 90.5% |
| PHILADELPHIA—Goldman, 4th week | 64.6% |
| PITTSBURGH—Fulton, 1st week | 164.7% |
| PITTSBURGH—Fulton, 2nd week | 113.6% |
| PITTSBURGH—Fulton, 3rd week | 68.1% |
| SAN FRANCISCO—Orpheum, 1st week (DB) Dead of Night (Univ.) | 129.7% |
| SAN FRANCISCO—Orpheum, 2nd week (DB) Dead of Night (Univ.) | 132.4% |
| SAN FRANCISCO—Orpheum, 3rd week (DB) Dead of Night (Univ.) | 105.4% |
| SAN FRANCISCO—Orpheum, 4th week (DB) Dead of Night (Univ.) | 56.7% |
| TORONTO—Uptown, 1st week | 122.8% |
| TORONTO—Uptown, 2nd week | 108.5% |
| TORONTO—Uptown, 3rd week | 94.2% |

## LADY LUCK (RKO)

*Final Report:*

| | |
|---|---|
| Total Gross Tabulated | $291,800 |
| Comparative Average Gross | 297,500 |
| Over-all Performance | 98.0% |

| | |
|---|---|
| BALTIMORE—Hippodrome | 107.3% |
| BOSTON—Memorial (DB) Dick Tracy vs. Cueball (RKO) | 88.7% |
| CHICAGO—Palace (DB) Dick Tracy vs. Cueball (RKO) | 62.0% |
| CINCINNATI—RKO Palace | 81.0% |
| CINCINNATI—RKO Lyric, MO, 1st week | 96.4% |
| CLEVELAND—RKO Allen | 84.9% |
| DENVER—Orpheum (DB) Crack-Up (RKO) | 92.2% |
| KANSAS CITY—Orpheum (DB) Sunset Pass (RKO) | 88.2% |
| LOS ANGELES—Hillstreet, 1st week (DB) Crack-Up (RKO) | 103.0% |
| LOS ANGELES—Hillstreet, 2nd week (DB) Crack-Up (RKO) | 72.1% |
| LOS ANGELES—Pantages, 1st week (DB) Crack-Up (RKO) | 106.7% |
| LOS ANGELES—Pantages, 2nd week (DB) Crack-Up (RKO) | 56.1% |
| MINNEAPOLIS—RKO Orpheum | 100.9% |
| NEW YORK—Palace | 98.5% |
| OMAHA—RKO Brandeis (DB) Step by Step (RKO) | 80.5% |
| PITTSBURGH—Stanley | 53.5% |
| SALT LAKE CITY—Uptown | 119.0% |
| SALT LAKE CITY—Rialto, MO, 1st week | 82.6% |
| SAN FRANCISCO—Golden Gate | 91.4% |
| ST. LOUIS—Fox (DB) Crack-Up (RKO) | 90.0% |

## MAGNIFICENT DOLL (Univ.)

*First Report:*

| | |
|---|---|
| Total Gross Tabulated | $239,700 |
| Comparative Average Gross | 248,300 |
| Over-all Performance | 96.5% |

| | |
|---|---|
| CHICAGO—Palace, 1st week (DB) Slightly Scandalous (Univ.) | 127.7% |
| CHICAGO—Palace, 2nd week (DB) Slightly Scandalous (Univ.) | 83.9% |
| CINCINNATI—Keith's, 1st week (SA) Vaudeville | 215.0% |
| CINCINNATI—Keith's, 2nd week | 117.6% |
| LOS ANGELES—Guild, 1st week | 106.4% |
| LOS ANGELES—Guild, 2nd week | 68.8% |
| LOS ANGELES—Iris, 1st week | 105.5% |
| LOS ANGELES—Iris, 2nd week | 72.2% |
| LOS ANGELES—Ritz, 1st week | 128.3% |
| LOS ANGELES—Ritz, 2nd week | 77.8% |
| LOS ANGELES—Studio, 1st week | 104.3% |
| LOS ANGELES—Studio, 2nd week | 70.3% |
| LOS ANGELES—United Artists, 1st week | 100.6% |
| LOS ANGELES—United Artists, 2nd week | 76.2% |
| NEW YORK—Criterion, 1st week | 115.2% |
| NEW YORK—Criterion, 2nd week | 94.6% |

# *Sarnoff Sees '47 As First Major Television Year*

A hopeful note on television progress in 1947 was sounded by Brig. Gen. David Sarnoff, president of the Radio Corporation of America, last week, when, reviewing the broadcasting industry, he said: "If industrial unrest is ended and the flow of basic components is increased, 1947 holds promise of being America's first major television year." He also foresaw a possible 500,000 televison receivers in American homes in 1948.

Looking into the future, the RCA president saw big things in store for the new medium. "Television in 1947 can make big strides in taking its place alongside the older arts, and in many instances visual communication can give them new and modern import," he said. "Although the television camera already has scanned national political conventions and presidential candidates, it will be ready to play its first big role in the 1948 campaign. That year will be to television what 1924 was to broadcasting, when Coolidge, Davis, Dawes, Cox and Bryant picked up the microphone for the first time in a national campaign.

"Similarly, in 1947, television will be studied as a new factor in politics as plans are laid for the 1948 campaign of radio, sound and sight," Mr. Sarnoff said. He also foresaw a rapid growth of television, with networks expanding from city to city, state to state and finally across the nation.

Mr. Sarnoff then reviewed RCA progress in color television and said that 1947 would see the transmission and reception of color pictures in motion, then outdoor scenes and, in 1948, electronic color television on large-size theatre screens. He ended with a plea for a free flow of information throughout the world and the expansion of scientific research.

## Paramount Sells Interest In Florida Theatres

Paramount Pictures is disposing of the minority interests which it holds in certain corporations operating theatres in Eau Gallie, Melbourne, Cocoa, Winterhaven, Lake Wales, Mt. Dora, Umatilla and Tallahassee, Fla., according to an announcement this week from Leonard H. Golden, vice-president in charge of theatre operations. The negotiations were to be completed by the end of 1946. According to the announcement, the sale is "pursuant to a commitment which has been in effect for a number of years."

## Duryea Signs Contract

Dan Duryea, who for the past year has held a two-picture-a-year deal with Universal-International, was signed last week by William Goetz, U-I's production head, to an exclusive term deal calling for a maximum of three films a year. His first under the deal will be in "Ride the Pink Horse."

# MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

## It's World-Wide

A year ago, Motion Picture Herald announced that a supplementary Citation would be presented each Quarter in the Quigley Competitions to the theatreman outside the United States and Canada whose showmanship was considered exceptional.

The object was to encourage promotion on a wide global scale, following the war, to give recognition to theatremen overseas and in Latin America for special achievement in showmanship. Because of the difference between foreign and domestic methods of sales promotion, our friends abroad are judged first with all others, then apart from American and Canadian showmen.

It is gratifying to report that more than 200 entries have been received from overseas showmen in the Quigley Competitions during the past year. Excluding the United States and Canada, 23 countries are represented.

There have been many factors in past years to differentiate showmanship in this nation from that in most European and the Latin American countries.

For one thing, many of the distributor representatives in these other countries are the principal exhibitors. Whatever advertising and publicity effort is expended on a picture comes from this source. Exploitation and promotional advertising, particularly from its most direct source, the theatre, was negligible.

During the past year, we have seen Loew's International send trained theatremen into these countries. Nor are the theatremen there essentially to engage themselves in theatre exploitation. Their main function appears to be the training of the native manager in the important work of selling his attractions.

This change has been noticeable in two widely separated parts of the world. In South America, Carl Flint, manager of the company's Colombian theatres, was a contender in the Quigley Competitions during the early part of last year. The same is true of Lee Kamern, who holds a similar position for Loew's in India. During the latter part of the year, we have received entries from resident managers of two theatres in both countries. The campaigns were as thorough as those we are accustomed to see from Chicago or Boston or New Castle, Pa.

We believe the influence of American showmanship is spreading rapidly around the world. We have witnessed, during the past year, a rebirth and expansion of theatre promotion in Great Britain, despite handicaps stemming from the war. We are sure that showmanship is on the march, here and abroad, and we are confident that 1947 will see even greater numbers of theatremen submitting samples of the work that best expresses their talent for promoting ticket sales.

The New Year lies ahead. Let's hear from you.

△ △ △

## No Barriers

Mildred A. FitzGibbons, manager of the Skouras Roosevelt theatre, Flushing, N. Y., outscored several hundred of the best showmen in the world to win the Fourth Quarter Silver Plaque in the 1946 Quigley Competitions.

Most of our pre-war managers have already returned to their theatres. It is encouraging to note that there is still in evidence a number of women managers who have overcome the tough competition in a field dominated by men.

Most interesting is the fact that those who have survived are the same who were prominent in Round Table activities during the years when manpower was at low ebb.

It is no accident that names like Gertrude Bunchez, Helen Wabbe, Mollie Stickles and Miss FitzGibbons consistently appear on the list of Quigley contenders. They are doing a good job the year 'round—the kind of job that raises grosses and builds prestige for the theatre.

At the same time, they are increasing their own prestige and the admiration this industry reserves for all good showmen.

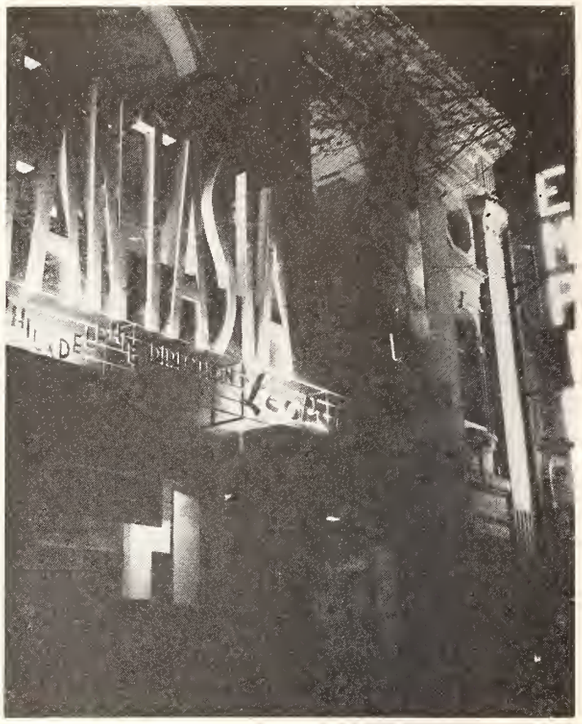
Miss FitzGibbons is the third woman in recent years to top the Competitions. The theatre she manages is located in the New York suburbs, having a late run of pictures. Obviously, there are no barriers to handicap real ability and showmanship.

△ △ △

Theatremen may be interested to know that an old bogey, "Pot of Gold", has returned to haunt them on the air waves. Remember how we all used to sit up nights thinking up ideas to get patrons out of their homes and away from the telephone Wednesday nights? If only the boss man would let us take off Wednesday—maybe we'd be the lucky one and we could use the bucks.

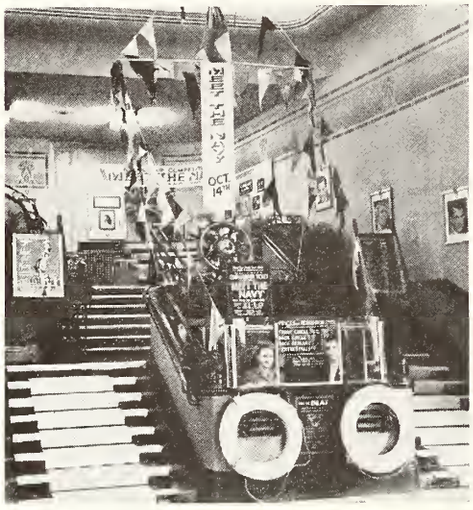
—CHESTER FRIEDMAN



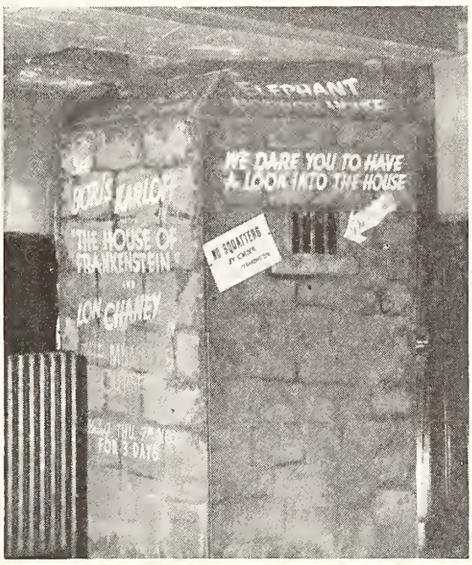




# FROM OVERSEAS

— theatremen indicate that the spirit of showmanship is universal. At right, an impressive night view of the Empire theatre, Paris, with "Fantasia" as the current feature. Above, a view of the Paris underground subway, showing how the picture was exploited. The importance of repetition has not been lost by the French.



Manager W. J. Joy converted the main paybox of the Ritz cinema, Holmeside, Sunderland, England, into a ship's bridge to exploit his date on "Meet the Navy".







Atmospheric lobby display aroused interest in horror show for Preston Swan at the Elephant cinema, Shawlands, Glasgow, Scotland. Patrons who dared to look into horror house, left, saw an exhibit calculated to send shivers down the spine, right.




Marquee display, right, ballyhoos "Spellbound" at the Teatro Astral, Bogota, S. A., for manager J. Omar Mendez.

Left, lobby display, built from extraneous materials, promotes "Canyon Passage" for Alan Williams, manager, Majestic, Rochester, Kent, England.



# MILDRED FITZGIBBONS WINS FOURTH QUARTER PLAQUE

Mildred A. FitzGibbons, manager of a neighborhood Skouras theatre in Flushing, N. Y., was voted top honors and a Silver Flaque in the fourth quarter Competition of the Quigley Awards by a panel of three Judges. In competition with the world's leading showmen, Miss FitzGibbons was recognized for the excellence of her promotional and community activities.

The following showmen, listed alphabetically, were awarded Scrolls of Honor by the Judges:

**Ivan Ackery, Orpheum, Vancouver, B. C.**
**Ken Grimes, Warner, Erie, Pa.**
**Phil Katz, Kenyon, Pittsburgh, Pa.**
**Louis Nye, Hoosier, Whiting, Ind.**
**Harry Rubin, Tivoli, Michigan City, Ind.**
**Willis Shaffer, Fox Orpheum, Atchison, Kan.**
**Michael Stranger, Loew's State, White Plains, N. Y.**

Showmen overseas from England, Scotland, Wales, Cuba, Venezuela, New Zealand and Colombia, submitted campaigns in the fourth quarter. A special Overseas Citation was awarded to:

**Ewan S. Shaw, Pier theatre, Bognor Regis, Sussex, England.**

Campaigns submitted by Miss FitzGibbons, Mr. Shaw and the recipients of the seven Scrolls of Honor are eligible for the Grand Awards finals to be held early in March.

A record number of entries were received in the fourth quarter, concluding a year which was marked by the quantity, and the quality, of the campaigns submitted.

Miss FitzGibbons had no previous experience in the theatre business when she arrived in Flushing from St. Louis in November of '42 to take over the management of the Roosevelt theatre. In the intervening years Miss Fitzgibbons, by diligent work, has built the theatre into an institution in her community. The project of which she is most proud is a Saturday Birthday Fun Club with a membership of 3,000 children.

Mr. Shaw, winner of the Overseas Citation, has opened new theatres all over England and in India. In his theatres he has run charity shows, beauty competitions, intelligence quizzes and many other promotional ventures. In the recent war, Mr. Shaw served as commanding officer of minesweepers and anti-submarine vessels. He assisted at the Dunkirk evacuation and was cited for his work in that undertaking.

Judges for the Third Quarter were: Sid Mesibov, exploitation director, Paramount Pictures; Melvin Gold, director of advertising and publicity, National Screen Service and Lew Preston, supervisor, Interboro Circuit.



***Showing intense interest, the Judges examine some of the campaigns. Left to right: Mel Gold, director of advertising and publicity for National Screen Service; Lew Preston, supervisor, Interboro theatre circuit; Sid Mesibov, exploitation director at Paramount.***

## 4th Quarter Citation Winners

The following contestants for the Quigley Awards, having submitted entries of merit, will receive Certificates of Citation for outstanding showmanship.

ELMER ADAMS, JR.
Bison, Shawnee, Okla.

BOB BACHMAN
Indiana, East Chicago, Ind.

ROBERT P. BEAMER
Pulaski, Pulaski, Va.

JAMES G. BELL
Penn, New Castle, Pa.

JOSEPH S. BOYLE
Broadway, Norwich, Conn.

CARROLL BRADLEY
Forest, Forest Park, Ill.

A. J. BROWN
Empire, Cardiff, Wales

JACK CAMPBELL
Scala, Runcorn
Cheshire, England

W. E. CASE
Picture House,
Monmouth
Mons., England

GEORGE DARANSOLL
Granby, Norfolk, Va.

J. D. EDWARDS
Park, Williamsport, Pa.

MICHAEL EVAN
Elco, Elkhart, Ind.

BOB GUSTAFSON
Fox, La Porte, Ind.

CHARLES HACKER
Palace, Milwaukee, Wis.

JOHN J. HANEY
Patio, Freeport, Ill.

BOB HARVEY
Broadway, Timmins, Ont.
Canada

BOB HYNES
Criterion
Oklahoma City, Okla.

W. J. JOY
Ritz Cinema, Holmeside
Sunderland, England

GENE KISTNER
Forsythe, East Chicago
Ind.

LEONARD KLAFTA
Paramount, Kankakee,
Ill.

JOHN E. LAKE
Savoy, Luton
Beds., England

W. RAY McCORMACK
Roxy, La Porte, Ind.

P. E. McCOY
Miller, Augusta, Ga.

JACK MATLACK
Broadway, Portland,
Ore.

J. OMAR MENDEZ
Teatro Astral, Bogota
Colombia, S.A.

JOHN MISAVICE
Ritz, Berwyn, Ill.

FRANCISCO MORALES
Encanto, Havana, Cuba

BILL MORTON
Albee, Providence, R. I.

A. S. MURCH, JR.
North Shore
Gloucester, Mass.

GEORGE PAPPAS
Roxy, Peru, Ind.

DICK PEFFLEY
Paramount, Fremont, O.

ROY PEFFLEY
Voge, East Chicago, Ind.

LESTER POLLOCK
Loew's, Rochester, N. Y.

ALEC REID
Plaza, Southfields
London, England

BILL REISINGER
Loew's, Dayton, Ohio

CHARLES E. SHUTT
Telenews, San Francisco
Calif.

SOL SORKIN
Keith's
Washington, D. C.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

N. P. THACKER
Regent, Masterton,
New Zealand

EMIL UHRIN
Vic, East Chicago, Ind.

VINCENTE VALLENILLA
Boyaca, Caracas
Venezuela

HELEN WABBE
Golden Gate
San Francisco, Calif.

ERIC V. WALLS
Clifton, Great Barr
Birmingham, England

LILY WATT
Florida, Kings Park
Glasgow, Scotland

NATE WISE
Palace, Cincinnati, O.

# *The Selling Approach* ON NEW PRODUCT

*[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]*

**THE MAN I LOVE (Warner Bros.):** A modern screen drama pitched to the restless post-war years, this picture stars Ida Lupino, Robert Alda, Andrea King and Bruce Bennett.

Suggested is a five-days memory newspaper contest under the general heading: "Remember 'The Man I Love' ". The competition plugs the title and sells the heavy romantic appeal. For the contest, a still of a romantic pose from five recent Warner Bros. pictures is published in the local newspaper each day. The man's face is blocked out. The caption underneath consists of a part of the dialogue from the picture and a listing of three male stars and the pictures they appeared in. The contestant must choose the male star and the picture represented by the still.

Follow through on the picture's five song hits: "The Man I Love", "Why Was I Born?", "Bill", "If I Could Be With You" and "Body and Soul" by setting up a radio jam session to be worked either one of two ways, depending on local facilities: (1) as a platter show, with the program announcer playing two or three recordings of each of the above songs, in a competitive manner, or (2) with a live band and special soloists doing individual licks.

In either case, the listening audience is invited to write in to the station, stating: (a) choice of favorite recording or favorite soloist, (b) reason for that choice and (c) reason for wanting to see "The Man I Love" when it comes to your theatre. Replies should be limited to 50 words. Award a limited number of guest tickets for your playdate to the authors of the best letters received.

As one of Hollywood's top-ranking actresses, Ida Lupino boasts an impressive list of past performances in such pictures as "Devotion", "In Our Time", "The Hard Way" and, going back another few years, in "Thank Your Lucky Stars", "Out of the Fog" and "The Sea Wolf". Let your audiences compete via an advance lobby contest based on a display of past Lupino film roles set up with stills out of your files. The heading of the display could read: "See how many of these former Ida Lupino performances you remember."

**ALIAS MR. TWILIGHT (Columbia):** This is a tender tale of a lovable old rogue's affectionate regard for his young granddaughter, combined with the romance of a young detective and the little girl's nurse.

Several days before your opening, set up a cardboard or compoboard peepbox in your lobby, displaying a sign reading: "Behold Hollywood's newest glamor girl." The interior of the box should contain a picture of Gi-Gi Perreau, child star of the picture, together with complete credits.

Promote a newspaper or radio contest in which contestants are asked to list the names of fictional personalities with their well-known aliases. Examples include: Lamont Cranston, alias The Shadow; Clark Kent, alias Superman; Edmund Dantes, alias The Count of Monte Cristo . . . etc.

Arrange with a newspaper editor to run a one-shot contest on the meaning and usage of the word "Twilight". Offer guest tickets to the first 15 entrants submitting correct answers. Require each contestant to include a 50-word essay on "Why Twilight Is My Favorite Time of Day".

Arrange with the principal or art teacher of a local school to sponsor a "Twilight Art Contest" prompted by the title of your picture. Have youngsters render in crayon or paints interpretations of a nearby landscape at twilight. Display entries in your lobby and award guest tickets to winners.

## Radio Used Extensively To Promote "Angel"

Manager George Peters promoted considerable radio time to exploit his engagement on "Angel on My Shoulder" at Loew's theatre, Richmond, Va. The playdate was publicized on the "Streetman" program, WRVA; Harvey Hudson's "1450 Club," Edith Lindeman's program, Levy Furniture Company broadcast, all over WLEE, and by spot announcements over WMBG. Peters also arranged a three-column cooperative newspaper ad, featuring a full length photo of Marion Martin in a mink coat, with the Maison Lavin Furriers. The ad appeared in the *Times-Dispatch* and *News Leader*.

## Co-Op Ad Exploits "Rage"

A four-column 14½-inch cooperative newspaper ad was promoted by manager J. G. Samartano to advertise "Rage in Heaven" at Loew's theatre, Providence, R. I. The Kay Jewelry Company ran the ad in the *Evening Bulletin*. For "Gallant Bess," three-column art and a story were planted in the *Journal*.

## Wrecked Car Used for Ballyhoo

An automobile wreck with a "Traffic With the Devil" sign was used for street ballyhoo by manager B. A. Vecchiarelli to exploit the short subject at the Mountain View theatre, Mountain View, Cal.

# *Music Tieups and Live Models Sell New Musical*

Although no album of the songs from "The Time, the Place and the Girl" had been made up in time for tieups with his Christmas opening of the picture, manager Ed Bock of the Palace Theatre, Cincinnati, arranged with several music stores in that city to group various recordings of the musical numbers and sell them as a complete set.

The Willis Music Shop, Hudson Dee Music Shop, and music departments of the Fair Store, McAlpine's, Shillito's and Pogue's all cooperated in the promotion based on the film's song numbers. In addition to store displays, they plugged the music in their newspaper ads.

Local radio stations gave the "Time, Place and Girl" musical numbers a big play.

In Omaha, for the picture's opening at the Paramount theatre, manager Don Shane arranged for a number of local debutantes to pose in a live model display in the lobby which attracted unusual comment from patrons.

Tieups were set with department stores for after-Christmas sales as well as with a number of music shops.

Radio also came in for use with a promotion in which Station KOIL had a woman wearing an unusual costume pin walking the main streets with free tickets to the Paramount for passersby who recognized her as "the girl" from "The Time, the Place and the Girl." At regular intervals the promotion was announced over the station outlet with theatre and picture credits.

## Singing Ballyhoo Exploits "Three Wise Men"

A street ballyhoo consisting of three young boys wearing colorful dunce caps, who were sent about town singing a parody on "Three Wise Fools" did an effective promotion job for manager Barney Devietti of the Price theatre, Price, Utah. The parody was written to the tune of "Three Blind Mice." The boys visited cafes, bowling alleys, stores and hotels, attracting attention everywhere.

## Scouts Parade to Theatre For "Men of Tomorrow"

A Boy Scout street parade to the Lincoln theatre in St. Catherines, Ontario, was one of the highlights of the promotional activity arranged by Roy Miller, manager, for the featurette, "Men of Tomorrow."

Some 500 Scouts also attended a special Saturday matinee showing of the picture arranged through the local scout officials and the national executives of the Canadian Bay Scouts in Ottawa.

# 118 INDUSTRY LEADERS WILL JUDGE QUIGLEY AWARDS

Showmanship will be even more important in 1947 as the methods of distribution undergo modification, permitting the exhibitor more opportunity to plan campaigns in advance. Theatre managers and publicity men from the United States, Canada and, as a matter of record, the world over, will reflect the advances in showmanship as they compete in the 1947 Quigley Awards Competitions.

The annual competition officially got under way this week for the fourteenth consecutive year as a host of industry executives signified their desire to serve on the panel of judges.

It is expected that in the months ahead a greater number of showmen will submit more campaigns than ever in the history of the Awards. This reflection stems from the amazing response that marked the 1946 Competitions, which built steadily from the first of the year in ever increasing tempo. By the end of the year the number of campaigns had reached mountainous proportions.

### *Keynote Is Consistency*

Consistency of effort always has been of paramount importance in the winning of a Quigley Award. The showman who puts forth the greatest and most sustained effort through the year has a distinct advantage over the theatreman who submits an occasional campaign. The Committee of Judges will give full consideration to the campaigns of small town theatre managers by comparison with the facilities available in the larger situations.

A contributor is automatically placed on the Fortnightly Contenders' list on the submission of material, representing all or part of a campaign. At the end of each three month period a committee of three Judges selects the outstanding showman to receive a sterling silver Quarterly Awards Plaque. Seven runners-up are presented with Scrolls of Honor. Certificates of Merit are awarded for exceptional effort.

### *Climax Is Grand Awards*

The high point arrives annually when the full panel of Judges meets to appraise those campaigns which have won distinction during the Quarterly Competitions. From these top competitors two are selected as the outstanding showmen of the preceding year. They receive a Silver Grand Award and a Bronze Grand Award, respectively.

The acceptances and endorsements of the individual members of the Committee of Judges indicate the esteem in which the Quigley Awards are held by theatre and distribution executives of the industry.

J. R. Vogel, vice-president of Loew's and general manager of Loew's theatre circuit, in his acceptance calls the competitions "a

(*Continued on following* page)

## *1947 Committee of Judges*

PAUL ACKERMAN, Publicity
HARRY C. ARTHUR, Jr., Exhibition
BARNEY BALABAN, Distribution
LEON BAMBERGER, Distribution
FORTUNAT BARONAT, Publicity
MAURICE BERGMAN, Advertising
DAVID BLUM, Publicity
MORT BLUMENSTOCK, Advertising
FRANK BOUCHER, Exhibition
LIGE BRIEN, Exploitation
STEVE BROIDY, Distribution
HARRY D. BUCKLEY, Distribution
RODNEY BUSH, Exploitation
DENNIS CARLIN, Advertising
SAMUEL COHEN, Publicity
THOMAS J. CONNORS, Distribution
FRANK DAMIS, Exhibition
GEORGE DEMBOW, Distribution
NED E. DEPINET, Distribution
HOWARD DIETZ, Advertising
OSCAR A. DOOB, Exhibition
STEVE EDWARDS, Advertising
H. R. EMDE, Exhibition
ERNEST EMERLING, Advertising
ZEB EPSTEIN, Exhibition
GUS S. EYSSELL, Exhibition
SI H. FABIAN, Exhibition
EDWARD M. FAY, Exhibition
WILLIAM R. FERGUSON, Exploitation
HAROLD J. FITZGERALD, Exhibition
J. J. FITZGIBBONS, Exhibition
ERWIN GOLD, Exhibition
MELVIN L. GOLD, Advertising
HARRY GOLDBERG, Advertising
LOU GOLDBERG, Exhibition
GILBERT GOLDEN, Advertising
LEONARD H. GOLDENSON, Exhibition
LARRY GOLOB, Advertising
EDMUND C. GRAINGER, Distribution
HARRY GREENMAN, Exhibition
BEN GRIMM, Advertising
JOHN H. HARRIS, Exhibition
WILLIAM J. HEINEMAN, Distribution
HAL HORNE, Distribution
WILLIAM K. JENKINS, Exhibition
W. RAY JOHNSTON, Distribution
BEN KALMENSON, Distribution
HARRY M. KALMINE, Exhibition
MALCOLM KINGSBERG, Distribution
LOU KLEIN, Exhibition
STANLEY KOLBERT, Exhibition
MORI KRUSHEN, Exploitation
CHARLES E. KURTZMAN, Exhibition
C. J. LATTA, Exhibition
JOCK LAWRENCE, Distribution
PAUL LAZARUS, Advertising
HOWARD LE SIEUR, Advertising
IRVING LESSER, Exhibition
M. A. LIGHTMAN, Exhibition
HANK LINET, Advertising
LAWRENCE H. LIPSKIN, Advertising
F. J. A. McCARTHY, Distribution
S. BARRET McCORMICK, Advertising
CHARLES B. McDONALD, Exhibition
VINCENT R. McFAUL, Exhibition
HARRY McWILLIAMS, Exploitation
HARRY MANDEL, Advertising
SID MESIBOV, Exploitation
DAN MICHALOVE, Exhibition
CURTIS MITCHELL, Advertising
ROBERT MOCHRIE, Distribution
ABE MONTAGUE, Distribution
CHARLES C. MOSKOWITZ, Exhibition
JOHN MURPHY, Exhibition
LEON D. NETTER, Exhibition
JOHN NOLAN, Exhibition
JOHN J. O'CONNOR, Distribution
DAVE O'MALLEY, Publicity
LEW PRESTON, Exhibition
CHARLES RAYMOND, Exhibition
CHARLES M. REAGAN, Distribution
H. M. RICHEY, Distribution
FRANK H. RICKETSON, Exhibition
HERMAN ROBBINS, Distribution
WILLIAM F. RODGERS, Distribution
SAMUEL ROSEN, Exhibition
ED ROWLEY, Exhibition
HARRY ROYSTER, Exhibition
EDWARD RUGOFF, Exhibition
MONTY SALMON, Exhibition
SIDNEY SCHAEFER, Advertising
J. MYER SCHINE, Exhibition
LOUIS W. SCHINE, Exhibition
CHARLES SCHLAIFER, Advertising
TED SCHLANGER, Exhibition
S. A. SCHWARTZ, Exhibition
WILLIAM A. SCULLY, Distribution
SI SEADLER, Advertising
GRADWELL SEARS, Distribution
JOSEPH M. SEIDER, Exhibition
BEN SERKOWICH, Advertising
HARRY F. SHAW, Exhibition
STANLEY SHUFORD, Advertising
CHARLES SKOURAS, Exhibition
GEORGE SKOURAS, Exhibition
SPYROS SKOURAS, Distribution
NATE SPINGOLD, Distribution
J. R. SPRINGER, Exhibition
ARNOLD STOLTZ, Distribution
HARRY THOMAS, Distribution
ARTHUR TOURTELLOT, Advertising
JOSEPH R. VOGEL, Exhibition
ROBERT M. WEITMAN, Exhibition
LESLIE F. WHELAN, Publicity
WILLIAM WHITE, Exhibition
CHRISTY WILBERT, Advertising
R. B. WILBY, Exhibition
NAT WOLF Exhibition

# "Awards serve as beacon for good showmen"

*— PAUL N. LAZARUS, Jr.*

vital contribution to the proper exploitation and exhibition of motion pictures, and in a great measure makes theatre men conscious that their efforts are observed and rewarded."

"It has always been a pleasure to serve as one of the judges on this Committee, as I have done for several years," says John J. O'Connor, vice-president of Universal Pictures. "It is refreshing to look over the work of the men in the field because it is always reassuring to see the effort put behind worth-while pictures and dispels the idea we sometimes get that the pictures do not get all the exploitation they are entitled to."

In his letter of acceptance, Leon D. Netter, vice-president of Paramount Theatres Service Corporation, points out that the fact that the Awards have continued consistently for a period of years which is in itself sufficient indication of the place they hold in the industry in the way of stimulating initiative and thinking in motion picture exploitation. "So many fine campaigns," Mr. Netter continues, "have been sent in from the field by the men who actually do the work that it is a source of inspiration to the judges."

**The Quigley Awards "provide a healthy impetus to the originality of the individual showman," writes Robert Mochrie, vice-president and general sales manager for RKO Radio, adding, "speaking on behalf of 'The Showmanship Company' it is impossible to rate too highly the constructive results which are the natural results of such competition."**

Oscar A. Doob, general theatre executive of Loew's Theatres, and guest speaker at the Grand Awards luncheon last March, writes: "I would have felt slighted if you had not again invited me to be one of your Quigley Award judges. After 13 years, it has become a pleasant habit. With the easy-riding boom period apparently passing, showmanship of the sturdy, active, plugging kind is going to be more important to theatres than ever in recent years."

H. D. Buckley, vice-president of United Artists, says that in his opinion, the Awards Competition is a splendid influence in stimulating advertising and publicity men throughout the industry to a greater effort in merchandising product and in that way makes a distinct contribution to the business. Mr. Buckley has been a member of the Judges' Committee each year since the inception of the Awards Competition and throughout that period of time has noticed a constantly increasing number of entries and the continued improvement in the quality of the campaigns submitted by contestants.

## *"MIGHT NEVER KNOW"*

**G. S. Eyssell, managing director of the Radio City Music Hall, writes that the motion picture theatregoing public of America might never even know of the existence of Hollywood's greatest films if it were not for the manager, advertising or publicity man who "sells" those pictures to his potential audience. "No concrete industrywide recognition of that man's important function is properly given in any medium except in the annual Quigley Awards," says Mr. Eyssell, who adds that "for 13 years the Quigley Awards have thrown a deserved spotlight on those alert, progressive and intelligent gentlemen who have best served their companies, their communities, and the profession they follow. It is not too farfetched to compare the winners with honored prizewinners in the fields of the fine arts and sciences."**

### *"Finest Stimulant," Serkowich*

Ben H. Serkowich, director of advertising and publicity for Columbia Pictures, writes: "I don't know what anybody can say in further acclaim of the benefits accruing from the Quigley Awards after all these many years of success. I can only repeat my often expressed opinion that it is one of the finest stimulants for showmanship ever devised in the industry."

George F. Dembow, vice-president in charge of sales for National Screen Service, says that he always has felt that the Quigley Awards render a great service to the industry in encouraging better showmanship and intensified advertising and exploitation of the motion picture and the motion picture theatre. He also believes that in 1947 the Quigley Awards will have an opportunity to play a greater role than ever before as showmen meet the post-war challenge of reconversion, changing trends and new markets.

Steve Broidy, president of Monogram Pictures, writes that there can be no doubt that the Quigley Awards have been an increasingly important factor in the intelligent exploitation of motion pictures, by providing a definite incentive to those who conduct this very important branch of theatre management. It follows, Mr. Broidy concludes "that this intensification of exploitation and the development of clever ideas have exercised a telling effect on box office grosses."

Maurice A. Bergman, Eastern advertising and publicity manager for Universal, sees the changing methods of distribution a stimulus to showmanship. Further, Mr. Bergman reports that: "Having traveled throughout the country and having visited a great many theatres during the past year as part of Universal's effort to establish a closer rapport with theatre folks, I was most impressed with the keen interest that all theatre advertising men and theatre managers have in your Awards. It seemed to me that the one crystal event that they all anticipated was the possibility that they might be one of the prize winners."

**Mort Blumenstock, vice-president in charge of advertising and publicity for Warner Bros., says that showmanship, in the last few years, has become a form of genuine public service. In addition to helping the box office, Mr. Blumenstock writes, "The modern forms of exploitation as reported weekly in the Managers' Round Table have made it possible for a maximum number of people to know about every new picture that is released. The Quigley Awards have done great service in providing theatre managers with the incentive to constantly improve their showmanship."**

Irving M. Lesser, managing director of the Roxy theatre, New York, says: "Each year, these Awards serve as a refresher course to me. Never do I leave the Award meeting without a renewal of enthusiasm and a fund of ideas with which I can have our organization pepped up."

Paul N. Lazarus, Jr., director of advertising and publicity for United Artists, deems it a privilege to serve again on the Judges' Committee. Mr. Lazarus feels that in these unsettled times the Awards continue to serve as a beacon for good showmen.

Stanley Shuford, in charge of Para-

Beyond question, the Quigley Awards have been an incentive and an inspiration to those engaged in the merchandising of screen product. I have no doubt that they have helped materially to raise the quality of showmanship and to increase public interest in screen entertainment. No little credit must be due the Quigley Awards for the spectacular rise in theatre business. There is no other honor in the field of theatre showmanship so calculated to stir the field man to his finest effort.— *CHARLES M. REAGAN, vice-president in charge of distribution, Paramount Pictures, Inc.*

I have always looked upon the Quigley Awards as one of the most forceful stimulants in our business. . . . I have noticed that the high grosses of the country come from the circuits and theatres whose managers' work is more often represented in the Managers' Round Table. This, of course, is more than a coincidence. My belief in the Quigley Awards has been proved by my hiring two of your Silver Grand Awards winners in important positions in sales and advertising. — *HARRY H. THOMAS, president and general sales manager, PRC Pictures.*




# The QUIGLEY AWARDS for 1946

sponsored by MOTION PICTURE HERALD through MANAGERS' ROUND TABLE

## *"RECOGNITION FOR INGENUITY"*

**Harry Goldberg, director of advertising and publicity for Warner Theatres and former Grand Awards winner, says: "The Quigley Awards give zealous theatremen all over the country an opportunity to gain national recognition for their ingenuity in merchandising and showmanship. Such a competition attracts ambitious and able showmen, who appreciate the opportunity of displaying their skill.**

mount's national and trade advertising, says that the Awards should have an important effect in encouraging the smarter, more intensive type of picture promotion which the industry will probably need in the coming year if attendance figures are to be maintained at their current high levels.

Leslie Whelan, foreign publicity manager, 20th Century-Fox International Corporation, says: "It is always gratifying at the close of each year to take note of the splendid showmanship accomplishments stimulated by the Quigley Awards. Every showman in our business certainly recognizes the great merit of this medium because it puts a premium on the highest types of promotion and thereby proves of invaluable benefit to the box offices of the nation. Furthermore, with the rapid changes now taking place in the methods of marketing motion pictures, The Quigley Awards loom as an even more significant factor in the year ahead."

**"In my opinion," says Leonard H. Goldenson, president, Paramount Theatres Service Corporation, "the incentive to sell and exploit pictures on a showmanship basis and have the results recognized in our industry offers a grand opportunity to showmen of this country." Mr. Goldenson adds: "Now that the war is over, each and every one will have to employ his ingenuity and enthusiasm to maintain the box office at war time levels. In this connection, the Quigley Awards serve an important function in trying, through competition, to maintain that standard."**

John H. Harris, vice-president and general manager of Harris Amusement Companies, writes that during the war years too many of the men found it was not necessary to get out and hustle and be actual "showmen." Rather, they just put on the picture, and it did business. Mr. Harris feels that more and more each day now "we will find it necessary to return to actual show business, and I am convinced that the Quigley Awards will serve to keep the minds of all theatre managers on that particular necessity." Mr. Harris believes that the Quigley Award for Showmanship was "just about the only thing that kept them going during the war period."

Howard Dietz, vice-president of Loew's and director of advertising for Metro-Goldwyn-Mayer, says: "I shall be happy to serve on the Quigley Awards Judges' Committee of 1947. I believe Quigley Awards are a stimulation to exploitation."

"The value of the Quigley Awards for desirable exploitation has been demonstrated over and over," writes William K. Jenkins, president of the Georgia Theatre Company. "Some 13 years ago Quigley Publications inaugurated this plan of recognition of those theatre managers who demonstrate a flare for successful and proper exploitation," Mr. Jenkins said, adding, "all of us in show business know that the kind of publicity which wins the Quigley Awards is the kind of publicity which is advantageous not only from the box office standpoint, but constantly builds our business in the esteem of the whole public."

**"Any theatre manager who wins a Quigley Award," Mr. Jenkins concludes, "has something of which he has a right to be proud and I am always greatly pleased when any of our people are so honored."**

Louis W. Schine, secretary-treasurer, Schine circuit, writes that he will be happy to serve as one of the Judges as he has in the past.

Rodney Bush, exploitation manager, 20th Century-Fox, feels that the Awards render a great service to our industry by encouraging and giving fitting recognition to the accomplishments of theatre men in the field that is their foremost individual outlet.

A. Montague, general sales manager, Columbia Pictures, says: "It will indeed be a privilege to serve on the Judges Committee for 1947."

Fox Wisconsin Theatres take a great interest in the Quigley Awards, says Harold J. Fitzgerald, president, adding that the subject has been part of "our" monthly meetings throughout the year and "I am sure this has been evidenced the past year by the number of contributions we have made. We take great pride in having one of our men—Harry Boesel—one of the top winners in 1946."

S. Barret McCormick, director of advertising and publicity for RKO Radio, in his letter of acceptance, says that it is a fine thing for the motion picture industry that there is a place where publicity and advertising men can display their wares.

Benjamin Kalmenson, general sales manager for Warner Bros., says that every theatre must know by now that even the best pictures cannot attain their maximum attendance unless they receive the benefit of good exploitation. Anything that spurs the exhibitors to more and better showmanship such as the Quigley Awards, Mr. Kalmenson continues, is a valuable contribution to the industry.

Ned E. Depinet, president of RKO Radio Pictures, writes that he will be pleased to serve on the Judges' Committee during 1947, looking forward to the stimulating experience of inspecting the campaigns submitted by outstanding showmen from all over the world.

**"There is no question," Mr. Depinet says, "but that the incentive of these awards has greatly spurred the efforts of exhibitors, circuit theatre managers and exploitation men. Increased box office grosses and profits have been the result. Year after year more showmanship is being applied to selling pictures to the public. May it ever be thus, and may we always have the Quigley Awards together with the splendid presentation of the campaigns in the MOTION PICTURE HERALD, as a help and an inspiration to every theatre operator."**

R. J. O'Donnell, general manager, Interstate Circuit, writes that he is a devout believer in the Quigley Awards for the "splendid value" they have as a means of stimulating box office grosses and exploitation efforts of the men in the field.

"As one of the Judges of the Quigley Awards for many years," says W. R. Ferguson, in charge of exploitation for Metro-Goldwyn-Mayer, "I noticed that the winners selected were those that had covered every angle of promotion to interest the public . . . they studied every salesmanship angle to sell their pictures and had tapped all sources of publicity contacts in an effort to increase theatre patronage. In other words, complete coverage of campaigns won the highest honors. The campaigns submitted reveal that showmanship is very much alive, and with this spirit prevailing, show business will continue to prosper."

J. J. Fitzgibbons, president, Famous Players Canadian Corporation, feels that the motion picture theatre manager who fails to take full advantage of the opportunity to publicize himself, through his own efforts to win a Quigley Award, should not be surprised if he does not get promoted.

## *"GOAL TO SEEK"*

**"I know from my own experience as a theatre manager in Pittsburgh," writes Lige Brien, exploitation manager for PRC Pictures, "that each annual Quigley Award is a goal that every theatre manager, field man and exploitation person strives for as he plans his campaign for each film. Besides the knowledge that he always wants to do the very best job he can, the Quigley Awards serve as an extra impetus to bring out the best in each man. The Grand Awards which I have won," Mr. Brien adds, "have made me very proud, and I am sure that every other winner has shared my feelings. I am looking forward to serving as a Judge on the 1947 Awards."**

# SHOWMEN PERSONALS

**In New Posts:** Leslie Emerson, manager, Regal theatre, Franklin, N. H. Ed. O'Connell, Newington theatre, Newington, Conn. Rudie Kahn, Avenue, Detroit, Mich. Carl Williams, E. M. Loew's, Boston, Mass. Alfred E. Hamilton, Capitol, Providence, R. I.

Ralph Noltemeyer, Allen, Akron, Ohio. Harold Johnson, Ritz and Majestic theatres, Centerville, Iowa. Jack Slingluff, Chariton, Centerville, Ia. Norman E. Gluck, Park Avenue, New York, N. Y. W. E. Griffin, Vienna, Vienna, Ga.

**Assistant Managers:** Ralph Kennedy, Astor, East Hartford, Conn. John E. Hudson, Park Avenue, New York, N. Y., Harley Edmunds, United Artists, Chicago, Ill. Joseph Masteroff, Cameo, Miami Beach, Fla. Michael De Gulian, Capitol, Newark, N J. Murray Spector, Town, Flushing, N. Y. H. Stuart Cherney, Community, Queens Village N. Y.

**Junior Showmen:** Gilmer M. Hall II, born recently to Dorothea and Gilmer Hall in Hilton Village, Va. Father is manager of the Village theatre there.

Roy Williams, manager of the Rialto theatre, Orlando, Fla., and Mrs. Williams are the parents of a baby girl, Cynthia Anne.

Lou Goldstein, film buyer for the Schine circuit in Gloversville, N. Y., and Mrs. Goldstein are the parents of a baby girl, Paula Helene.

**Birthday Greetings:** Miller Meriweather, Max Chimes, W. Lynn Reynolds, J. J. Rosenfield, Lee Edward Churchin, Charles Darwin Hulbert, Joseph B. Alderman, Chris Hadfield, Leonard Derene, P. E. McCoy, George O. Johnson, Ben Geldsaler, Max Mink.

Charles Numerofsky, Marvin M. Manheimer, Frank E. Drachman, Alexander Maus, Elmer Field, Ted Hodes, M. Augenblick, Peter L. Baffes, Chet E. McSwain, William Leroy Miller, David Goodman, Dave Jones, Chuck Milan, David M. Brotman, Jack D. Braunagel, Eugene Pleshette.

Jack Lykes, Laura Wernick, Arthur Joy, C. R. Stoflet, Gene Yarnell, Fred E. Moree, Albert E. Fain, Clarence R. Bosch, Walter Hinks, Albert Laile, Sr., Moe Weiss, George Stroud, Johnny Taylor, Henry W. Beuttel, Robert E. Holmes, Stanley J. Klein, Gilbert Steele.

William F. Moody, William M. Pinckard, Raul Barrera, Charlie Doctor, John E. Moore, L. W. Bevel, Joseph Josack, M. W. Cowan, Bert C. Wild, Frank L. Willis, James May, Jerome Greenberger, James F. Collins, Rufus Neas, George L. Allen, Jr., Charles Snyder.

## Scotswoman Manages G-B Theatre in Glasgow

Manager of the Florida theatre, King's Park, Glasgow, Scotland, Miss Lily Watt started her career in show business as a cashier.

She associated herself with Gaumont British, moving ahead as secretary, later as assistant manager of the Picture House in Glasgow.

During the recent war, Miss Watt was moved ahead as relief manager for the circuit's theatres in West of Scotland. In 1941 her big opportunity came when she was assigned as manager of the Florida. Since then there has been a 400 per cent increase in business. Our new member was born at Coatbridge less than 30 years ago.

## Hinson New General Manager For Colonial Theatres

J. Samuel Hinson, branch manager of Monogram Southern Exchanges, Inc., 212 South Poplar street, has resigned to take charge as general manager of Colonial Theatres, Inc., with headquarters at Valdese, N. C. The circuit operates theatres in Hickory, Shelby, Mayodan, Valdese, Granite Falls, Madison and Conover. Hinson has been Monogram branch manager in Charlotte for many years. He is a member of the Charlotte Variety Club and chairman of its Polio Committee.

**Mr. Exhibitor: Investigate Filmack's NEW Prevue Trailer Service before signing any trailer contracts. Write, wire or phone Filmack 1327 S. Wabash, Chicago 5, Ill. and receive full details.**

## Ties Up with Restaurants For "Two Years Before Mast"

Elaborate tie-ups with sea food restaurants in the city were arranged by J. Fred Osterstock, manager of the State theatre, Easton, Pa., in connection with the showing of "Two Years Before the Mast." Huge posters were set up in the restaurants, the display generous with movie stills, suggesting to patrons that they see the sea picture after finishing their sea food.

## Teachers Judge Essay Contest for "Margie"

William A. Fields, Jr., manager of the Strand theatre, Portland, Me., arranged an essay contest among high school students in connection with the engagement of "Margie."

The tieup was set with two local high schools, with Bonds and autographed photos of the stars offered as prizes. A special panel of high school teachers acted as a judges committee.

## Nepote Ties Up Civic Groups

To exploit the engagement of "Boys Ranch" at the Arcadia theatre, Olney, Ill., manager Pete Nepote held a special screening of the picture for school heads, church officials, 4-H clubs and city executives. Full cooperation was obtained from these groups, tied in with the delinquency angle.

# *Mayor and Stars Praise Theatre On Anniversary*

Displaying good showmanship, Ed Freiberger, manager of Century's Fantasy theatre in Rockville Centre, Long Island, N. Y., developed an interesting campaign for the theatre's 17th anniversary recently.

In addition to decorating the interior and the exterior of the theatre with flags, flowers and valances, Freiberger arranged a unique lobby display which consisted of thirty telegrams of congratulations sent by Hollywood stars, along with a letter from the mayor of Rockville Centre, expressing appreciation for the part the Fantasy theatre has played in the community life of the town.

Stories broke in all local papers calling attention to the 17th anniversary and the excellent record made by the theatre in raising funds for vital public needs.

Special window streamers, announcing the occasion, were planted in scores of store windows. All during the week, a special birthday trailer was run, thanking patrons for continued patronage.

## Pyne Aims Campaign at Students

Bobby Sox dictionary cards were distributed at five high schools in the neighborhood to exploit manager Ed Pyne's engagement on "Gallant Journey" at the 105th theatre, Cleveland, Ohio. The cards were numbered so that they would not be tossed away. Holders of lucky number cards were admitted free to the theatre.

## Cars Bannered for "Mania"

A police ambulance and a squad car were bannered with playdate copy to exploit the short subject, "Highway Mania," at the Lido theatre, Maywood, Ill. The campaign was arranged by manager Leo Haney. Window tieups were set with three filling stations and a soda shop across the street from the high school. The chief of police gave a talk from the stage opening night.

## Street Ballyhoo Aids "Queen"

A man dressed as a tramp paraded the streets to ballyhoo manager C. E. Newton's engagement on "Queen of Burlesque" at the Capitol theatre, Whiting, Ind. A sign on the man's back read: "Everyone is heading for the Capitol to see 'Queen of Burlesque'. Free admission to all bald-headed men."

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# *Movie-Goers See Lifeboat Drill*

A tieup was effected with the Royal National Lifeboat Institution for the engagement of "Two Years Before the Mast" at the Playhouse, Whitley Bay, Northumberland, England. Over 50 small lifeboat collecting boxes were distributed to stores throughout the town. The boxes carried a card reading: "See Paramount's 'Two Years Before the Mast,' etc. Then give generously to those who have served before the mast." A lifeboat drill was staged during Scottish Gala Week and was tied in with the playdate of the picture. The campaign was arranged by manager N. Gilbertson.

## Ties in with Historical Museum for "Two Years"

The campaign on "Two Years Before the Mast" at the Capitol theatre in Detroit included a tieup with the Detroit Historical Museum's plans for creating a marine museum out of the last of the windjammers to sail the Great Lakes. The schooner, "J. T. Wing," was donated to the city. Alice N. Gorham, publicity manager for United Detroit Theatres, arranged to have the boat towed to Belle Island opening day of the picture. A giant display in the lobby told the story of plans for a marine museum.

## Groom Holds Lobby Contest To Exploit "Lassie"

A five-day lobby contest highlighted manager Arthur Groom's campaign on "Courage of Lassie" at Loew's theatre, Evansville, Ind. Patrons were asked to guess the number of Friskie dog biscuits in a barrel placed in the lobby. A puppy was awarded to the person selecting the nearest correct answer. 150 Friskie posters were sniped with playdate copy and distributed throughout the town and suburbs. The Friskie people ran a cooperative ad in both the *Courier* and *Press*. 100 window cards were posted in choice locations.

## Promotes Page for Scout Party

For his annual Boy Scout theatre party, manager H. F. Wilson promoted a page co-op ad in the Chatham *Daily News*, Chatham, Ont., Can. The feature attraction for the party at the Captol theatre was "Tex Rides With the Boy Scouts." The annual party has been an important good-will builder for Wilson.

## Darby Sets Quiz Broadcast

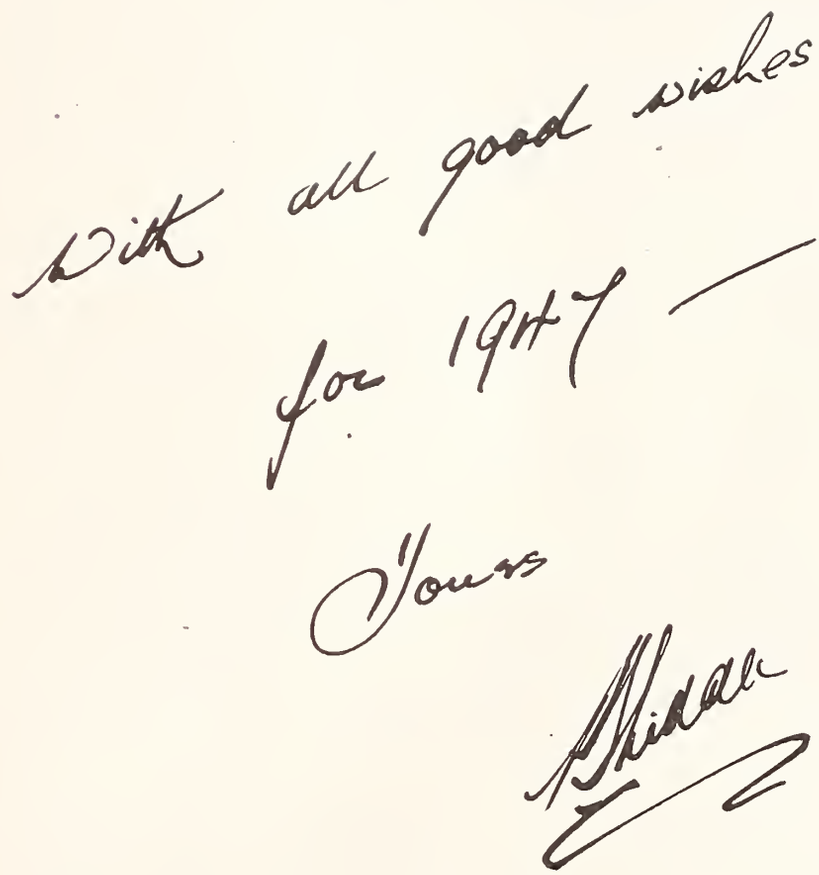
Jim Darby, manager of the Paramount theatre, New Haven, Conn., has promoted an audience participation quiz one night each week which is broadcast over WONS, Hartford. Jack Lacey, program manager of the radio station, acts as master of ceremonies, with the theatre getting the benefit of direct plugs throughout the broadcast.

## Ties Up with Pet Shop for Saturday Puppy Giveaways

A three-way tieup for a puppy giveaway was of great help in attracting attention to the Saturday morning kiddie shows at the Forest theatre, Forest, Ill. Manager Carroll Bradley planned the giveaway as a business stimulant for the benefit of the Forest theatre, Bud's Pet Shop and the Armstrong Dog Food Company. Two puppies were given away each matinee for five consecutive weeks, complete with harness leashes and supplies of Armstrong dog food. Coupon tickets, good for all drawings, were given out with the purchase of children's tickets. The puppies were put on display in the lobby with a 40x60 card.

# *Gets School Aid On Short Subject*

Newspaper, radio and school attention was promoted by manager Irving Cantor to exploit the short subject "The White House" at the Eckel theatre, Syracuse, N. Y. An editorial on the short appeared in the *Post-Standard*. The head of Social Studies of the Syracuse Board of Education sent a notice to all teachers asking them to call attention of their students to the playdate. Doug Johnson, news commentator on WAGE, plugged the showing on his daily program giving theatre and playdate.


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## Movietone Names Vermont

The appointment of Boris Vermont to supervise the production of a series of short subjects for Twentieth Century-Fox Movietone News, Inc., has been announced by Edmund H. Reek, vice-president and producer. Mr. Vermont has been associated with 20th-Fox as head of the foreign versions department. Prior to that he was a documentary producer in Europe and during the war was with the Office of War Information.

# *W. C. Fields Dies On Coast at 66*

One of America's most famous and widely loved comedians, W. C. Fields, died at a Pasadena hospital last week. He was 66. The bulb-nosed comic whose roly-poly antics had delighted stage and screen audiences for more than 40 years, was famous for three things above all: his big red nose, his love for ad-libbing, regardless of whether he was appearing on a stage, on the air or before the cameras, and his apparently unlimited capacity for drinking.

Mr. Fields eventful career started in 1890 when, at the age of 11, he ran away from home. He got his first job as a juggler and about the turn of the century he was fast becoming a veteran of the vaudeville stage. At that time he already had changed his name from Dunkenfield to Fields "so it would fit theatre marquees."

When vaudeville died, Field's fortunes were low. He tried a few silent pictures, but his humor did not catch on and so he began touring other continents with a vaudeville group. Called back, he was signed by Gene Buck for the "Ziegfeld Follies." In 1922 he starred in "George White's Scandals" and later in his own show, "Poppy." In 1926 he joined the staff of the Paramount-Famous Players Lasky Corporation.

Mr. Fields had many memorable screen performances to his credit, his Micawber in "David Copperfield" particularly. He also had roles in pictures like "The Great McGonigle," "Tillie and Gus," "Mrs. Wiggs of the Cabbage Patch," "Poppy," "The Big Broadcast of 1938," "My Little Chickadee" and "Never Give a Sucker an Even Break."

## John Colton

John B. Colton, 60, internationally known playwright, died in Gainesville, Texas, December 28. His plays, many of which were filmed, included "Rain," "The Shanghai Gesture" and "Nine Pine Street."

## Legion of Decency Reviews Two New Productions

The National Legion of Decency this week reviewed two new features, placing both in Class A-II, unobjectionable for adults. They were "The Plainsman and the Lady" and "Swell Guy."

## "Kilroy" for Monogram

Monogram has closed a deal with Dick Hyland and Sid Luft to release their initial production, "Kilroy Was Here," in which Jackie Cooper and Jackie Coogan will be co-starred. Shooting begins January 15.

## Segal to Century Circuit

Maurice Segal, formerly with the Twentieth Century-Fox publicity department, has joined Century Theatres' publicity and advertising department to work on a new house organ which the organization is planning.

# PRODUCT DIGEST

*SHOWMEN'S REVIEWS*

*SHORT SUBJECTS CHART*

*THE RELEASE CHART*

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.**

## The Shocking Miss Pilgrim

***20th Century-Fox*—Grable in Technicolor**

William Perlberg's production of "The Shocking Miss Pilgrim" is a light-hearted and amusing story of that period in American history when women's suffrage was the topic of the day and the eye of independence was tossing them its first sly wink.

Further, it is a picture that has many assets—assets which exhibitors will have little trouble in selling the public. There is Betty Grable, to whom Technicolor again does full justice; Dick Haymes, the company's new singing discovery who scored in "Do You Love Me"; a look into the customs and habits of Boston Back Bay society in the 1870's, and beautiful costuming.

But primarily it is a vehicle for presenting 11 unpublished compositions from the prolific pen of the late George Gershwin and for which Ira Gershwin has written the lyrics. They include the currently popular romantic ballad, "For You, For Me Forever More," a typically sophisticated Gershwin number, "Aren't You Glad We Did," several lilting ballroom dance tunes, "Waltzing Is Better Sitting Down" and "Waltz Me No Waltzes," and the fun-poking, satirical "But Not in Boston."

Briefly the story concerns woman's invasion of the austere Boston business world in the latter half of the 19th Century. Miss Grable wins herself a job as a secretary in an old, established business firm. Her boss, Dick Haymes, is at first reluctant at putting her in an all-male office but finally becomes convinced of her ability. Romance blooms. Intermingled is the story of the trials and tribulations of the suffrage movement.

In taking the original story by Ernest and Frederic Maas, scenarist-director George Seaton has made the most of the story by highlighting the musical numbers and their rendition by Miss Grable and Mr. Haymes. The Technicolor photography under the direction of Leon Shamroy has captured and enhanced the beauty of the star, the colorful Boston background, and the beautiful 1870 costuming.

*Previewed at the Twentieth Century-Fox exchange in New York. Reviewer's Rating: Very Good.*—GEORGE H. SPIRES.

Release date, not set. Running time 85 min. PCA No. 11574. General audience classification.

Cynthia Pilgrim.....Betty Grable
John Pritchard.....Dick Haymes
Alice Pritchard.....Anne Revere
Leander Woolsey.....Allyn Joslyn
Saxon.....Gene Lockhart
Elizabeth Patterson, Elisabeth Risdon, Arthur Shields, Charles Kemper, Roy Roberts, Stanley Prager

## Dead Reckoning

***Columbia*—Bogart Thriller**

For those liking their film fare tough and smothered with realism, this is the dish. Columbia has given Lizabeth Scott an impressive role in which she parades a charming wardrobe, struts with sensual grace, and tosses her long blond hair glamorously, but it is the slugging, grimacing performance of Humphrey Bogart that predominates throughout. Supporting the pair is a taut and forceful story that generates increasing suspense. By any yardstick it should measure up to encouraging box office returns for the exhibitor.

Bogart as a returned Army paratroop captain decides to investigate the puzzling circumstances under which his old sergeant disappeared as he was about to be decorated with the Congressional Medal. The probings lead Bogart into some violent underworld mazes during which he is hunted by cops and beaten by sinister characters. Included in the murders that subsequently turn up is that of the sergeant who, it seems, fled publicity as he himself had been implicated in a prior murder of Miss Scott's husband.

While the action is involved, it is tense and exciting every moment of the way, even though some sequences would seem too facilely contrived for the satisfaction of the critical.

In a rugged climax, Bogart uses incendiary jelly bombs to blast his way to the bottom of the case, but his success is marred since Miss Scott turns out to be at the very core of the deadly doings.

Some of the minor performances stand out conspicuously, notably Wallace Ford as a retired safe-cracker and Morris Carnovsky as the brutal night club proprietor.

John Cromwell directed with knowing hands from the slick screenplay of Oliver H. P. Garrett and Steve Fisher. Lee Tover has provided the Sidney Biddell production with some fine and skillful photography.

*Seen at the home office projection room. Reviewer's Rating: Very Good.*—MANDEL HERBSTMAN.

Release date, not set. Running time, 100 min. PCA No. 11599. Adult audience classification.

Rip Murdock.....Humphrey Bogart
Coral Chandler.....Lizabeth Scott
Martinelli.....Morris Carnovsky
Charles Cane, William Prince, Marvin Miller, Wallace Ford, James Bell, George Chandler, William Forrest, Ruby Dandridge.

## Heldorado

***Republic*—Roy Rogers Western**

In making this latest film in the Roy Rogers series producer Edward J. White and director William Witney have stuck closely to the beaten path and, as a result, have come up with a picture that ought to please Western fans in general and Rogers fans in particular.

Although the original screenplay, written by Gerald Geraghty and Julian Zimet, boasts no particularly original story ideas, the plot nevertheless manages to provide for the inevitable fisticuffs and horseback pursuits coupled with some good rodeo and parade shots. Roy Rogers, George "Gabby" Hayes and Dale Evans do their usual adequate best, with Trigger coming in for some special attention. The musical end is pleasantly taken care of by guitar-strumming Rogers and Bob Nolan and the Sons of the Pioneers.

Action is fast, with humorous scenes thrown in at frequent intervals. Roy is a captain in the Rangers Reclamation Service patrolling Boulder Dam. When he rides into Las Vegas to join in the celebrations of Heldorado Week, he is asked by the sheriff to help him break up a ring of racketeers who are passing black market thousand dollar bills over the gambling tables. Roy and Dale Evans, who plays an heiress with detective aspirations, get on the trail of the criminals and, after some narrow escapes, bring them to justice.

*Seen in the home office projection room in New York. Reviewer's Rating: Average.*—FRED HIFT.

Release date, December 15, 1946. Running time, 70 min. General audience classification.

Roy Rogers.....Roy Rogers
Gabby Whittaker.....George "Gabby" Hayes
Carol Fandall.....Dale Evans
Barry Mitchell, John Bagni, John Phillips, James Taggart, Rex Lease, Steve Darrell, Doye O'Dell, LeRoy Mason, Charles Williams, Eddie Acuff, Bob Nolan and the Sons of the Pioneers, and Trigger

## Johnny O'Clock

***Columbia*—Mystery Thriller**

With Dick Powell already typed as the tough guy with a witty tongue and a golden heart, his first picture under the Columbia banner deviates little from the characterizations established by him in "Cornered" and "Murder My Sweet." "Johnny O'Clock," adapted by Robert Rossen from an original story by Milton Holmes and directed and produced by Rossen and Edward G. Nealis respectively, is an exciting, expertly-acted thriller that ought to pay off well at the box office

Although the pace of the story is fast and tension is not permitted to slacken, the amount of gunplay is kept to a minimum and no attempt is made to overdraw characterizations. Perhaps the most outstanding feature of the film is its crisp, to-the-point dialogue which avoids the trite as often as possible and gives the thriller a quality that lifts it above the kid-stuff level and should make it top entertainment for adult audiences as well as the fight-happy younger set.

The story evolves around Powell, a junior partner in a lush gambling house owned by Tom Gomez. Powell, a man with fingers in many pies, falls out with Jim Bannon, a crooked policeman who conveniently kills gamblers who stand in the way of Gomez and Powell. Both Bannon and his girl friend, Nina Foch, are killed, with the girl's death made to look like suicide. Here Inspector Koch, excellently portrayed by Lee J. Cobb, steps into the picture.

Powell knows that Gomez killed the girl but won't tell. Gomez, in turn, suspects Powell of playing around with his glamorous, shiftless wife, Ellen Drew. Meanwhile, the dead girl's sister, charmingly played by Evelyn Keyes, has come to town and has fallen hard for Powell. Fearing for her safety he tries to get her to

leave again. On the way to the airport he is ambushed after his supposed friend Charlie, a former convict, played by John Kellogg, gives him away to Gomez.

Powell goes to Gomez's house to dissolve his partnership and get his money. Gomez is killed and Powell badly hurt in a gun-duel. In a dramatic finish Powell gives up his gun to Koch after a plea from the girl makes him see the futility of continued resistance.

*Seen at a home office projection room in New York. Reviewer's Rating: Very Good.*—F. H.

Release date, not set. Running time, 85 min. General audience classification.

Johnny O'Clock.....Dick Powell
Nancy Hobbs.....Evelyn Keyes
Inspector Koch.....Lee J. Kobb
Nelle Marchettis.....Ellen Drew
Nina Foch, Thomas Gomez, John Kellogg, Jim Bannon, Mabel Paige, Phil Brown, Jeff Chandler, Kit Guard

## Queen for a Night

***Saga Films*—Swedish Operetta**

The orchestra, chorus and ballet of the Royal Opera of Stockholm are the principal ingredients of this first Swedish screen operetta to reach the U. S. "Queen for a Night," which has the traditional operetta plot of king and commoner and young love, was presumably imported because of the presence in the cast of Gosta Bjoerling, who this season made his debut with New York's Metropolitan Opera Company.

In its New York premiere, the picture was billed as starring Mr. Bjoerling. As a matter of record, he appears only briefly in the picture and then only as a stage-stealing ham of an opera star—a travesty of his customary performances. The music, the only selling point of the film, is constant and thoroughly enjoyable and is exceptionally well sung by Gosta Kjellertz and adequately sung by Gurli Lemon Bernhard and Inga Brink. The setting: the Imperial Courts of Vienna and Stockholm; the time: 1785. The routine story and performances are something for only the most prejudiced of foreign-film addicts. The light and melodious music broadens the appeal of the picture somewhat.

*Seen at a New York projection room. Reviewer's Rating: Fair.*—RAY LANNING.

Release date, December 28, 1946. Running time, 89 mins. General audience classification.

Madame La Grange.....Gurli Lemon Bernhard
Pireo.....Gosta Bjoerling
Eva.....Inga Brink
Lars Hjelm.....Gosta Kjellertz

## The Lone Wolf in Mexico

***Columbia*—Melodrama**

There is a swiftness of pace in the plot and an abundance of action in this film which is designed for devotees of the melodramatic film. It possesses the elements of excitement and suspense required for this type of entertainment. Gerald Mohr, as Michael Lanyard, the Lone Wolf, is a reformed jewel thief who is suspected of the murder of a croupier of a gambling casino in Mexico City.

Eric Blore, in the role of the Lone Wolf's manservant and former accomplice, gives a characteristic performance. Sheila Ryan plays the wife of a wealthy diamond merchant. The reformed thief is suspected by the Mexico City police of two murders and the jewel theft. He proves his innocence and the group of killers and thieves are brought into custody.

Sanford Cummings produced and D. Ross Lederman directed. Maurice Tombragel and Martin Goldsmith wrote the screenplay, based on the characetr created by Louis Joseph Vance.

*Seen at a New York projection room. Reviewer's Rating: Average.*—M. R. Y.

Release date, January 16, 1947. Running time, 69 min. PCA No. 11985. General audience classification.

Michael Lanyard.....Gerald Mohr
Jamison.....Eric Blore
Sharon Montgomery.....Sheila Ryan
Jacqueline DeWitt, Bernard Nedell, John Gallaudet, Winifred Harris, Nestor Paiva, Peter Brocco, Alan Edwards, Fred Godoy

## Stagecoach to Denver

***Republic*—Western**

Here is one the kids ought to love. Perhaps the best way to describe this Western is to quote one of its catchlines: "Red Ryder Lets Loose With Hot Lead and Hard Fists"—and that pretty much sums up the wild-and-woolly west type of action the picture offers. With Allan Lane as Red Ryder dominating the scene with his quick wit, his fists and his guns, the story unfolds at a fast and furious pace.

Faced with putting the story about Fred Harman's well-known Red Ryder comic character on the screen, Sidney Picker, associate producer, and R. G. Springsteen, director, did well with the story and talent on hand. Earle Snell wrote the original screenplay.

The story once again unites Red Ryder and Little Beaver, played by Bobby Blake. It revolves around Roy Barcroft, portraying a crooked stage-coach line owner and racketeer; Peggy Stewart, whom he gets to deceive Ryder, but who turns honest in the end; and little Bobbi Hyatt, an orphan who is hurt badly in a stagecoach accident planned by Barcroft to get a land commissioner out of the way. Gun-play takes care of most of the other characters involved including, in a dramatic finish, Barcroft and Miss Stewart.

*Seen at the home office projection room. Reviewer's Rating: Average.*—F. H.

Release date, December 23, 1946. Running time, 56 min. General audience classification.

Red Ryder.....Allan Lane
Little Beaver.....Bobby Blake
The Duchess.....Martha Wentworth
Roy Barcroft, Peggy Stewart, Emmett Lynn, Ted Adams, Edmund Cobb, Tom Chatterton, Bobbie Hyatt, George Chesebro, Edward Cassidy, Wheaton Chambers, Forrest Taylor

## Mr. District Attorney

***Columbia*—Superior Melodrama**

The current vogue for beautiful heroines with a bent for homicide shows no signs of abating. Certainly Marguerite Chapman is one of the loveliest of the lot, and her motives for multiple murder are as believable as is her skill in executing her fell designs. Before the dazzled eyes of Adolphe Menjou, cast in the title role, and Dennis O'Keefe, as his love-blinded assistant, she weaves a tangled web of craft and corruption which ends in her own death.

Prior to the start of Ian McLellan's screenplay, the young lady has been acquitted of the murder of an admirer whom she has been blackmailing. Thereafter she meets and marries a crooked entrepreneur, and devotes her time to furthering his criminal activities. When his lawyer turns squeamish, she pushes the old fellow off her penthouse porch. Subsequently, her husband, having acquired a cool two million dollars, she slugs him—fatally—with a jade statuette. She covers up her tracks by killing the only witness to her crime. Footloose and fancy free, she suggests to O'Keefe, who has captured her romantic imagination, that now they can get married and live happily ever after.

The scales have fallen from his eyes by this time, and not only does he turn her down, but explains that he intends to turn her in as well. She then attempts to push him, too, off the penthouse porch, miscalculates, and hurtles to her doom. And a good thing, too, for obviously no jury would have convicted a young lady with the face and figure that Heaven has bestowed upon Miss Chapman.

Samuel Bischoff was the producer; Robert B. Sinclair the director. Ben Markson did the adaptation of Sidney Marshall's original story.

*Seen at the studio. Reviewer's Rating: Good.*—THALIA BELL.

Release date, not set. Running time, 81 min. PCA No. 11960. General audience classification.

Steve.....Dennis O'Keefe
Craig.....Adolphe Menjou
Marcia.....Marguerite Chapman
Michael O'Shea, George Coulouris, Jeff Donnell, Steven Geray, Ralph Morgan, John Kellogg, Charles Trowbridge, Frank Reicher

*(Review reprinted from last week's* HERALD)

## REISSUE REVIEWS

### HOW GREEN WAS MY VALLEY

*Twentieth Century-Fox*

Richard Llewellyn's novel of life in a Welsh mining town is being prepared for reissue in April. Produced by Darryl F. Zanuck, directed by John Ford, the cast includes Walter Pidgeon, Maureen O'Hara, Donald Crisp, Anna Lee, Roddy McDowall and John Loder. Martin Quigley, Jr., reviewing the picture in MOTION PICTURE HERALD of November 1, 1941, said at that time: "Every now and then along comes a motion picture which deserves to be called great. 'How Green Was My Valley' is one of those distinguished pictures . . . has excellent acting by many performers . . . was produced on a grand scale."

### STANLEY AND LIVINGSTONE

*Twentieth Century-Fox*

Starting in January, Twentieth Century-Fox is putting into reissue the immortal story of reporter Henry M. Stanley's search for British missionary Dr. David Livingstone in Africa. Produced by Darryl F. Zanuck, the cast includes Spencer Tracy, Nancy Kelly, Richard Greene, Walter Brennan, Charles Coburn and others. Reviewing the picture in MOTION PICTURE HERALD of August 5, 1939, William R. Weaver said at that time: " . . . it makes a commanding picture of distinctly unusual cut . . . the film is free of interpolated heroics designed to divert the ignorant and full of an almost documentary earnestness that accomplishes a screen result no fictional adventure achieves." Kenneth Macgowan was associate producer, and Henry King directed.

### ALEXANDER'S RAGTIME BAND

*Twentieth Century-Fox*

This popular musical featuring some of Irving Berlin's most popular song hits is to be reissued in February. The plot is about three young people who fought their way from the Barbary Coast to fame, from ragtime to swing. With Henry King director and Harry Joe Brown associate producer, the cast includes Tyrone Power, Alice Faye, Don Ameche, Ethel Merman, Jack Haley, Jean Hersholt. Reviewing the film in MOTION PICTURE HERALD of May 28, 1938, William R. Weaver said: The film "is no mere recording of Irving Berlin's song hits, although it contains 29 of them . . . the characters are always in front of the music, and the plot is never for a moment mislaid or hacked up to fit."

### LES MISERABLES

*Twentieth Century-Fox*

Twentieth Century-Fox has set for reissue in January its production of Victor Hugo's classic story, "Les Miserables." Co-starring Fredric March and Charles Laughton as fugitive and pursuer, others in the cast are Sir Cedric Hardwicke, Rochelle Hudson, Frances Drake, John Beal and Florence Eldridge. Reviewing the picture in MOTION PICTURE HERALD of April 6, 1935, the reviewer said: "Sure to find high rank among pictures, 'Les Miserables' is all that an exhibitor could want to sell or a patron wish to see." Darryl F. Zanuck produced, Richard Boleslawski directed, and associate producers for the production were William Goetz and Raymond Griffith.

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### WOMAN SPEAKS

*Film Studios of Chicago*

Covering the activities and achievements of women the world over, Volume 1, Release 3 of the series includes, among its items, the following: One-woman newspaper upholds freedom; daredevil horserider shows stunts; first swimmer of English Channel; Amelia Earhart—ocean solo flier; Marie Curie linked to atom bomb.

*Release date, October,* 1946.

# SHORT SUBJECTS CHART

## *index to reviews, synopses*

***For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor.***

## COLUMBIA

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|
| | **ALL STAR COMEDIES** | | |
| 7403 | Beer Barrel Polecats (17) (Stooges) | 1-10-46 | 3019 |
| 7404 | A Bird In the Head (17) (Stooges) | 2-26-46 | 2940 |
| 7405 | Uncivil War Birds (17) (Stooges) | 3-29-46 | 3019 |
| 7406 | The Three Troubledoers (17) (Stooges) | 4-25-46 | 3065 |
| 7424 | When the Wife's Away (7) (H. Herbert) | 2-1-46 | 2940 |
| 7425 | Hiss and Yell (16) | 2-14-46 | 2940 |
| | (V. Vague) | | |
| 7426 | Get Along Little Zombie (17) (H. Herbert) | 5-9-46 | 3066 |
| 7483 | High Blood Pleasure (19) (Shilling & Lane) | 12-6-45 | 2850 |
| 7434 | A Hit With a Miss (16) (S. Howard) | 12-13-45 | 2850 |
| 7435 | Spook to Me (17) (A. Clyde) | 12-27-45 | 2850 |
| 7436 | The Blonde Stayed On (16½) (A. Clyde) | 1-24-46 | 2940 |
| 7437 | Mr. Noisy (16½) (S. Howard) | 3-22-46 | 2940 |
| 7438 | Jiggers, My Wife! (18) (S. Howard) | 4-11-46 | 3066 |
| 7407 | Monkey Businessman (18) (Stooges) | 6-20-46 | 3363 |
| 7406 | Three Loan Wolves (16½) (Stooges) | 7-4-46 | .... |
| 7410 | Ain't Love Cuckoo (19) (Schilling & Lane) | 6-6-46 | 3066 |
| 7411 | You Can't Fool a Fool (17) (A. Clyde) | 7-11-46 | 3163 |
| 7412 | Hot Water (18½) (Cchilling & Lane) | 7-25-46 | 3239 |
| 7427 | Mr. Wright Goes Wrong (19) (S. Holloyay) | 8-1-46 | 3239 |
| 7428 | Headin' for a Weddin' (19) (V. Vague) | 6-15-46 | 3387 |
| 8401 | G. I. Wanna Home (15½) (Stooges) | 9-5-46 | 3262 |
| 8402 | Rhythm and Weep (17½) (Stooges) | 10-3-46 | 3298 |
| 8421 | Pardon My Terror (16½) (Schilling & Lane) | 9-12-46 | 3322 |
| 8422 | Honeymoon Blues (17) (H. Herbert) | 10-17-46 | 3348 |
| 8423 | Reno-Vated (17) (V. Vague) | 11-21-46 | .... |
| 8431 | Society Mugs (16) (S. Howard) | 9-19-46 | 3387 |
| 8432 | So's Your Antenna (17) (H. Von Zell) | 10-10-46 | 3322 |
| 8433 | Slappily Married (16½) | 11-7-46 | 3348 |
| | (J. DeRita) | | |
| 8434 | Moron Than Off (18) (S. Holloway) | 11-28-46 | 3367 |
| 8403 | Three Little Pirates (18) (Stooges) | 12-5-46 | .... |
| 8435 | Andy Plays Hookey (18) (A. Clyde) | 12-19-46 | .... |
| 8404 | Half Wit's Holiday (17½) (Stooges) | 1-9-47 | .... |
| 8436 | Meet Mr. Mischief (H. Von Zell) | 1-23-47 | .... |
| | **COLOR RHAPSODIES** | | |
| 7501 | River Ribber (6) | 4-5-46 | 2806 |
| 7502 | Polar Playmates (6½) | 4-25-46 | .... |
| 7503 | Picnic Panic (6) | 6-20-46 | 3066 |
| 8501 | Loco Lobo (6) | 10-31-46 | 3348 |
| 8502 | Cockatoos for Two (6) | 11-21-46 | .... |
| | **PHANTASY CARTOONS** | | |
| 7702 | Kongo Roo (6) | 4-18-46 | 3066 |
| 7703 | Snap Happy Traps (6½) | 6-6-46 | 3066 |
| 7704 | The Schooner the Better (6½) | 7-4-46 | 3163 |
| | **FOX & CROW (Color)** | | |
| 7752 | Foxey Flatfoots (6) | 4-11-46 | .... |
| 7753 | Unsure Runts (7½) | 5-18-46 | 3066 |
| 7754 | Mysto Fox (7) | 8-29-46 | 3239 |
| | **FILM VODVIL** | | |
| 7954 | Three Sets of Twins (10) | 2-28-46 | 2940 |
| 7955 | Art Mooney & Orchestra (11) | 4-4-46 | 3019 |
| 7956 | Dick Stabile and Orchestra (10) | 6-16-46 | 3066 |
| 7957 | Saxie Dewell and Orchestra (10) | 7-18-46 | .... |
| 7958 | Bobby Byrne Orchestra (10) | 8-15-46 | 3239 |
| | **THRILLS OF MUSIC** | | |
| 8951 | Jerry Wald & Orchestra (10) | 9-12-46 | 3349 |
| 8952 | Machito & Orchestra (10½) | 10-17-46 | 3349 |
| 8953 | Les Elgart & Orchestra (10) | 11-26-46 | 3348 |
| 8954 | Ray McKinley & Orch. | 12-19-46 | .... |
| 8955 | Shorty Sherock & Orch. | 1-23-47 | .... |
| | **COMMUNITY SING** | | |
| 7655 | No. 5 No Can Do (10) | 1-17-46 | 2940 |
| | (Leibert) | | |
| 7656 | No. 6 That Feeling In the Moonlight (9) | 2-21-46 | 2940 |
| | (Baker) | | |
| 7657 | No. 7 Chickory Chick (10) | 3-7-46 | 2940 |
| | (Leibert) | | |
| 7658 | No. 8 Symphony (6½) | 4-11-46 | 3019 |
| | (Baker) | | |
| 7659 | No. 9 Aren't You Glad You're You (10½) | 5-9-46 | .... |
| | (Baker) | | |
| 7660 | No. 10 Let It Snow (11) | 6-13-46 | 3066 |
| | (Leibert) | | |
| 7661 | No. 11 You Won't Be Satisfied Until You Break My Heart (9) | | |
| | (Leibert) | 7-11-46 | .... |
| 7662 | No. 12 One-zy Two-zy (Baker) (10½) | 8-1-46 | .... |
| 6651 | No. 1 The Gypsy (9½) | 9-12-46 | 3349 |
| | (Leibert) | | |
| 8652 | No. 2 It's a Pity (10) | 10-10-46 | 3349 |
| | (Baker) | | |
| 6653 | No. 3 Surrender (9½) | 11-14-46 | 3363 |
| | (Leibert) | | |
| 8654 | No. 4 Pretending | 12-19-46 | .... |
| | (Baker) | | |
| 6655 | No. 5 Rumors Are Flying | 1-23-47 | .... |
| | (Leibert) | | |
| | **SCREEN SNAPSHOTS** | | |
| 7855 | No. 5 (Movie Stuntmen & Doubles) (9) | 1-17-48 | 3055 |
| 7856 | No. 6 (Wendell Niles and Prindle) (9½) | 2-15-46 | 2940 |
| 7857 | No. 7 (Victory Show) (9½) | 3-15-46 | .... |
| 7858 | No. 8 (Looking Back) (10) | 4-25-46 | 3387 |
| 7859 | No. 9 (Judy Canova Radio Show) (11) | 5-23-46 | 3066 |
| 7860 | No. 10 Famous Father sand Sons (9½) | 6-10-46 | 3066 |
| 8851 | No. 1 (Radio Characters) (10) | 9-5-46 | 3349 |
| 8652 | No. 2 (Looking Down on Hollywood) (10) | 10-3-46 | 3349 |
| 8853 | No. 3 (Rodeo) (10) | 11-7-46 | .... |
| 8854 | No. 4 (Skolsky Party) (9½) | 12-26-46 | .... |
| 8855 | No. 5 (Movie Columnists) | 1-23-47 | .... |
| | **SPORT REELS** | | |
| 7805 | Rasslin' Romeos (9½) (Wrestling) | 1-24-46 | 2940 |
| 7806 | Canine Champion (9½) | 3-14-46 | 2940 |
| 7807 | Timberland Athletes (8) (Lumberjacks) | 4-15-46 | .... |
| 7808 | Diving Aces (9) | 5-30-46 | 3066 |
| 7800 | Flying Hoofs (9) (Horse Racing) | 6-27-46 | .... |
| 7810 | Deep Sea Fishing (9) | 8-15-46 | 3239 |
| 8801 | Army Football Champions (11) | 9-19-46 | 3298 |
| 8802 | Ten Pin Magic (10) | 10-24-46 | 3348 |
| 8803 | Hi-Li (9½) | 11-21-46 | 3363 |
| 8804 | Best In Show (Dogs) (9) | 12-12-46 | .... |
| 8805 | Polo | 1-18-47 | .... |
| | **FLIPPY (Color)** | | |
| 7801 | Catnipped (7½) | 2-14-46 | 2862 |
| 7802 | Cagey Bird (6½) | 7-18-46 | 3163 |
| 7603 | Silent Tweetment (6½) | 9-19-46 | 3239 |

## M-G-M

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|
| | **TWO REEL SPECIAL** | | |
| A-703 | Traffic With the Devil (18½) | 6-31-48 | 3186 |
| | **FITZPATRICK TRAVELTALKS (Color)** | | |
| T-713 | Land of the Mayas (9) | 1-26-46 | 3007 |
| T-714 | Glimpses of Guatemala (8) | 2-9-46 | 2906 |
| T-715 | Visiting Vera Cruz (9) | 3-16-46 | 2927 |
| T-716 | The Mission Trail (9) | 4-13-46 | 2987 |
| T-717 | Looking at London (10) | 6-1-46 | 3349 |
| T-718 | Over the Seas to Belfast (9) | 6-31-46 | 3298 |
| T-811 | Glimpses of California (9) | 10-26-46 | 3363 |
| | **PETE SMITH SPECIALTIES** | | |
| S-753 | Bus Pests (9) | 12-1-45 | 2778 |
| S-754 | Sports Sticklers (10) | 1-5-46 | 2778 |
| S-755 | Gettin' Glamor (8) | 2-2-46 | 2778 |
| S-756 | Badminton (10) | 12-8-45 | 2778 |
| S-757 | Fala at Hyde Park (10) | 1-19-46 | 2850 |
| S-756 | Studio Visit (10) | 5-11-46 | 3349 |
| S-759 | Equestrian Quiz (10) | 5-18-46 | 3322 |
| S-700 | Treasures from Trash (10) | 6-8-46 | 3274 |
| S-651 | Football Thrills No. 9 (10) | 9-7-46 | 3186 |
| S-852 | Sure Cures (19) | 11-2-46 | 3239 |
| S-853 | I Love My Husband, But (9) | 12-7-46 | .... |
| S-854 | Playing By Ear | 12-26-46 | .... |
| | **PASSING PARADE** | | |
| K-774 | Golden Hunch (10) | 12-15-45 | 2778 |
| K-775 | Magic on a Stick (9) | 1-19-46 | 2768 |
| K-776 | Our Old Car (11) | 5-11-46 | 2927 |
| | **MINIATURES** | | |
| M-783 | Musical Masterpieces (10) | 4-20-46 | 2927 |
| M-784 | Bikini—The Atom Island (10) | 8-15-46 | 3322 |
| | **TECHNICOLOR CARTOONS** | | |
| W-734 | Lonesome Lenny (8) | 3-9-46 | 2940 |
| W-737 | The Hick Chick (7) | 6-15-46 | 3349 |
| W-739 | Northwest Hounded Police (6) | 6-3-46 | 3349 |
| W-831 | Henpecked Hoboes (7) | 10-26-46 | 3363 |
| | **TOM AND JERRY CARTOONS** | | |
| W-733 | Quiet Please (8) | 12-22-45 | 2908 |
| W-735 | Soringtime for Thomas (8) | 8-3-46 | 3349 |
| W-736 | The Milky Waif (7) | 5-18-46 | 3349 |
| W-738 | Trap Happy (7) | 6-29-46 | 3349 |
| W-740 | Solid Serenade (7) | 8-31-46 | 3349 |

## PARAMOUNT

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|---|---|---|---|
| | **UNUSUAL OCCUPATIONS (Color)** | | |
| L5-2 | No. 2 (10) | 12-21-45 | 2908 |
| L5-3 | No. 3 (10) | 2-22-46 | 2906 |
| L5-4 | No. 4 (10) | 5-24-46 | 3019 |
| L5-5 | No. 5 (10) | 7-12-46 | 3138 |
| L5-6 | No. 6 (10) | 6-30-46 | 3286 |
| L6-1 | No. 1 (10) | 10-11-46 | 3298 |
| L6-2 | Swedish Glass Makers (10) | | .... |
| | **GEORGE PAL PUPPETOONS (Color)** | | |
| U5-3 | Otto for Jasper (7) | 4-19-46 | 2987 |
| U5-4 | Together In the Weather (7) | 5-24-46 | 3043 |
| U5-5 | Jasper's Derby (8) | 9-20-46 | 3055 |
| U5-6 | John Henry and the Inky Poo (7) | 9-8-46 | 3340 |
| U5-7 | Jasper in a Jam (7) | 10-18-46 | 3239 |
| U5-8 | Shoe Shine Jasper (7) | 12-20-46 | .... |
| | **POPEYE THE SAILOR (Color)** | | |
| E5-1 | House Tricks (6) | 3-15-46 | 2906 |
| E5-2 | Service With a Guile (6) | 4-19-46 | 2987 |
| E5-3 | Klondike Casanova (8) | 5-31-46 | 3055 |
| E5-4 | Peep in the Deep (7) | 6-7-46 | 3163 |
| E5-5 | Rocket to Mars (6) | 8-9-46 | 3066 |
| E5-6 | Rodeo Romeo (6) | 6-16-46 | 3126 |
| E5-7 | The Fistic Mystic (6) | 11-29-46 | 3348 |
| E5-8 | The Island Fling (7) | 12-27-46 | .... |
| | **POPULAR SCIENCE (Color)** | | |
| J5-3 | No. 3 (10) | 2-8-46 | 2908 |
| J5-4 | No. 4 (10) | 4-19-48 | 3019 |
| J5-5 | No. 5 (10) | 8-21-46 | 3066 |
| J5-6 | No. 6 (10) | 8-16-46 | 3128 |
| J6-1 | No. 1 (11) | 10-11-46 | 3349 |
| J6-2 | The Sponge Divers (11) | 1-17-47 | .... |
| | **SPEAKING OF ANIMALS** | | |
| Y5-2 | Hill Billies (9) | 12-28-45 | 2862 |
| Y5-3 | In the Post War Era (9) | 2-8-46 | 2908 |
| Y5-4 | In the Wilds (9) | 5-10-46 | 3019 |
| Y5-5 | The Lonesome Stranger (10) | 6-14-46 | 3163 |
| Y5-6 | Be Kind to Animals (10) | 8-30-46 | 3174 |
| Y6-1 | Stork Crazy (10) | 10-25-46 | 3348 |
| Y6-2 | Pooch Parade (10) | 12-27-46 | .... |
| | **SPORTLIGHTS** | | |
| R5-4 | Good Dog (10) | 12-21-45 | 2908 |
| R5-5 | Dixie Pointers (10) | 2-8-46 | 3019 |
| R5-6 | Rhythm on Blades (9) | 3-1-46 | 2908 |
| R5-7 | Testing the Experts (9) | 3-29-46 | 3019 |
| R5-8 | Riding the Hickories (9) | 5-17-46 | 3018 |
| R5-9 | Birds Make Sport (9) | 6-21-46 | 3263 |
| R5-10 | Feminine Class (10) | 7-19-46 | 3128 |
| R6-1 | Race Horses Are Born (9) | 10-4-46 | 3239 |
| R6-2 | Dive Hi Champs (10) | 11-1-46 | 3349 |
| R6-3 | Queens of the Court (10) | 11-15-46 | .... |
| R6-4 | Like Father—Like Son (10) | 12-13-46 | .... |
| R6-5 | Jumping Jacks | 1-3-47 | .... |
| | **MUSICAL PARADE (Color)** | | |
| FF5-1 | Little Witch (29) | 12-26-45 | 2735 |
| FF5-2 | Naughty Nanette (20) | 3-15-46 | 2758 |
| FF5-3 | College Queen (19) | 5-17-46 | 3017 |
| FF5-4 | Tale of Two Cities (18) | 7-5-46 | 3018 |
| FF5-5 | Double Rhythm (20) | 8-23-46 | 3128 |
| FF5-6 | Golden Slippers (17) | 11-15-46 | 3239 |
| | **LITTLE LULU (Color)** | | |
| D5-1 | Man's Post Friend (8) | 3-22-46 | 2850 |
| D5-2 | Bargain Counter Attack (7) | 5-3-46 | 3019 |
| D5-3 | Bored of Education (7) | 7-26-46 | 3017 |
| D5-4 | Chick and Double Crick (6) | 8-16-46 | 3128 |
| D5-5 | Musica-Lulu (7) | 11-15-46 | 3239 |
| D5-6 | A Scout With the Gout (7) | 12-13-46 | .... |
| | **NOVELTOONS (Color)** | | |
| P5-1 | The Friendly Ghost (7½) | 4-5-46 | 2882 |
| P5-2 | Cheese Burglar (7) | 5-17-46 | 3019 |
| P5-3 | Old MacDonald Had a Farm (7) | 6-7-46 | 3018 |
| P5-4 | Sheep Shape (7) | 6-28-46 | 3018 |
| P5-5 | Goal Rush (6) | 9-27-46 | 3262 |
| P5-6 | Sudden Fried Chicken (7) | 10-18-46 | 3239 |
| P6-1 | Spree for All (7) | 10-4-46 | 3225 |
| | **COLOR CLASSICS CARTOONS (Color) (Reissues)** | | |
| C4-7 | The Little Stranger (7) | | 2351 |
| C4-8 | Snubbed by a Snob (7) | | 2351 |
| C4-9 | Kids In the Shoe (7) | | 2351 |
| C4-10 | Hunky & Spunky (7) | | 2351 |
| | **TWO REEL SPECIAL** | | |
| T5-2 | Don't Be a Sucker (18) | 7-4-46 | 3263 |
| | **PACEMAKERS** | | |
| K6-1 | Brooklyn, I Love You (10) | 10-4-46 | 3274 |
| K6-2 | Love in Tune (9½) | 11-1-46 | 3349 |

## RKO

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| | **WALT DISNEY CARTOONS (Color)** | | |
| 64,101 | Canine Patrol (7) | 12-7-45 | 2795 |
| 64,102 | Old Sequela (7) | 12-21-45 | 2822 |
| 64,103 | A Knight for a Day (7) | 3-8-46 | 3019 |
| 64,104 | Pluto's Kid Brother (7) | 4-12-46 | 2954 |
| 64,105 | In Dutch (7) | 5-10-46 | 3363 |
| 64,106 | Squatter's Rights (7) | 6-7-46 | 3043 |
| 64,107 | Donald's Double Trouble (7) | 6-28-46 | .... |
| 64,108 | The Purloined Pup (7) | 7-19-46 | 3163 |
| 64,109 | Wet Paint (7) | 8-9-46 | 3186 |
| 64,110 | Dumb-Bell of the Yukon (7) | 8-30-46 | 3363 |
| 64,111 | Lighthouse Keeping (7) | 9-20-46 | 3239 |
| 64,112 | Bath Day (7) | 10-11-46 | 3349 |
| 64,113 | Frank Duck Brings 'Em Back Alive (7) | 11-1-46 | 3387 |
| 64,114 | Double Dribble (7) | 11-29-46 | 3348 |
| 64,115 | Pluto's Housewarming (7) | 12-3-46 | .... |

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| | **SPORTSCOPES** | | |
| 64,305 | Ski Master (8) | 12-26-45 | 2840 |
| 64,306 | Winning Basketball (8) | 1-25-46 | 2927 |
| 64,307 | Quarter Horses (8) | 2-22-46 | 2908 |
| 64,308 | Black Ducks and Broadbills (8) | 3-22-46 | 2954 |
| 64,309 | Tenderfoot Trail (8) | 4-19-46 | 3019 |
| 64,310 | Aqua Queen (8) | 5-17-46 | 3043 |
| 64,311 | Ben Hogen (8) | 6-14-46 | .... |
| 64,312 | Palmetto Quail (6) | 7-12-46 | 3128 |
| 64,313 | Steeplechaser (8) | 8-9-46 | 3250 |
| 74,301 | Skating Lady (9) | 9-20-46 | 3263 |
| 74,302 | Hail Notre Dame (9) | 10-18-46 | 3322 |
| 74,303 | Bowling Fever (8) | 11-15-46 | 3340 |
| 74,304 | Kentucky Basketeers (9) | 12-20-46 | .... |
| | **HEADLINER REVIVALS** | | |
| 63,202 | Russian Dressing (18) | 11-23-45 | 2746 |
| 63,203 | Twenty Girls and a Band (18) | 1-18-46 | 2850 |
| 63,204 | Sea Melody (19) | 3-15-46 | 2927 |
| | **EDGAR KENNEDY** | | |
| 63,401 | The Big Beef (17) | 10-19-45 | 2735 |
| 63,402 | Mother-in-Law's Day (18) | 12-7-45 | 2822 |
| 63,403 | Trouble or Nothing (19) | 1-25-46 | 2908 |
| 63,404 | Wall Street Blues (17) | 7-12-46 | 3128 |
| 63,405 | Motor Maniacs (18) | 7-26-46 | 3186 |
| 63,406 | Noisy Neighbors (17) | 9-20-46 | 3225 |
| 73,401 | I'll Build It Myself (15) | 10-18-46 | 3387 |
| | **LEON ERROL** | | |
| 63,702 | Maid Trouble (18) | 2-2-46 | 2908 |
| 63,703 | Oh, Professor, Behave (18) | 3-1-46 | 2927 |
| 63,704 | Twin Husbands (18) | 5-10-46 | 3018 |
| 63,705 | I'll Take Milk (15) | 7-19-46 | 3128 |
| 63,706 | Follow That Blonde (18) | 9-27-46 | 3225 |
| | **FLICKER FLASHBACKS** | | |
| 64,203 | No. 3 (7) | 11-23-45 | 2807 |
| 64,204 | No. 4 (8) | 12-28-45 | 2840 |
| 64,205 | No. 5 (7) | 2-1-46 | 2927 |
| 64,206 | No. 6 (9) | 3-8-46 | 2954 |
| 64,207 | No. 7 (7) | 4-12-46 | 3007 |
| 74,201 | No. 1 (9) | 9-13-46 | 3259 |
| 74,202 | No. 2 (9) | 10-25-46 | 3349 |
| | **THIS IS AMERICA** | | |
| 63,101 | Airline to Everywhere (17) | 11-16-45 | 2766 |
| 63,102 | T.V.A. (18) | 12-14-45 | 2795 |
| 63,103 | Great Lakes (16) | 1-11-46 | 2908 |
| 63,104 | Report on Japan (19) | 2-8-46 | 2882 |
| 63,105 | Street of Shadows (16) | 3-8-46 | 2940 |
| 63,108 | Two Million Rooms (16) | 4-5-46 | 2054 |
| 63,107 | No Place Like Home (16) | 5-3-48 | 2997 |
| 63,108 | Panama (16) | 5-31-46 | 3078 |
| 63-109 | Port of New York (18) | 6-28-46 | 3128 |
| 63,110 | Courtship to Courthouse (15) | 7-26-46 | 3138 |
| 63,111 | Highway Mania (17) | 8-31-46 | 3186 |
| 63,112 | White House (19) | 9-20-48 | 3274 |
| 63,113 | Northern Rampart (18) | 10-18-46 | 3286 |
| 73,101 | Beauty for Sale (17) | 11-16-46 | 3312 |
| 73,102 | Germany Today (18) | 12-15-46 | .... |
| | **MUSICAL FEATURETTES** | | |
| 73,201 | No. 1 Melody Time (18) | 11-29-46 | .... |
| | **RAY WHITLEY WESTERN MUSICALS** | | |
| 63,502 | Sagebrush Serenade (19) | 10-26-47 | 2807 |
| 63,503 | Ranch House Romeo (17) | 11-30-45 | 2758 |
| 63,504 | Rhythm Wranglers (19) | 1-18-46 | 2893 |
| 73,501 | Bar Buckaroos (16) | 9-6-46 | 3363 |
| 73,502 | Cupid Rides the Range (18) | 10-11-46 | 3348 |
| 73,503 | Bandits and Ballads (17) | 11-15-46 | 3363 |
| 73,504 | A Buckaroo Broadcast (18) | 12-20-46 | .... |
| | **SPECIALS** | | |
| 671 | The House I Live In (10) | 11-9-45 | 2679 |
| .... | Football Highlights (19) | | .... |

## 20TH CENTURY-FOX

**MOVIETONE ADVENTURES (Color)**

| | | | |
|---|---|---|---|
| 6257 | Lost Lake (8) | 1-11-46 | 2653 |
| 6258 | Along the Rainbow Trail (8) | 2-15-46 | 2987 |
| 6259 | Cradle of Liberty (8) | 6-21-46 | 3007 |
| 6260 | Across the Great Divide (8) | 7-5-46 | 3128 |
| 7251 | Sons of Courage (8) | 8-2-46 | 3239 |
| 7252 | Jamaica (8) | 9-13-46 | 3225 |
| 7253 | Historic Capetown (8) | 10-18-46 | 3225 |
| 7254 | Girls and Gags (8) | 11-22-46 | .... |
| 7201 | Fantasy of Siam (8) | 1-3-47 | .... |
| | **SPORTS REVIEWS (Color)** | | |
| 6301 | Pins and Cushions (8) | 2-1-46 | 2927 |
| 6353 | Diving Dandies (8) | 3-15-46 | 3043 |
| 6354 | Sea Sirens (8) | 5-10-46 | 3043 |
| 6355 | Golden Horses (8) | 4-26-46 | 3128 |
| 7351 | Winter Holiday (8) | 9-27-46 | 3239 |
| 7352 | Summer Trails (8) | 11-8-46 | .... |
| 7353 | Playtime's Journey (8) | 12-13-46 | .... |
| 7301 | Football Fanfare (9) (Black and White) | 8-23-46 | 3239 |
| 7302 | Style of the Stars | 2-7-47 | .... |
| | **TERRYTOONS (Color)** | | |
| 6509 | The Talking Magpies (7) | 1-4-46 | 2918 |
| 6510 | Svengali's Cat (7) | 1-18-46 | 2918 |
| 6511 | The Fortune Hunters (7) | 2-8-46 | 3055 |
| 6512 | The Wicked Wolf (7) | 3-8-46 | 2954 |
| 6513 | My Old Kentucky Home (7) | 3-20-46 | 2954 |
| 6514 | It's All in the Stars (7) | 4-12-46 | 2954 |
| 6515 | Throwing the Bull (7) | 6-3-46 | 2954 |
| 6516 | The Trojan Horse (7) | 7-26-46 | 3007 |
| 6517 | Dinky Finds a Home (7) | 6-7-46 | 3128 |
| 6518 | The Johnstown Flood (7) | 6-28-46 | 3128 |
| 6519 | Peace Time Football (7) | 7-19-46 | 3128 |
| 6520 | The Golden Hen (7) | 5-24-46 | 2954 |
| 7501 | Winning the West (7) | 8-16-46 | 3363 |
| 7502 | The Tortoise Wins Again (1) | 8-30-46 | 3363 |
| 7503 | The Electronic Mouse Trap (7) | 9-6-46 | 3363 |
| 7504 | The Jail Break (7) | 9-20-46 | 3225 |
| 7505 | The Snow Man (7) | 10-11-46 | 3363 |
| 7506 | The Housing Problem (7) | 10-25-46 | 3363 |
| 7507 | The Crackpot King (7) | 11-15-46 | 3387 |
| 7508 | The Uninvited Pests (7) | 11-29-46 | 3387 |
| 7509 | Mighty Mouse and the Hep Cat (7) | 12-6-46 | 3387 |
| 7510 | Beanstalk Jack (7) | 12-20-46 | .... |
| 7511 | Crying Wolf (7) | 1-10-47 | .... |
| 7512 | McDougal's Rest Farm (7) | 1-31-47 | .... |
| 7513 | Dead End Cats (7) | 2-14-47 | .... |
| | **MARCH OF TIME** | | |
| V12-6 | Life With Baby (20) | 1-25-46 | 2830 |
| V12-7 | Report on Greece (19) | 2-22-46 | 2870 |
| V12-8 | Night Club Boom (21) | 3-22-46 | 2895 |
| V12-9 | Wanted—More Homes (20) | 4-19-46 | 2954 |
| V12-10 | Tomorrow's Mexico (19) | 5-17-46 | 3007 |
| V12-11 | Problem Drinkers (19) | 6-14-46 | 3043 |
| V12-12 | The New France (19) | 7-12-46 | 3112 |
| V12-13 | Atomic Power (19) | 8-9-46 | 3138 |
| V13-1 | Is Everybody Happy? (17) | 9-6-46 | 3186 |
| V13-2 | World Food Problem (17) | 10-4-46 | 3239 |
| V13-3 | The Soviets' Neighbor (18) | 11-1-46 | 3286 |
| V13-4 | The American Cop (18) | 11-29-46 | 3335 |
| V13-5 | Nobody's Children (17) | 12-27-46 | 3387 |
| | **DRIBBLE PUSS PARADE** | | |
| 6901 | Here Comes the Circus (8) | 3-1-46 | 3019 |
| 6902 | Muscle Maulers (8) | 5-31-46 | 3128 |
| 7901 | Monkey-Tone News (9) | 1-17-47 | .... |
| | **FEMININE WORLD SERIES** | | |
| 6201 | Behind the Footlights (6) | 4-5-46 | 2974 |
| | **THE WORLD TODAY** | | |
| 6401 | Man From Missouri (9) | 1-25-46 | 2987 |

## UNITED ARTISTS

**DAFFY DITTIES (Color)**

| | | | |
|---|---|---|---|
| .... | The Lady Said No. (8) | 4-26-46 | 2987 |
| .... | Choo Choo Amigo (8) | 7-5-46 | 3138 |
| .... | Pepito's Serenade (8) | 8-16-46 | 3387 |
| | **LOEW MUSICOLOR** | | |
| .... | Toccatta and Fugue (10) | 10-15-46 | 3274 |

## UNIVERSAL

**LANTZ COLOR CARTUNES**

| | | | |
|---|---|---|---|
| 1322 | The Poet and the Peasant (7) | 3-18-46 | 2694 |
| 1323 | Mousie Come Home (7) | 4-15-46 | 3138 |
| 1324 | Apple Andy (7) | 5-20-46 | 2927 |
| 1325 | Who's Cooking Who (7) | 6-24-46 | 3043 |
| 1326 | Bathing Buddies (7) | 7-1-46 | 3150 |
| 1327 | Reckless Driver (7) | 8-26-46 | 3163 |
| 2321 | Fair Weather Fiends (7) | 11-18-46 | .... |
| 2322 | Wacky Weed (7) | 12-16-46 | .... |
| | **PERSON — ODDITIES** | | |
| 1366 | Maestro of the Comics (9) | 3-16-46 | 2918 |
| 1367 | Wings of Courage (9) | 3-25-46 | 2927 |
| 1368 | Cartune Crusades (9) | 4-1-46 | 2927 |
| 1369 | Scientifically Stung (9) | 6-10-46 | 3055 |
| 1370 | Lone Star Padre (9) | 6-17-46 | 3163 |
| 1371 | Artists' Antics (9) | 6-24-46 | 3263 |
| 1372 | Picture Pioneer (9) | 7-1-46 | 3163 |
| 1373 | Hobo Hound (8) | 8-19-46 | 3225 |
| 1374 | Samson Junior (9) | 8-19-46 | 3225 |
| 1375 | Rural Rhapsody (9) | 8-26-46 | 3262 |
| | **JUVENILE JURY SERIES** | | |
| 2361 | No. 1 (11) | 12-16-46 | .... |
| | **VARIETY VIEWS** | | |
| 1346 | Script Teas (9) | 3-25-46 | 2954 |
| 1347 | Dog Tale (9) | 3-25-46 | 2954 |
| 1348 | Chimp on the Loose (19) | 4-1-46 | 2927 |
| 1349 | Dog of the Seven Seas (9) | 6-17-46 | 3138 |
| 1350 | Magic Mineral (9) | 7-1-46 | 3163 |
| 1351 | Mr. Chimp at Home (9) | 8-12-46 | 3163 |
| 1352 | Operation Holiday (10) | 8-26-46 | 3225 |
| 1353 | Mr. Chimp to the Rescue (10) | 8-26-46 | 3274 |
| 1354 | Mr. Chimp on Vacation (10) | 8-26-46 | 3239 |
| 2341 | Bear Facts | | .... |
| | **NAME-BAND MUSICALS** | | |
| 1304 | Cuban Madness (15) | 1-2-46 | 2908 |
| 1305 | Tin Pan Alley Tempos (15) | 1-9-46 | 2822 |
| 1306 | Melody Stampede (15) | 1-16-46 | 2822 |
| 1307 | Swing High, Swing Sweet (15) | 2-20-46 | 2908 |
| 1308 | Takin' the Breaks (15) | 5-22-46 | 3018 |
| 1309 | Banquet of Melody (15) | 5-29-46 | 3018 |
| 1310 | Swingin' Down the Scale (15) | 6-26-46 | 3043 |
| 1311 | Breakin' It Down (15) | 8-28-46 | 3274 |
| 2301 | Frontier Frolic (15) | 10-9-46 | 3387 |
| 2302 | Champagne Music (15) | 11-20-46 | 3387 |
| 2303 | Tumblewood Tempos (15) | 12-4-46 | .... |
| 2304 | Moonlight Melodies (16) | 12-18-46 | .... |
| | **SING AND BE HAPPY SERIES** | | |
| 1381 | Sing and Be Happy (10) | 2-18-46 | 2850 |
| 1382 | Merrily We Sing (10) | 5-27-46 | 3018 |
| 2381 | Bit of Blarney (10) | 9-30-46 | 3225 |
| | **SPECIAL FEATURETTES** | | |
| 1201 | Tiny Terrors of the Timberlands (29) | 6-26-46 | 2940 |
| 1203 | Roosevelt—Man of Destiny (18) | 4-10-46 | 2827 |
| | **THE ANSWER MAN** | | |
| 2391 | No. 1 (10) | 10-21-46 | 3387 |
| 2392 | No. 2 Nature's Atom Bomb (10) | 12-30-46 | .... |

## WARNER—VITAPHONE

**TECHNICOLOR ADVENTURES**

| | | | |
|---|---|---|---|
| 2802 | In Old Santa Fe (10) | 1-12-46 | 2822 |
| 2803 | All Aboard (10) | 3-30-46 | 2940 |
| 2804 | Let's Go Camping (10) | 7-27-46 | 3090 |
| 2805 | Girls and Flowers (10) | 5-25-46 | 3019 |
| 2806 | Adventures in South America (7) | 8-10-46 | 3186 |
| 3801 | Star Spangled City (10) | 10-19-46 | 3250 |
| 3802 | Rubber River (10) | 11-16-46 | 3348 |
| | **TECHNICOLOR SPECIALS** | | |
| 2002 | Forest Commandos (20) | 1-19-46 | 2822 |
| 2003 | Movieland Magic (20) | 3-9-46 | 2927 |
| 2004 | Gem of the Ocean (20) | 4-13-46 | 2954 |
| 2005 | South of Monterrey (20) | 6-1-46 | 3055 |
| 2006 | Hawaiian Memories (20) | 6-15-46 | 3043 |
| 2007 | Down Singapore Way (20) | 7-20-46 | 3090 |
| 2008 | Men of Tomorrow (20) | 8-24-46 | 3078 |
| 3001 | Cinderella's Feller (20) | 9-21-46 | 3225 |
| 3002 | The Last Bomb (20½) | 11-2-46 | 3286 |
| | **FEATURETTTES** | | |
| 2105 | Musical Shipmates (20) | 2-16-46 | 2927 |
| 2106 | Hitler Lives? (20) | 12-29-45 | 2778 |
| 3101 | Okay for Sound (20) | 9-7-46 | 3112 |
| 3102 | Minstrel Days (20) | 11-30-46 | .... |
| 3103 | Alice in Movieland (20) | 12-21-46 | .... |
| 3104 | Dog and the Orchard (20) | 1-11-47 | .... |
| | **SPORTS PARADE (Color)** | | |
| 2502 | Holiday on Horseback (10) | 2-2-46 | 2882 |
| 2503 | Michigan Ski-Daddle (10) | 2-9-46 | 2927 |
| 2504 | With Rod and Gun in Canada (10) | 3-16-46 | 2918 |
| 2505 | Snow Eagles (10) | 3-30-46 | 2927 |
| 2506 | Let's Go Gunning (10) | 4-6-46 | 2954 |
| 2507 | Fin'n Feathers (10) | 4-27-46 | 2940 |
| 2508 | Under Sea Spear Fishing (10) | 5-18-46 | 3019 |
| 2509 | The Riding Hannefords (10) | 6-20-46 | 3043 |
| 2510 | Facing Your Danger (10) | 5-11-46 | 3019 |
| 2511 | Beach Days (10) | 7-13-46 | 3090 |
| 2512 | Ranch in White (10) | 8-3-46 | 3174 |
| 2513 | Dominion of Sports (10) | 8-31-46 | 3225 |
| 3501 | King of the Everglades (10) | 9-14-46 | 3225 |
| 3502 | The Lazy Hunter (10) | 10-26-46 | 3250 |
| 3505 | Let's Go Swimming (10) | 1-4-47 | .... |
| | **MELODY MASTER BANDS** | | |
| 2605 | Headline Bands (10) | 1-26-46 | 2850 |
| 2606 | Jan Savitt and His Band (10) | 3-16-46 | 2918 |
| 2607 | Rhythm on Ice (10) | 4-20-46 | 2940 |
| 2608 | Dixieland Jambores (10) | 5-11-46 | 3019 |
| 2609 | Musical Memories (10) | 7-6-46 | 3090 |
| 2610 | Enric Madriguera & Orchestra (10) | 8-10-46 | 3174 |
| 3601 | Desi Arnaz and Band (10) | 10-12-46 | 3263 |
| 3602 | Melody of Youth (10) | 12-14-46 | .... |
| 3603 | Big Time Review (10) | 1-25-47 | .... |
| | **BLUE RIBBON HIT PARADE (Color)** | | |
| 2303 | Good Egg (7) | 1-5-46 | 2822 |
| 2304 | Trial of Mr. Wolf (7) | 2-9-46 | 2918 |
| 2305 | Little Lion Hunter (7) | 3-23-46 | 2894 |
| 2306 | Fresh Fish (7) | 4-6-46 | 2954 |
| 2307 | Daffy Duck and Egghead (7) | 4-20-46 | 2954 |
| 2308 | Katnip Kollege (7) | 5-4-46 | 3091 |
| 2309 | The Night Watchman (7) | 5-18-46 | 3019 |
| 2310 | Little Brother Rat (7) | 6-8-46 | 3112 |
| 2311 | Johnny Smith and Poker Huntas (7) | 6-22-46 | 3043 |
| 2312 | Robinhood Makes Good (7) | 7-6-46 | 3090 |
| 2313 | Little Red Walking Hood (7) | 8-17-46 | 3174 |
| 3301 | Fox Pop (7) | 9-28-46 | 3225 |
| 3302 | The Wacky Worm (7) | 10-12-46 | 3263 |
| 3303 | You're an Education (7) | 10-26-46 | 3250 |
| | **MERRIE MELODIES CARTOONS (Color)** | | |
| 2701 | Kitty Kornered (7) | 6-8-46 | 3055 |
| 2702 | Hollywood Daffy (7) | 6-22-46 | 3055 |
| 2703 | Eager Beaver (7) | 7-13-46 | 3128 |
| 2704 | Great Piggy Bank Robbery (7) | 7-20-46 | 3090 |
| 2705 | Bacall to Arms (7) | 8-3-46 | 3174 |
| 2706 | Of Three I Sting (7) | 8-17-46 | 3174 |
| 2707 | Walky Talky Hawky (7) | 8-31-46 | 3174 |
| 2708 | Fair and Wormer (7) | 9-28-46 | 3225 |
| 2709 | Mousemerized Cat (7) | 10-19-46 | 3250 |
| 2710 | Mouse Menace (7) | 11-2-46 | 3348 |
| 2711 | Roughly Squeaking (7) | 11-28-46 | 3363 |
| | **"BUGS BUNNY" SPECIALS (Color)** | | |
| 2721 | The Hair Raising Hare (7) | 5-25-46 | 3019 |
| 2722 | Acrobatty Bunny (7) | 6-29-46 | 3055 |
| 2723 | Racketeer Rabbit (7) | 9-14-46 | 3239 |
| 2724 | The Big Snooze (7) | 10-5-46 | 3250 |
| 2725 | Rhapsody Rabbit (7) | 11-9-46 | 3348 |
| | **VITAPHONE VARIETIES** | | |
| 2405 | Peeks at Hollywood (10) | 1-26-46 | 2822 |
| 2406 | Smart as a Fox (10) | 4-27-46 | 2940 |
| 3401 | So You Want to Save Your Hair (10) | 12-7-46 | 3348 |
| 3402 | So You Want to Play the Horses (10) | 10-5-46 | 3250 |
| 3403 | So You Think You're a Nervous Wreck? (10) | 12-26-46 | .... |

## MISCELLANEOUS

| | | | |
|---|---|---|---|
| | The Secret Battle (Telenews) | 7-26-46 | 3174 |
| | Moscow Music Hall (Artkino) (31) | 9-6-46 | 3239 |
| | Rebirth of Stalingrad (Artkino) (10) | 10-28-46 | 8286 |
| | Operation Underground (Telenews) (18) | 12-11-46 | 3349 |
| | Woman Speaks (Film Studies of Chi.) | | |
| | Vol. 1, Release 1 | 8-46 | .... |
| | Vol. 1, Release 2 | 9-46 | .... |
| | Vol. 1, Release 3 | 10-46 | 3398 |
| | Vol. 1, Release 4 | 11-48 | .... |

## SERIALS

### COLUMBIA

| | | | |
|---|---|---|---|
| 7180 | Chick Carter Detective (15 episodes) | 7-11-46 | 3387 |
| 8120 | Son of the Guardsman (15 episodes) | 10-24-46 | 3387 |

### REPUBLIC

| | | | |
|---|---|---|---|
| 581 | The Phantom Rider (12 episodes) | 1-26-46 | 2918 |
| 582 | King of the Forest Rangers (12 episodes) | 4-27-46 | 2927 |
| 583 | Daughter of Don Q (12 episodes) | 7-27-46 | 2927 |
| 584 | The Crimson Ghost (12 episodes) | 10-26-46 | 3043 |
| 691 | Son of Zorro (13 episodes) | 1-18-47 | 3349 |
| .... | Jesse James Rides Again (13 episodes) | | .... |

### UNIVERSAL

| | | | |
|---|---|---|---|
| 1781-1793 | The Scarlet Horseman (13 episodes) | 1-22-46 | 2954 |
| 1881-1893 | Lost City of the Jungle (13 episodes) | 4-23-46 | 3019 |
| 2581-2593 | Mysterious Mr. M (13 episodes) | 7-23-46 | 3312 |

# THE RELEASE CHART

## *Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION*

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3399-3400, issue of January 4, 1947.

Feature product listed by Company on page 3388, issue of December 28, 1946. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

| Title | Company | Prod. Number | Stars | Tradeshow or Release Date | Running Time | REVIEWED M. P. Herald Issue | REVIEWED Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| ABIE'S Irish Rose | UA | .... | Michael Chekhov-Joanna Dru | Dec 27,'46 | 96m | Nov. 30,'46 | 3334 | 3066 | .... |
| Abilene Town | UA | .... | Randolph Scott-Ann Dvorak | Jan. 11,'46 | 89m | Jan. 12,'46 | 2793 | 2628 | 3088 |
| Accomplice | PRC | .... | Richard Arlen-Veda Ann Borg | Sept. 29,'46 | 68m | Sept. 28,'46 | 3224 | 3187 | .... |
| † Adventure (Special) | MGM | 616 | Clark Gable-Greer Garson | Mar.,'46 | 126m | Dec. 22,'45 | 2765 | 2628 | 3100 |
| Affairs of Geraldine, The | Rep. | 603 | Jane Withers-James Lydon | Nov. 18,'46 | 68m | Nov. 30,'46 | 3334 | 2951 | .... |
| Alexander's Ragtime Band (R.) | 20th-Fox | .... | Tyrone Power-Alice Faye | Feb.,'47 | 105m | Jan. 4,'47 | 3398 | .... | .... |
| Alias Billy the Kid | Rep. | 555 | Sunset Carson-Peggy Stewart | Apr. 17,'46 | 56m | June 29,'46 | 3065 | 2981 | .... |
| Alias Mr. Twilight | Col. | 828 | Michael Duane-Trudy Marshall | Dec. 24,'46 | 69m | Dec. 28,'46 | 3386 | 3312 | .... |
| Amami Alfredo (Italian) | Grandi | .... | Maria Cebotari-Claudio Gore | Jan. 18,'46 | 91m | Feb. 9,'46 | 2838 | .... | .... |
| Ambush Trail | PRC | .... | Bob Steele-Syd Saylor | Feb. 17,'46 | 60m | Feb. 2,'46 | 2830 | .... | .... |
| Angel and the Badman, The | Rep. | .... | John Wayne-Irene Rich | Jan. 15,'47 | .... | ..... | .... | 3336 | .... |
| Angel on My Shoulder | UA | .... | Paul Muni-Anne Baxter | Sept. 20,'46 | 101m | Sept. 21,'46 | 3210 | 2859 | 3350 |
| † Anna and the King of Siam | 20th-Fox | 634 | Irene Dunne-Rex Harrison | Aug.,'46 | 128m | June 8,'46 | 3029 | 2907 | 3288 |
| Appassionata (Swedish) | Saga | .... | Viveca Lindfors-George Rydeberg | Nov. 16,'46 | 93m | Dec. 7,'46 | 3347 | .... | .... |
| Appointment with Crime (Br.) | Natl.-Anglo | .... | William Hartnell-Raymond Lovell | Not Set | 90m | June 15,'46 | 3042 | .... | .... |
| Avalanche | PRC | .... | Bruce Cabot-Roscoe Karns | June 20,'46 | 70m | May 4,'46 | 2973 | .... | .... |
| BACHELOR and the Bobby Soxer, The | RKO | .... | Cary Grant-Myrna Loy-S. Temple | Not Set | .... | ..... | .... | 3363 | .... |
| Bachelor's Daughters, The | UA | .... | Gail Russell-Claire Trevor | Sept. 6,'46 | 88m | Sept. 14,'46 | 3197 | 3007 | 3350 |
| Bad Bascomb (Block 16) | MGM | 619 | Wallace Beery-Margaret O'Brien | Apr.-May,'46 | 112m | Feb. 9,'46 | 2837 | 2784 | 3288 |
| † Badman's Territory | RKO | 622 | Randolph Scott-Ann Richards | Block 5 | 98m | Apr. 20,'46 | 2949 | .... | 3350 |
| Bamboo Blonde (Block 6) | RKO | 630 | Frances Langford-Russell Wade | July 15,'46 | 67m | June 22,'46 | 3054 | 2784 | .... |
| † Bandit of Sherwood Forest (color) | Col. | 7004 | Cornel Wilde-Anita Louise | Feb. 21,'46 | 85m | Feb. 23,'46 | 2857 | 2434 | 2975 |
| Beast with Five Fingers, The | WB | 613 | Robert Alda-Andrea King | Feb. 8,'47 | 90m | Dec. 21,'46 | 3374 | 2786 | .... |
| Beat the Band | RKO | .... | Frances Langford-Gene Krupa | Not Set | .... | ..... | .... | 3126 | .... |
| Beauty and the Bandit | Mono. | 531 | Gilbert Roland-Ramsay Ames | Nov. 9,'46 | 77m | Dec. 7,'46 | 3347 | 3312 | .... |
| Because of Him | Univ. | 516 | Deanna Durbin-Franchot Tone | Jan. 18,'46 | 86m | Jan. 19,'46 | 2806 | 2764 | 2975 |
| Bedelia (British) | GFD | .... | Margaret Lockwood-Ian Hunter | Not Set | 90m | June 15,'46 | 3041 | .... | .... |
| Bedlam (Block 6) | RKO | 628 | Boris Karloff-Anna Lee | May 10,'46 | 80m | Apr. 27,'46 | 2962 | 2951 | 3350 |
| Beginning or the End, The | MGM | .... | Brian Donlevy-Robert Walker | Not Set | .... | ..... | .... | 3076 | .... |
| Behind Green Lights | 20th-Fox | 620 | Carole Landis-William Gargan | Feb.,'46 | 64m | Jan. 19,'46 | 2806 | .... | .... |
| Behind the Mask | Mono. | 526 | Kane Richmond-Barbara Reed | May 25,'46 | 67m | Apr. 6,'46 | 2926 | .... | .... |
| † Bells of St. Mary's, The | RKO | 661 | Bing Crosby-Ingrid Bergman | Special | 126m | Dec. 1,'45 | 2734 | 2434 | 2975 |
| Beloved Enemy (Reissue) | Film Classics | .... | Merle Oberon-David Niven | Apr. 15,'46 | 86m | Dec. 19,'36 | .... | .... | .... |
| Below the Deadline | Mono. | 520 | Warren Douglas-Ramsay Ames | Aug. 3,'46 | 65m | Sept. 28,'46 | 3224 | 3127 | .... |
| Best Years of Our Lives (Spcl.) | RKO | .... | Myrna Loy-Fredric March | Nov. 20,'46 | 172m | Nov. 30,'46 | 3335 | 3312 | .... |
| Betty Co-ed | Col. | 824 | Jean Porter-William Mason | Nov. 28,'46 | 71m | Dec. 7,'46 | 3346 | 3274 | .... |
| Beware | Astor | .... | Louis Jordan-Frank Wilson | July,'46 | 55m | June 22,'46 | 3054 | .... | .... |
| Beware of Pity (British) | Eagle-Lion | .... | Lilli Palmer-Albert Lieven | July 22,'46 | 105m | Aug. 3,'46 | 3126 | .... | .... |
| † Big Sleep, The | WB | 601 | Humphrey Bogart-Lauren Bacall | Aug. 31,'46 | 114m | Aug. 17,'46 | 3149 | 3126 | 3350 |
| Black Angel, The | Univ. | 543 | Dan Duryea-June Vincent | Aug. 2,'46 | 80m | Aug. 10,'46 | 3137 | 3076 | .... |
| Black Beauty | 20th-Fox | 636 | Mona Freeman-Richard Denning | Sept.,'46 | 76m | July 20,'46 | 3102 | 2778 | 3288 |
| Black Market Babies | Mono. | 504 | Ralph Morgan-Jayne Hazard | Jan. 5,'46 | 71m | Dec. 8,'45 | 2746 | .... | 2930 |
| Blind Spot | Col. | .... | Chester Morris-Constance Dowling | (T) Dec. 26,'46 | .... | ..... | .... | 3388 | .... |
| Blonde Alibi | Univ. | 527 | Tom Neal-Martha O'Driscoll | Apr. 12,'46 | 62m | Mar. 23,'46 | 2905 | 2850 | .... |
| Blonde for a Day | PRC | .... | Hugh Beaumont-Katheryn Adams | Aug. 29,'46 | 68m | Aug. 10,'46 | 3137 | 3030 | .... |
| Blondie Knows Best | Col. | 806 | Penny Singleton-Arthur Lake | Oct. 17,'46 | 70m | Sept. 21,'46 | 3211 | 3031 | 3350 |
| Blondie's Big Moment | Col. | .... | Penny Singleton-Arthur Lake | Jan. 9,'47 | 69m | Dec. 14,'46 | 3361 | 3347 | .... |
| Blondie's Lucky Day | Col. | 7020 | Penny Singleton-Arthur Lake | Apr. 4,'46 | 70m | Sept. 21,'46 | 3211 | 3031 | .... |
| † Blue Dahlia, The (Block 4) | Para. | 4517 | Alan Ladd-Veronica Lake | Apr. 19,'46 | 99m | Feb. 2,'46 | 2829 | 2786 | 3164 |
| Blue Skies (color) | Para. | 4602 | Bing Crosby-Fred Astaire | Dec. 27,'46 | 104m | Sept. 28,'46 | 3221 | 2884 | 3228 |
| Bohemian Girl, The (Reissue) | Film Classics | .... | Stan Laurel-Oliver Hardy | Mar. 15,'46 | 74m | Mar. 7,'36 | .... | .... | .... |
| Bon Voyage | 20th-Fox | .... | Jeanne Crain-Sir Aubrey Smith | Not Set | .... | ..... | .... | 2230 | .... |
| Boom Town (R.) | MGM | .... | Clark Gable-Claudette Colbert | (T) Sept. 30,'46 | 119m | Sept. 28,'46 | 3225 | .... | .... |
| Border Bandits | Mono. | 565 | Johnny Mack Brown-Raymond Hatton | Jan. 12,'46 | 58m | Feb. 23,'46 | 2859 | 2792 | .... |
| Born to Kill (formerly Deadlier Than the Male) | RKO | .... | Claire Trevor-Lawrence Tierney | Not Set | .... | ..... | .... | 3078 | .... |
| Born to Speed | PRC | .... | Johnny Sands-Terry Austin | Jan. 12,'47 | .... | ..... | .... | .... | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Boston Blackie and the Law | Col. | 822 | Chester Morris-Trudy Marshall | Dec. 12,'46 | 69m | Nov. 23,'46 | 3322 | 3312 | .... |
| Bowery, The (Reissue) | 20th-Fox | 642 | George Raft-Wallace Beery | Oct.,'46 | 84m | Aug. 24,'46 | 3162 | .... | .... |
| Bowery Bombshell | Mono. | 511 | Leo Gorcey-Huntz Hall | July 20,'46 | 65m | July 27,'46 | 3114 | .... | .... |
| Boy, a Girl and a Dog, A | Film Classics | .... | Jerry Hunter-Sharyn Moffett | July,'46 | 77m | June 29,'46 | 3065 | 3031 | .... |
| Boys' Ranch (Block 17) | MGM | 625 | James Craig-"Butch" Jenkins | July 18,'46 | 97m | May 4,'46 | 2973 | 2926 | 3288 |
| Brasher Doubloon, The | 20th-Fox | .... | George Montgomery-Nancy Guild | Not Set | .... | ..... | .... | 3238 | .... |
| Breakfast in Hollywood | UA | .... | Tom Breneman-Bonita Granville | Feb. 22,'46 | 93m | Jan. 19,'46 | 2805 | 2756 | 2975 |
| Bride Wore Boots, The (Block 5) | Para. | 4521 | Barbara Stanwyck-Robert Cummings | May 31,'46 | 86m | Mar. 23,'46 | 2905 | 2784 | 3350 |
| Brief Encounter (Brit.) | Univ. | .... | Celia Johnson-Trevor Howard | (T) Aug. 24,'46 | 85m | Aug. 31,'46 | 3174 | .... | 3228 |
| Bringing Up Father | Mono. | 604 | Joe Yule-Renie Riano | Nov. 23,'46 | 68m | Oct. 19,'46 | 3262 | 3186 | .... |
| Brute Man, The | PRC | .... | Rondo Hatton-Jane Adams | Oct. 1,'46 | 58m | Oct. 26,'46 | 3273 | 2764 | ... |
| Burma Victory | WB | 512 | War Documentary | Feb. 16,'46 | 62m | Nov. 17,'45 | 2718 | .... | .... |
| † CAESAR and Cleopatra (color) (British) | UA | .... | Claude Rains-Vivian Leigh | Aug. 16,'46 | 126m | Aug. 10,'46 | 3137 | .... | 3288 |
| Calcutta | Para. | .... | Alan Ladd-William Bendix | Not Set | .... | ..... | .... | 2884 | .... |
| Calendar Girl | Rep. | .... | Jane Frazee-William Marshall | Jan. 29,'47 | .... | ..... | .... | 3335 | .... |
| California (color) | Para. | 4606 | Ray Milland-Barbara Stanwyck | (T) Dec. 13,'46 | 98m | Dec. 21,'46 | 3373 | 2784 | .... |
| California Gold Rush | Rep. | 565 | "Wild" Bill Elliott-Alice Fleming | Feb. 4,'46 | 55m | ..... | .... | 2818 | .... |
| † Canyon Passage (color) | Univ. | 541 | Dana Andrews-Susan Hayward | July 26,'46 | 90m | July 20,'46 | 3101 | 2883 | 3350 |
| Captains Courageous (R.) | MGM | .... | Freddie Bartholomew-Spencer Tracy | (T) Aug. 21,'46 | 117m | Aug. 24,'46 | 3162 | .... | .... |
| Captive Heart, The (Brit.) | Eagle-Lion | .... | Michael Redgrave-Rachel Kempson | Not Set | 108m | Apr. 20,'46 | 2950 | .... | .... |
| Caravan (British) | GFD | .... | Steward Granger-Ann Crawford | Not Set | 122m | May 4,'46 | 2974 | .... | .... |
| Caravan Trail, The (color) | PRC | .... | Eddie Dean-Al LaRue | Apr. 20,'46 | 57m | Mar. 30,'46 | 2918 | 2884 | .... |
| Carmen (French) | Superfilm | .... | Viviane Romance-Jean Marais | Nov. 26,'46 | 102m | Dec. 7,'46 | 3346 | .... | .... |
| Carnival (British) | GFD | .... | Sally Gray-Michael Wilding | Not Set | 93m | Nov. 9,'46 | 3297 | .... | .... |
| Carnival in Costa Rica (col.) | 20th-Fox | .... | Dick Haymes-Celeste Holme | Not Set | .... | ..... | .... | 3090 | .... |
| Cat Creeps, The | Univ. | 532 | Lois Collier-Fred Brady | May 17,'46 | 58m | Apr. 13,'46 | 2938 | 2884 | .... |
| Catman of Paris, The | Rep. | 514 | Carl Esmond-Leonore Aubert | Apr. 20,'46 | 65m | Feb. 23,'46 | 2858 | .... | .... |
| † Centennial Summer (color) | 20th-Fox | 633 | Jeanne Craine-Cornel Wilde | Aug.,'46 | 102m | June 8,'46 | 3030 | 2884 | 3264 |
| Chase, The | UA | .... | Robert Cummings-Michele Morgan | Nov. 22,'46 | 86m | Oct. 19,'46 | 3262 | .... | .... |
| Cheyenne | WB | .... | Dennis Morgan-Jane Wyman | Not Set | .... | ..... | .... | 2939 | .... |
| Child of Divorce (Block 2) | RKO | 708 | Sharyn Moffett-Regis Toomey | Oct. 15,'46 | 62m | Oct. 19,'46 | 3262 | 2972 | .... |
| Children of Paradise (French) | Korda | .... | Jean-Louis Barrault-Arletty | Nov. 15,'46 | 161m | Nov. 9,'46 | 3298 | .... | .... |
| Cinderella Jones | WB | 513 | Joan Leslie-Robert Alda | Mar. 9,'46 | 92m | Feb. 16,'46 | 2849 | 2838 | 2975 |
| City for Conquest (Reissue) | WB | 515 | James Cagney-Ann Sheridan | Apr. 13,'46 | 103m | Sept. 14,'40 | .... | .... | .... |
| Claudia and David | 20th-Fox | 637 | Dorothy McGuire-Robert Young | Sept.,'46 | 78m | July 27,'46 | 3113 | 2939 | 3350 |
| † Cloak and Dagger | WB | 603 | Gary Cooper-Lilli Pamer | Sept. 28,'46 | 106m | Sept. 14,'46 | 3197 | 2939 | 3288 |
| Close Call for Boston Blackie, A | Col. | 7030 | Chester Morris-Richard Lane | Jan. 24,'46 | 63m | Feb. 23,'46 | 2858 | 2710 | .... |
| † Cluny Brown | 20th-Fox | 628 | Charles Boyer-Jennifer Jones | June,'46 | 100m | Apr. 27,'46 | 2961 | 2859 | 3164 |
| Cockeyed Miracle, The | MGM | 703 | Frank Morgan-Keenan Wynn | Oct.,'46 | 81m | July 20,'46 | 3102 | 2883 | 3288 |
| Col. Effingham's Raid | 20th-Fox | 610 | Charles Coburn-Joan Bennett | Feb.,'46 | 70m | Sept. 29,'45 | 2661 | 2259 | 2898 |
| Colorado Serenade (color) | PRC | .... | Eddie Dean-Roscoe Ates | June 30,'46 | 68m | June 15,'46 | 3042 | 2884 | .... |
| Come and Get It (Reissue) | Film Classics | .... | Joel McCrea-Edward Arnold | May 15,'46 | 99m | Nov. 7,'36 | .... | .... | .... |
| Condemned to Devil's Island (Reissue) | Film Classics | .... | Ronald Colman-Ann Harding | Mar. 15,'46 | 87m | ..... | .... | .... | .... |
| Conquest of Cheyenne | Rep. | 568 | "Wild" Bill Elliot-Alice Fleming | July 29,'46 | 55m | June 29,'46 | 3065 | .... | .... |
| Courage of Lassie (color) (Bl. 17) | MGM | 626 | Elizabeth Taylor-"Lassie"-Frank Morgan | Aug. 8,'46 | 93m | May 11,'46 | 2985 | 2926 | 3288 |
| Cowboy Blues | Col. | 7223 | Ken Curtis-Jeff Donnell | July 18,'46 | .... | ..... | .... | 3055 | .... |
| Crack-Up (Block 6) | RKO | 627 | Pat O'Brien-Claire Trevor | Sept. 6,'46 | 93m | June 22,'46 | 3054 | 2951 | 3228 |
| Crime Doctor's Man Hunt, The | Col. | 816 | Warner Baxter-Ellen Drew | Oct. 24,'46 | 61m | Sept. 21,'46 | 3210 | 3187 | .... |
| Crime of the Century | Rep. | 511 | Stephanie Bachelor-Michael Browne | Feb. 28,'46 | 57m | Mar. 23,'46 | 2906 | 2870 | .... |
| Criminal Court (Block 2) | RKO | 709 | Tom Conway-Martha O'Driscoll | Nov. 20,'46 | 59m | Aug. 10,'46 | 3137 | 2963 | .... |
| Cross My Heart | Para. | 4603 | Betty Hutton-Sonny Tufts | (T) Nov. 15,'46 | 83m | Nov. 23,'46 | 3321 | 3055 | .... |
| Cry Wolf | WB | .... | Errol Flynn-Barbara Stanwyck | Not Set | .... | ..... | .... | 3138 | .... |
| Cuban Pete | Univ. | 542 | Desi Arnaz-Ethel Smith | July 26,'46 | 61m | Sept. 14,'46 | 3198 | 3066 | .... |
| DANGEROUS Business | Col. | 7037 | Forrest Tucker-Lynn Merrick | June 20,'46 | .... | ..... | .... | 2963 | .... |
| Dangerous Millions | 20th-Fox | 648 | Kent Taylor-Dona Drake | Dec.,'46 | 69m | Dec. 7,'46 | 3345 | 3336 | .... |
| Dangerous Money | Mono. | 603 | Sydney Toler-Gloria Warren | Oct. 12,'46 | 66m | Oct. 12,'46 | 3250 | 3186 | .... |
| Danger Street | Para. | .... | Jane Withers-Robert Lowery | Not Set | .... | ..... | .... | 2972 | .... |
| Danger Woman | Univ. | 539 | Brenda Joyce-Don Porter | July 12,'46 | 60m | July 13,'46 | 3089 | 3030 | .... |
| Danny Boy | PRC | .... | Robt. "Buz." Henry-Sybil Merritt | Jan. 8,'46 | 64m | Nov. 3,'45 | 2701 | 2662 | .... |
| Dark Alibi | Mono. | 519 | Sidney Toler-Benson Fong | May 25,'46 | 61m | Apr. 27,'46 | 2962 | 2809 | .... |
| Dark Corner, The | 20th-Fox | 625 | Lucille Ball-William Bendix | May,'46 | 99m | Apr. 6,'46 | 2925 | 2859 | 3188 |
| Dark Horse, The | Univ. | 540 | Phil Terry-Ann Savage | July 19,'46 | 59m | July 20,'46 | 3102 | 3030 | .... |
| Dark Is the Night (Russian) | Artkino | .... | Irina Radchenko-Ivan Kuznetsov | Mar. 16,'46 | 70m | Mar. 23,'46 | 2906 | .... | .... |
| † Dark Mirror, The | Univ. | .... | Olivia de Havilland-Lew Ayres | Oct.,'46 | 85m | Oct. 5,'46 | 3237 | 2883 | .... |
| Days and Nights (Russian) | Artkino | .... | Vladimir Soloviev-Dimitri Sagal | Apr. 27,'46 | 90m | May 4,'46 | 2974 | .... | .... |
| Days of Buffalo Bill | Rep. | 554 | Sunset Carson-Peggy Stewart | Feb. 8,'46 | 56m | ..... | .... | 2838 | .... |
| Deadline at Dawn | RKO | 617 | Susan Hayward-Paul Lukas | Block 4 | 82m | Feb. 23,'46 | 2859 | 2776 | 2930 |
| Deadline for Murder | 20th-Fox | 635 | Paul Kelly-Kent Taylor | Aug.,'46 | 65m | June 22,'46 | 3053 | 2963 | .... |
| Dead of Night (British) | Univ. | 547 | Mervyn Johns-Roland Carver | Aug. 23,'46 | 77m | July 6,'46 | 3077 | .... | .... |
| Dead Reckoning | Col. | .... | Humphrey Bogart-Lizabeth Scott | (T) Dec. 24,'46 | 100m | Jan. 4,'47 | 3397 | 3387 | .... |
| Death Valley (color) | Screen Guild | 4604 | Robert Lowery-Helen Gilbert | July 15,'46 | 72m | ..... | .... | 3090 | .... |
| Deception | WB | 605 | Bette Davis-Paul Henried | Oct. 26,'46 | 112m | Oct. 19,'46 | 3261 | 3238 | 3288 |
| Decoy | Mono. | 601 | Jean Gillie-Edward Norris | Sept. 14,'46 | 76m | Sept. 14,'46 | 3198 | 3031 | .... |
| Desert Horseman, The | Col. | 7209 | Charles Starrett-Smiley Burnette | July 11,'46 | 57m | July 27,'46 | 3124 | 3055 | .... |
| Devil Bat's Daughter | PRC | .... | Rosemary LaPlanche-John James | Apr. 15,'46 | 66m | Apr. 13,'46 | 2938 | .... | .... |
| Devil's Hand, The (French) | Dist. Films | .... | Pierre Fesnay-Josseline Gael | Not Set | 80m | Nov. 16,'46 | 3310 | .... | .... |
| Devil's Mask, The | Col. | 7026 | Anita Louise-Jim Bannon | May 23,'46 | 66m | ..... | .... | 2926 | .... |
| Devil's Playground, The | UA | .... | William Boyd-Andy Clyde | Nov. 15,'46 | 62m | Sept. 21,'46 | 3211 | 3078 | .... |
| Devotion | WB | 517 | Olivia de Havilland-Ida Lupino | Apr. 20,'46 | 107m | Apr. 6,'46 | 2925 | 2756 | 3164 |
| Diary of a Chambermaid | UA | .... | Paulette Goddard-Hurd Hatfield | Feb. 15,'46 | 86m | Feb. 2,'46 | 2829 | 2748 | 3100 |
| Dick Tracy Versus Cueball (Bl. 3) | RKO | .... | Morgan Conway-Anne Jeffreys | (T) Dec. 18,'46 | 62m | Nov. 16,'46 | 3310 | 3031 | .... |
| Ding Dong Williams | RKO | 623 | Glenn Vernon-Marcia McGuire | Block 5 | 62m | Apr. 20,'46 | 2950 | 2695 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Dodsworth (Reissue) | Film Classics | .... | Walter Huston-Ruth Chatterton | May 15,'46 | 101m | Sept. 26,'36 | .... | .... | .... |
| Doll Face | 20th-Fox | 617 | Carmen Miranda-Perry Como | Jan.,'46 | 80m | Dec. 22,'45 | 2765 | 2628 | 2975 |
| Don Ricardo Returns | PRC | .... | Fred Colby-Isabelita | Nov. 5,'46 | 63m | Dec. 7,'46 | 3347 | 3240 | .... |
| Don't Gamble with Strangers | Mono. | 508 | Kane Richmond-Bernadene Hayes | June 22,'46 | 68m | May 25,'46 | 3005 | .... | .... |
| Do You Love Me? (color) | 20th-Fox | 626 | Maureen O'Hara-Dick Haymes | May,'46 | 91m | Apr. 20,'46 | 2949 | 2499 | 3188 |
| Down Missouri Way | PRC | .... | Martha O'Driscoll-William Wright | Aug. 15,'46 | 75m | July 20,'46 | 3102 | 3007 | 3288 |
| Down to Earth (color) | Col. | .... | Rita Hayworth-Larry Parks | Not Set | .... | ..... | .... | 3126 | .... |
| † Dragonwyck | 20th-Fox | 623 | Gene Tierney-Vincent Price | Apr.,'46 | 103m | Feb. 23,'46 | 2857 | 2403 | 3188 |
| Dressed to Kill | Univ. | 534 | Basil Rathbone-Nigel Bruce | June 7,'46 | 72m | May 25,'46 | 3007 | 2987 | .... |
| Driftin' River | PRC | .... | Eddie Dean-Shirley Patterson | Oct. 1,'46 | 59m | Oct. 5,'46 | 3237 | 3187 | .... |
| Duel in the Sun (color) | UA | .... | Jennifer Jones-Joseph Cotten | Not Set | .... | ..... | .... | 3363 | .... |
| EARL Carroll Sketchbook | Rep. | 530 | Constance Moore-William Marshall | Aug. 22,'46 | 90m | Aug. 24,'46 | 3162 | 2939 | 3228 |
| † Easy to Wed (color) (Special) | MGM | 624 | Esther Williams-Van Johnson | July 25,'46 | 111m | Apr. 13,'46 | 2937 | 2366 | 3350 |
| Egg and I, The | Univ. | .... | Claudette Colbert-Fred MacMurray | Not Set | .... | ..... | .... | 3312 | .... |
| El Paso Kid | Rep. | 556 | Sunset Carson-Marie Harmon | May 22,'46 | 54m | Aug. 3,'46 | 3125 | 2972 | .... |
| Enchanted Voyage (color) | 20th-Fox | .... | John Payne-June Haver | Not Set | .... | ..... | .... | 2499 | .... |
| Escape Me Never | WB | .... | Errol Flynn-Ida Lupino | Not Set | .... | ..... | .... | 2861 | .... |
| Extenuating Circumstances (French) | Lopert | .... | Michael Simon-Suzanne Dantes | Sept. 14,'46 | 82m | Oct. 5,'46 | 3238 | .... | .... |
| FABULOUS Suzanne | Rep. | 604 | Barbara Britton-Rudy Vallee | Dec. 15,'46 | 71m | Dec. 21,'46 | 3374 | 2926 | .... |
| Face of Marble | Mono. | 528 | John Carradine-Claudia Drake | Feb. 2,'46 | 72m | Jan. 26,'46 | 2818 | .... | .... |
| Faithful in My Fashion (Bl. 17) | MGM | 627 | Tom Drake-Donna Reed | Aug. 22,'46 | 81m | June 15,'46 | 3042 | 2951 | .... |
| Falcon's Adventure, The (Bl. 3) | RKO | .... | Tom Conway-Madge Meredith | Dec. 13,'46 | 61m | Dec. 14,'46 | 3362 | 3348 | .... |
| Falcon's Alibi, The (Block 6) | RKO | 629 | Tom Conway-Rita Corday | July 1,'46 | 63m | Apr. 20,'46 | 2950 | .... | .... |
| Fantasia (R.) (Spl.) (Color) | RKO | 292 | Disney Musical Feature | Sept. 28,'46 | 124m | Oct. 5,'46 | 3238 | .... | .... |
| Farmer's Daughter, The | RKO | .... | Loretta Young-Joseph Cotten | Not Set | .... | ..... | .... | 3364 | .... |
| Fear | Mono. | 507 | Warren William-Peter Cookson | Mar. 2,'46 | 68m | Jan. 5,'46 | 2785 | 2598 | .... |
| Fedora (Italian) | Variety | .... | Louise Ferida-Amedeo Nazzari | Jan. 14,'46 | 95m | Jan. 19,'46 | 2806 | .... | .... |
| Fiesta (color) | MGM | .... | Esther Williams-Ricardo Montalban | Not Set | .... | ..... | .... | 2939 | .... |
| Fighting Frontiersman, The | Col. | 863 | Charles Starrett-Smiley Burnette | Dec. 19,'46 | 61m | Nov. 16,'46 | 3309 | .... | .... |
| Flight to Nowhere | Screen Guild | 4605 | Alan Curtis-Evelyn Ankers | Oct. 1,'46 | 75m | ..... | .... | 3078 | .... |
| Flying Serpent | PRC | .... | George Zucco-Hope Kramer | Feb. 20,'46 | 59m | Jan. 26,'46 | 2818 | 2670 | .... |
| Fool's Gold | UA | .... | William Boyd-Andy Clyde | Jan. 31,'47 | 63m | Oct. 12,'46 | 3249 | .... | .... |
| Four Hearts (Russian) | Artkino | .... | Valentino Serove-Eugene Samoilav | Feb. 23,'46 | 80m | Mar. 9,'46 | 2882 | .... | .... |
| Freddie Steps Out | Mono. | 515 | Freddie Stewart-June Preisser | June 29,'46 | 75m | June 1,'46 | 3017 | 2926 | .... |
| French Key, The | Rep. | 519 | Albert Dekker-Evelyn Ankers | May 18,'46 | 67m | May 25,'46 | 3006 | .... | .... |
| From This Day Forward | RKO | 616 | Joan Fontaine-Mark Stevens | Block 4 | 95m | Mar. 2,'46 | 2869 | 2861 | 3264 |
| Frontier Gunlaw | Col. | 7204 | Charles Starrett-Jean Stevens | Jan. 31,'46 | 60m | Feb. 9,'46 | 2837 | 2686 | .... |
| GAIETY George (British) | Geo. King | .... | Richard Greene-Ann Todd | Not Set | 98m | May 4,'46 | 2974 | .... | .... |
| Gallant Bess (color) | MGM | 702 | Marshall Thompson-George Tobias (T) | Aug. 29,'46 | 98m | Sept. 7,'46 | 3185 | 2778 | 3350 |
| Gallant Journey | Col. | 7002 | Glenn Ford-Janet Blair | Sept. 24,'46 | 86m | Sept. 14,'46 | 3198 | 2939 | 3288 |
| Galloping Thunder | Col. | 7207 | Charles Starrett-Smiley Burnette | Apr. 25,'46 | 54m | May 25,'46 | 3006 | 2778 | .... |
| Gas House Kids | PRC | .... | Robert Lowery-Teala Loring | Oct. 28,'46 | 68m | Oct. 12,'46 | 3250 | 3238 | .... |
| Gay Blades | Rep. | 509 | Allan Lane-Jean Rogers | Jan. 25,'46 | 67m | Apr. 6,'46 | 2925 | 2784 | 3018 |
| Gay Cavalier, The | Mono. | 529 | Gilbert Roland-Martin Garralaga | Mar. 30,'46 | 65m | June 15,'46 | 3042 | 2963 | .... |
| Gay Intruders, The (British) | Four Continents | .... | Godfrey Tearle-Jeanne de Casalis | Mar. 15,'46 | 84m | Mar. 30,'46 | 2917 | .... | .... |
| Genius and the Nightingale (Italian) | Superfilm | .... | Maria Cebotaria-Rossano Brazzi | Nov. 8,'46 | 137m | Dec. 7,'46 | 3347 | .... | .... |
| Genius at Work (Block 2) | RKO | 710 | Alan Carney-Anne Jeffreys | Oct. 20,'46 | 61m | Aug. 10,'46 | 3138 | 3078 | .... |
| Gentleman from Texas, The | Mono. | 562 | Johnny Mack Brown-Claudia Drake | June 8,'46 | 55m | Aug. 31,'46 | 3174 | 2963 | .... |
| Gentleman Joe Palooka | Mono. | 602 | Leon Errol-Joe Kirkwood | Oct. 5,'46 | 72m | Sept. 28,'46 | 3221 | 3126 | .... |
| Gentleman Misbehaves, The | Col. | 7034 | Osa Massen-Robert Stanton | Feb. 28,'46 | 74m | July 27,'46 | 3114 | 2792 | .... |
| Gentlemen with Guns | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | Mar. 27,'46 | 52m | Mar. 23,'46 | 2906 | .... | .... |
| Ghost Goes Wild, The | Rep. | 605 | James Ellison-Anne Gwynne | Not Set | 66m | ..... | .... | 2972 | .... |
| Ghost of Hidden Valley | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | June 3,'46 | 56m | June 1,'46 | 3017 | .... | .... |
| † Gilda | Col. | 7001 | Rita Hayworth-Glenn Ford | Apr. 25,'46 | 107m | Mar. 23,'46 | 2907 | 2776 | 3264 |
| Ginger | Mono. | 609 | Frank Albertson-Barbara Reed | Jan. 4,'47 | .... | ..... | .... | 3312 | ... |
| Girl and the Devil, The (Swed.) | Scandia | .... | Gunn Wallgren-Stig Jarrel | Sept. 28,'46 | 90m | Oct. 26,'46 | 3274 | .... | .... |
| Girl in a Million, A (Br.) | British Lion | .... | Hugh Williams-Joan Greenwood | Not Set | 86m | June 8,'46 | 3029 | .... | .... |
| Girl on the Spot | Univ. | 515 | Lois Collier-Jess Barker | Jan. 11,'46 | 75m | Jan. 12,'46 | 2795 | 2467 | .... |
| G.I. War Brides | Rep. | 528 | James Ellison-Anna Lee | Aug. 12,'46 | 69m | Aug. 17,'46 | 3150 | 3127 | .... |
| Glass Alibi | Rep. | 516 | Paul Kelly-Anna Gwynne | Apr. 27,'46 | 68m | May 4,'46 | 2974 | 2792 | .... |
| God's Country (color) | Screen Guild | 003 | Robert Lowery-Helen Gilbert | Apr.,'46 | 62m | July 27,'46 | 3114 | .... | 3264 |
| Gold Mine in the Sky (R.) | Rep. | 5308 | Gene Autry-Smiley Burnette | Jan. 15,'46 | 60m | July 16,'38 | .... | .... | .... |
| Great Day (British) (Block 1) | RKO | 703 | Eric Portman-Flora Robson | Oct. 30,'46 | 62m | July 27,'46 | 3114 | .... | .... |
| Great Expectations (Brit.) | GFD | .... | John Mills-Valerie Hobson | Not Set | 118m | Dec. 28,'46 | 3385 | .... | .... |
| Great Waltz, The (R.) | MGM | .... | Luise Rainer-Fernand Gravet (T) | Sept. 30,'46 | 106m | Sept. 21,'46 | 3212 | .... | .... |
| Green for Danger (Brit.) | GFD | .... | Leo Genn-Henry Edwards | Not Set | 91m | Dec. 28,'46 | 3386 | .... | .... |
| † Green Years, The (Special) | MGM | 623 | Charles Coburn-Tom Drake | July 4,'46 | 128m | Mar. 16,'46 | 2893 | 2883 | 3228 |
| Gunman's Code | Univ. | 1107 | Kirby Grant-Fuzzy Knight | Aug. 30,'46 | .... | ..... | .... | 3187 | .... |
| Gunning for Vengeance | Col. | 7206 | Charles Starrett-Phyliss Adair | Mar. 21,'46 | 53m | Apr. 27,'46 | 2962 | 2784 | .... |
| Gun Town | Univ. | 1104 | Kirby Grant-Fuzzy Knight | Jan. 18,'46 | 57m | Mar. 23,'46 | 2906 | 2744 | .... |
| Guy Could Change, A | Rep. | 508 | Allan Lane-Jane Frazee | Jan. 27,'46 | 65m | Jan. 26,'46 | 2818 | 2543 | .... |
| † HARVEY Girls, The (color) (Block 15) | MGM | 611 | Judy Garland-John Hodiak | Jan.-Feb.,'46 | 104m | Jan 5,'46 | 2785 | 2354 | 2975 |
| Haunted Mine, The | Mono. | 566 | Johnny Mack Brown-Linda Johnson | Mar. 2,'46 | 51m | Aug 24,'46 | 2926 | 2792 | .... |
| Heading West | Col. | 7210 | Charles Starrett-Smiley Burnette | Aug. 15,'46 | 56m | Aug. 24,'46 | 3161 | 3127 | 3188 |
| Heartbeat (Special) | RKO | 662 | Ginger Rogers-Jean Pierre Aumont | Apr. 30,'46 | 101m | Apr. 27,'46 | 2961 | 2883 | 3228 |
| Heldorado | Rep. | 543 | Roy Rogers-George "Gabby" Hayes | Dec. 15,'46 | 70m | Jan. 4,'47 | 3397 | 3348 | .... |
| Henry the Fifth (British) (color) | UA | .... | Laurence Olivier-Robert Newton (T) | June 17,'46 | 134m | Dec. 2,'44 | 2626 | .... | .... |
| Her Adventurous Night | Univ. | 538 | Dennis O'Keefe-Helen Walker | July 5,'46 | 75m | June 29,'46 | 3065 | 3007 | .... |
| Here Comes Trouble | UA | .... | William Tracy-Beverly Lloyd | Not Set | | ..... | | 3363 | .... |
| Her Kind of Man | WB | 518 | Zachary Scott-Janis Paige | May 11,'46 | 78m | Apr. 27,'46 | 2961 | 2838 | 3264 |

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|---|---|---|---|---|---|---|---|---|---|
| Her Sister's Secret | PRC | .... | Nancy Coleman-Philip Reed | Sept. 23,'46 | 85m | Sept. 21,'46 | 3210 | 3090 | .... |
| High Barbaree | MGM | .... | Van Johnson-June Allyson | Not Set | .... | ..... | .... | 3238 | .... |
| High School Hero | Mono. | 517 | Freddie Stewart-June Preisser | Sept. 7,'46 | 69m | Aug. 24,'46 | 3161 | 3126 | ... |
| † Holiday in Mexico (color) | MGM | 701 | Walter Pidgeon-Ilona Massey | Sept.,'46 | 128m | July 27,'46 | 3113 | 2764 | 3288 |
| Home in Oklahoma | Rep. | 5542 | Roy Rogers-Dale Evans | Nov. 8,'46 | 72m | Nov. 9,'46 | 3298 | 3163 | .... |
| Home on the Range (color) | Rep. | 5501 | Monte Hale-Adrian Booth | Apr. 18,'46 | 55m | Apr. 13,'46 | 2938 | 2926 | .... |
| Home Sweet Homicide | 20th-Fox | 640 | Lynn Bari-Randolph Scott | Oct.,'46 | 90m | July 27,'46 | 3124 | 2939 | 3288 |
| Honeymoon | RKO | .... | Shirley Temple-Guy Madison | Not Set | .... | ..... | .... | 2939 | .... |
| Hoodlum Saint (Block 16) | MGM | 618 | William Powell-Esther Williams | Apr.-May,'46 | 93m | Feb. 9,'46 | 2837 | 2830 | 3164 |
| Hot Cargo (Block 5) | Para. | 4523 | William Gargan-Philip Reed | June 28,'46 | 57m | Mar. 16,'46 | 2894 | 2870 | .... |
| Hotel Reserve (British) | RKO | 615 | James Mason-Lucie Mannheim | Block 3 | 79m | Mar. 9,'46 | 2881 | .... | .... |
| House of Horrors | Univ. | 525 | Robert Lowery-Virginia Grey | Mar. 29,'46 | 66m | Mar. 9,'46 | 2881 | 2850 | .... |
| How Green Was My Valley (R.) | 20th-Fox | .... | Walter Pidgeon-Maureen O'Hara | Apr.,'47 | 118m | Jan. 4,'47 | 3398 | .... | .... |
| Humoresque | WB | 612 | Joan Crawford-John Garfield | Jan. 25,'47 | 126m | Dec. 28,'46 | 3385 | 3363 | .... |
| Hurricane (Reissue) | Film Classics | .... | Dorothy Lamour-Jon Hall | Jan. 15,'46 | 101m | Nov. 13,'37 | .... | .... | .... |
| I COVER Big Town (formerly Big Town) | Para. | .... | Philip Reed-Hillary Brooke | Not Set | .... | ..... | .... | 2776 | .... |
| Idea Girl | Univ. | 518 | Jess Barker-Julie Bishop | Feb. 8,'46 | 60m | Feb. 9,'46 | 2838 | 2764 | .... |
| If I'm Lucky | 20th-Fox | 638 | Vivian Blaine-Harry James | Sept.,'46 | 79m | Aug. 31,'46 | 3174 | 3066 | 3264 |
| I Know Where I'm Going (Brit.) | GFD | .... | Wendy Hiller-Roger Livesey | Not Set | 91m | Dec. 15,'45 | 2758 | .... | .... |
| I'll Be Yours | Univ. | .... | Deanna Durbin-Tom Drake | Dec.,'46 | .... | ..... | .... | 3348 | .... |
| Imperfect Lady | Para. | .... | Teresa Wright-Ray Milland | Not Set | .... | ..... | .... | 2870 | .... |
| In Fast Company | Mono. | 510 | Leo Gorcey-Huntz Hall | June 22,'46 | 63m | May 11,'46 | 2986 | 2972 | .... |
| Inner Circle, The | Rep. | 526 | Warren Douglas-Lynn Roberts | Aug. 7,'46 | 57m | Sept. 21,'46 | 3211 | 3127 | .... |
| In Old Sacramento | Rep. | 517 | William Elliott-Constance Moore | May 31,'46 | 89m | May 4,'46 | 2973 | .... | 3188 |
| Inside Job | Univ. | 537 | Preston Foster-Ann Rutherford | June 28,'46 | 65m | June 22,'46 | 3053 | 2987 | .... |
| Invisible Informer, The | Rep. | 529 | Linda Stirling-William Henry | Aug. 19,'46 | 57m | Aug. 24,'46 | 3161 | 3127 | .... |
| I Ring Door Bells | PRC | .... | Robert Shayne-Ann Gwynne | Feb. 25,'46 | 64m | Jan. 5,'46 | 2786 | .... | .... |
| I See a Dark Stranger (British) | GFD | .... | Deborah Kerr-Trevor Howard | Not Set | 112m | Aug. 3,'46 | 3125 | .... | .... |
| It Happened at the Inn (Fr.) | MGM | .... | Fernand Ledoux-Maurice Schutz | (T) Feb. 25,'46 | 96m | Jan. 19,'46 | 2806 | .... | .... |
| It Happened in Brooklyn | MGM | .... | Frank Sinatra-Kathryn Grayson | Not Set | .... | ..... | .... | 3238 | .... |
| It's Great To Be Young | Col. | 7038 | Leslie Brooks-Jimmy Lloyd | Sept. 12,'46 | 68m | Sept. 21,'46 | 3210 | 3163 | ... |
| It's a Joke, Son | Eagle Lion | .... | Kenny Delmar-Una Merkel | Not Set | .... | ..... | .... | 3387 | .... |
| It's a Wonderful Life (Special) | RKO | 781 | James Stewart-Donna Reed | (T) Jan. 7,'47 | 130m | Dec. 21,'46 | 3373 | 3186 | .... |
| It Shouldn't Happen to a Dog | 20th-Fox | 632 | Carole Landis-Allyn Joslyn | July,'46 | 70m | June 1,'46 | 3017 | 2963 | .... |
| † I've Always Loved You (color) (Special) | Rep. | 601 | Maria Ouspenskaya-Philip Dorn | Dec. 2,'46 | 117m | Sept. 7,'46 | 3185 | 2628 | 3288 |
| JANIE Gets Married | WB | 520 | Joan Leslie-Robt. Hutton | June 22,'46 | 91m | June 8,'46 | 3029 | 2655 | 3228 |
| Jericho (French) | Lelarge | .... | Pierre Brasseur-Larquey | Dec. 14,'46 | 139m | Dec. 28,'46 | 3386 | .... | .... |
| Jesse James (Reissue) | 20th-Fox | 618 | Tyrone Power-Nancy Kelly | Feb.,'46 | 106m | Jan. 14,'39 | .... | .... | .... |
| Joe Palooka, Champ | Mono. | 502 | Joe Kirkwood-Elyse Knox | May 28,'46 | 70m | Apr. 13,'46 | 2938 | 2809 | 3164 |
| Johnnie Comes Flying Home | 20th-Fox | 624 | Martha Stewart-Richard Crane | Apr.,'46 | 65m | Mar. 23,'46 | 2905 | 2764 | .... |
| Johnny Frenchman (Brit.) | Univ. | .... | Francoise Rosay-Tom Walls | Oct.,'46 | 104m | Nov. 2,'46 | 3286 | .... | .... |
| Johnny in the Clouds (Br.) | UA | .... | Michael Redgrave-John Mills | Mar. 15,'46 | 109m | Nov. 17,'45 | 2717 | .... | .... |
| Johnny O'Clock | Col. | .... | Dick Powell-Evelyn Keyes | (T) Dec. 26,'46 | 85m | Jan. 4,'47 | 3397 | 3388 | .... |
| Jolson Story, The (color) | Col. | .... | Larry Parks-William Demarest | Jan.,'47 | 128m | Sept. 21,'46 | 3209 | 2883 | .... |
| Journey Together (British) | English | .... | Edward G. Robinson-Bessie Love | Mar. 2,'46 | 80m | Mar. 9,'46 | 2881 | .... | .... |
| Jungle Flight | Para. | .... | Robert Lowery-Anne Savage | Not Set | ... | ..... | .... | 3126 | .... |
| Jungle Princess (Reissue) | Para. | R5-3620 | Dorothy Lamour-Ray Milland | Sept. 1,'46 | 84m | Sat. 21,'46 | 3212 | .... | .... |
| Junior Prom | Mono. | 514 | Freddie Stewart-June Preisser | May 11,'46 | 69m | Mar. 2,'46 | 2869 | .... | .... |
| Just Before Dawn (formerly Exposed by the Crime Doctor) | Col. | 7021 | Warner Baxter-Mona Barrie | Mar. 7,'46 | 65m | ..... | .... | 2756 | .... |
| † KID from Brooklyn, The (color) | RKO | 652 | Danny Kaye-Virginia Mayo | Special | 114m | Mar. 30,'46 | 2918 | 2628 | 3288 |
| † Killers, The | Univ. | 548 | Burt Lancaster-Ava Gardner | Aug. 30,'46 | 102m | Aug. 17,'46 | 3150 | 3055 | 3350 |
| Kings Row (Reissue) | WB | 608 | Ann Sheridan-Robert Cummings | Dec. 7,'46 | 127m | Nov. 2,'46 | 3286 | .... | .... |
| † Kitty (Block 2) | Para. | 4509 | Paulette Goddard-Ray Milland | May 10,'46 | 104m | Oct. 6,'45 | 2669 | 2093 | 3288 |
| LADIES' Man | Para. | 4605 | Eddie Bracken-Virginia Welles | (T) Jan. 3,'47 | .... | ..... | .... | 2809 | .... |
| Lady Chaser | PRC | .... | Robert Lowery-Ann Savage | Nov. 25,'46 | 58m | Dec. 28,'46 | 3386 | 3312 | .... |
| Lady in the Lake | MGM | .... | Robert Montgomery-Audrey Totter | (T) Nov. 25,'46 | 105m | Nov. 30,'46 | 3333 | 3312 | .... |
| Lady Luck (Block 1) | RKO | 702 | Robert Young-Barbara Hale | Oct. 18,'46 | 97m | July 20,'46 | 3102 | 2756 | 3350 |
| Lady Surrenders, A (Brit.) | Univ. | .... | Margaret Lockwood-Stewart Granger | (T) Oct. 4,'46 | 117m | Oct. 12,'46 | 3249 | .... | .... |
| Landrush | Col. | 861 | Charles Starrett-Smiley Burnette | Oct. 17,'46 | 54m | Sept. 21,'46 | 3211 | 2895 | .... |
| Larceny in Her Heart | PRC | .... | Hugh Beaumont-Cheryl Walker | July 10,'46 | 68m | May 25,'46 | 3006 | 2963 | .... |
| Last Chance, The (Bl. 16) (Swiss) | MGM | 621 | E. G. Morrison-John Hoy | Apr.-May,'46 | 105m | Nov. 24,'45 | 2726 | .... | 2930 |
| Last Crooked Mile, The | Rep. | 527 | Donald Barry-Ann Savage | Aug. 9,'46 | 67m | Aug. 17,'46 | 3150 | .... | .... |
| Last Frontier Uprising | Rep. | .... | Monte Hale-Adrian Booth | Not Set | .... | ..... | .... | 3187 | .... |
| La Symphone Pastorale (Fr.) | Films Gibe | .... | Michele Morgan-Pierre Blanchar | Not Set | 115m | Dec. 7,'46 | 3346 | .... | .... |
| Laughing Lady (Brit.) | Brit. Natl. | .... | Anne Ziegler-Webster Booth | Not Set | 91m | Nov. 2,'46 | 3285 | .... | .... |
| Lawless Breed | Univ. | 1106 | Kirby Grant-Fuzzy Knight | Aug. 16,'46 | 58m | Dec. 14,'46 | 3362 | 3312 | .... |
| † Leave Her to Heaven (color) (Special) | 20th-Fox | 614 | Gene Tierney-Cornel Wilde | Jan.,'46 | 110m | Dec. 29,'45 | 2778 | 2499 | 2898 |
| Les Miserables (Reissue) | 20th-Fox | .... | Fredric March-Charles Laughton | Jan.,'47 | 105m | Jan. 4,'47 | 3398 | .... | .... |
| Letter for Evie, A (Block 15) | MGM | 614 | Marsha Hunt-John Carroll | Jan.-Feb.,'46 | 89m | Dec. 1,'45 | 2733 | 2655 | 2930 |
| Life and Miracles of Blessed Mother Cabrini, The (Ital.) | Elliott | .... | La Cheduzzi-Mila Lanza | July 6,'46 | 60m | July 6,'46 | 3077 | .... | .... |
| Lighthouse | PRC | .... | John Litel-June Lang | Jan. 10,'47 | .... | ..... | .... | 3312 | .... |
| Lightning Raiders | PRC | .... | Buster Crabbe-Al St. John | Jan. 7,'46 | 61m | Dec. 29,'45 | 2778 | 2686 | .... |
| Likely Story, A | RKO | .... | Bill Williams-Barbara Hale | Not Set | .... | ..... | .... | 2963 | .... |
| Lisbon Story (British) | Natl. Anglo | .... | Patricia Burke-David Farrar | Not Set | 100m | Mar. 16,'46 | 2894 | .... | .... |
| Little Giant | Univ. | 520 | Abbott and Costello | Feb. 22,'46 | 91m | Mar. 2,'46 | 2869 | 2756 | 3088 |
| Little Iodine | UA | .... | Jo Ann Marlowe-Marc Cramer | Oct. 11,'46 | 57m | Sept. 14,'46 | 3198 | 3066 | .... |
| Little Miss Big | Univ. | 549 | Fay Holden-Beverly Simmons | Aug. 30,'46 | 61m | Sept. 7,'46 | 3186 | 2963 | .... |
| Little Mister Jim | MGM | .... | "Butch" Jenkins-Frances Gifford | (T) June 4,'46 | 94m | June 8,'46 | 3030 | 2926 | .... |
| Live Wires | Mono. | 509 | Leo Gorcey-Huntz Hall | Jan. 12,'46 | 65m | Feb. 16,'46 | 2849 | .... | .... |

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| Locket, The (Block 3) | RKO | .... | Laraine Day-Brian Aherne | Dec. 20,'46 | 85m | Dec. 21,'46 | 3373 | 2939 | .... |
| Lone Star Moonlight | Col. | 854 | Ken Curtis-Joan Barton | Dec. 12,'46 | 67m | Dec. 14,'46 | 3362 | 3274 | .... |
| Lone Wolf in Mexico, The | Col. | .... | Gerald Mohr-Eric Blore | Jan. 16,'47 | 69m | Jan. 4,'47 | 3398 | 3348 | .... |
| † Lost Weekend, The (Block 1) | Para. | 4503 | Ray Milland-Jane Wyman | Jan. 25,'46 | 101m | Aug. 18,'45 | 2639 | 2242 | 2975 |
| Love Laughs at Andy Hardy | MGM | .... | Mickey Rooney-Bonita Granville | (T) Dec. 2,'46 | 91m | Dec. 7,'46 | 3345 | 3127 | .... |
| Lover Come Back | Univ. | 536 | George Brent-Lucille Ball | June 21,'46 | 90m | June 22,'46 | 3054 | 2939 | .... |
| Loyal Heart (British) | Strand-Anglo | .... | Harry Welchmann-Percy Marmont | Not Set | 78m | Mar. 16,'46 | 2895 | .... | .... |
| MACOMBER Affair, The (formerly Short Happy Life of Francis Macomber) | UA | .... | Gregory Peck-Joan Bennett | Not Set | .... | ..... | .... | 3076 | .... |
| Madonna of the Seven Seas (British) | Univ. | 526 | Phyllis Calvert-Stewart Granger | Apr. 5,'46 | 88m | Jan. 26,'46 | 2818 | .... | .... |
| Madonna's Secret, The | Rep. | 510 | Francis Lederer-Gail Patrick | Feb. 16,'46 | 79m | Feb. 23,'46 | 2858 | 2838 | .... |
| Magic Bow, The (British) | GFD | .... | Stewart Granger-Phyllis Calvert | Not Set | 106m | Oct. 19,'46 | 3262 | .... | .... |
| Magnificent Doll | Univ. | .... | Ginger Rogers-Burgess Meredith | Nov.,'46 | 95m | Nov. 23,'46 | 3321 | 3274 | .... |
| Magnificent Rogue | Rep. | 606 | Lynn Roberts-Warren Douglas | Not Set | 74m | Nov. 16,'46 | 3309 | .... | .... |
| Make Mine Music (color) (Spcl.) | RKO | 692 | Disney Musical Feature | (T) July 4,'46 | 74m | Apr. 27,'46 | 2662 | .... | 3264 |
| Man from Morocco, The (Brit.) | English | .... | Anton Walbrook-Margaretta Scott | Nov. 23,'46 | 89m | Nov. 30,'46 | 3334 | .... | .... |
| Man from Rainbow Valley (color) | Rep. | 5502 | Monte Hale-Adrian Booth | June 15,'46 | 56m | June 22,'46 | 3053 | 2963 | .... |
| Man I Love, The | WB | 611 | Ida Lupino-Robert Alda | Jan. 11,'47 | 97m | Dec. 28,'46 | 3385 | 2784 | .... |
| Man in Grey, The (Brit.) | Univ. | 523 | Margaret Lockwood-James Mason | Mar. 15,'46 | 90m | Dec. 8,'45 | 2746 | .... | .... |
| Man Who Dared, The | Col. | 7040 | Leslie Brooks-George Macready | May 30,'46 | 65m | June 29,'46 | 3065 | 2926 | .... |
| † Margie (color) | 20th-Fox | 646 | Jeanne Crain-Alan Young | Nov.,'46 | 94m | Oct. 19,'46 | 3261 | 2884 | .... |
| Marie Louise (French) | Mayer-Burstyn | .... | Josiane-Heinrich Gretler | Nov. 12,'46 | 93m | Nov. 24,'45 | 2726 | .... | .... |
| Mask of Diijon | PRC | .... | Erich Von Stroheim-Jeanne Bates | Apr. 9,'46 | 74m | Feb. 2,'46 | 2829 | 2792 | 3018 |
| Masquerade in Mexico (Block 3) | Para. | 4512 | Dorothy Lamour-Arturo de Cordova | Feb. 22,'46 | 96m | Dec. 1,'45 | 2733 | 2686 | 2975 |
| Meet Me on Broadway | Col. | 7014 | Marjorie Reynolds-Fred Brady | Jan. 3,'46 | 69m | Feb. 23,'46 | 2857 | 2744 | .... |
| Meet the Navy (Br.) | Natl.-Anglo | .... | Oscar Naske | Not Set | 81m | June 15,'46 | 3043 | .... | .... |
| Men of Two Worlds (Br.) (color) | GFD | .... | Eric Portman-Phyllis Cavert | Sept. 9,'46 | 109m | Sept. 28,'46 | 3224 | .... | .... |
| Michigan Kid, The (color) | Univ. | .... | Jon Hall-Rita Johnson | Not Set | .... | ..... | .... | 3090 | .... |
| Mighty McGurk, The | MGM | 711 | Wallace Beery-Edward Arnold | (T) Nov. 18,'46 | 87m | Nov. 23,'46 | 3321 | 3066 | .... |
| Missing Lady, The | Mono. | 525 | Kane Richmond-Barbara Reed | Aug. 17,'46 | 60m | Sept. 21,'46 | 3211 | 3031 | .... |
| † Miss Susie Slagle's (Block 3) | Para. | 4513 | Sonny Tufts-Veronica Lake | Mar. 8,'46 | 88m | Dec. 8,'45 | 2745 | 2216 | .... |
| Mr. Ace | UA | .... | George Raft-Sylvia Sydney | Aug. 2,'46 | 84m | Aug. 31,'46 | 3173 | 2926 | 3288 |
| Mr. District Attorney | Col. | .... | Dennis O'Keefe-Marg. Chapman | (T) Dec. 24,'46 | 81m | Jan. 4,'47 | 3398 | .... | .... |
| Mr. Hex | Mono. | 608 | Leo Gorcey-Huntz Hall | Dec. 7,'46 | 63m | Dec. 14,'46 | 3362 | 3240 | .... |
| † Monsieur Beaucaire (Special) | Para. | 4532 | Bob Hope-Joan Caulfield | Aug. 30,'46 | 93m | May 18,'46 | 2997 | 2883 | 3288 |
| Moon Over Montana | Mono. | 572 | Jimmy Wakely-Lee "Lasses" White | Feb. 23,'46 | 56m | Apr. 20,'46 | 2951 | 2792 | .... |
| Murder in the Music Hall | Rep. | 512 | Vera Hruba Ralston-William Marshal | Apr. 10,'46 | 84m | Feb. 23,'46 | 2858 | 2748 | .... |
| Murder in Reverse (Brit.) | Four Con. | .... | William Hartnell-Jimmy Hanley | Jan.,'47 | 80m | Dec. 28,'46 | 3385 | .... | .... |
| Murder Is My Business | PRC | .... | Hugh Beaumont-Cheryl Walker | Apr. 10,'46 | 63m | Mar. 9,'46 | 2881 | .... | .... |
| My Brother Talks to Horses | MGM | .... | Peter Lawford-"Butch" Jenkins | (T) Nov. 18,'46 | 94m | Nov. 23,'46 | 3322 | 3031 | .... |
| † My Darling Clementine | 20th-Fox | 645 | Henry Fonda-Linda Darnell | Nov.,'46 | 97m | Oct. 12,'46 | 3249 | 3078 | 3350 |
| My Dog Shep | Screen Guild | 4609 | Tom Neal-Helen Chapman-"Flame" | Dec. 1,'46 | .... | ..... | .... | 3163 | .... |
| My Favorite Brunette | Para. | .... | Bob Hope-Dorothy Lamour | Not Set | .... | ..... | .... | 3388 | .... |
| My Pal Trigger | Rep. | 5541 | Roy Rogers-George "Gabby" Hayes | July 10,'46 | 79m | June 22,'46 | 3053 | .... | .... |
| † My Reputation | WB | 510 | Barbara Stanwyck-George Brent | Jan. 26,'46 | 96m | Jan. 12,'46 | 2793 | 2792 | 2975 |
| My Heart Goes Crazy (Br.) (col.) (formerly London Town) | Univ. | .... | Syd Field-Greta Gynt | Not Set | 121m | Sept. 21,'46 | 3209 | .... | .... |
| Mysterious Intruder | Col. | 7025 | Richard Dix-Barton MacLane | Apr. 11,'46 | 61m | Mar. 30,'46 | 2917 | 2907 | .... |
| Mysterious Mr. Valentine | Rep. | 531 | William Henry-Linda Stirling | Sept. 3,'46 | .... | ..... | .... | 3312 | .... |
| 'NEATH Canadian Skies | Screen Guild | 4606 | Russell Hayden-Inez Cooper | Oct. 15,'46 | 41m | ..... | .... | 3127 | .... |
| Never Say Goodbye | WB | 606 | Erroll Flynn-Eleanor Parker | Nov. 9,'46 | 97m | Oct. 26,'46 | 3273 | 2838 | 3350 |
| † Night and Day (color) | WB | 523 | Cary Grant-Alexis Smith | Aug. 3,'46 | 132m | July 13,'46 | 3089 | 2838 | 3228 |
| Night Boat to Dublin (Brit.) | A.B.P.C.-Pathe | .... | Robert Newton-Raymond Lovell | Not Set | 100m | Feb. 2,'46 | 2830 | .... | .... |
| Night Editor | Col. | 7023 | William Gargan-Janis Carter | Apr. 18,'46 | 67m | Apr. 6,'46 | 2925 | 2895 | .... |
| Night in Casablanca, A | UA | .... | Marx Brothers-Lois Collier | May 10,'46 | 85m | Apr. 20,'46 | 2949 | 2884 | 3288 |
| Night in Paradise, A (color) | Univ. | 529 | Merle Oberon-Turhan Bey | May 3,'46 | 84m | Apr. 13,'46 | 2937 | 2278 | 3100 |
| Night Train to Memphis | Rep. | 523 | Roy Acuff-Adele Mara | July 12,'46 | 67m | July 27,'46 | 3114 | 2748 | 3288 |
| Nobody Lives Forever | WB | 604 | John Garfield-Geraldine Fitzgerald | Oct. 12,'46 | 100m | Sept. 28,'46 | 3221 | 2830 | 3288 |
| Nocturne (Block 2) | RKO | 706 | George Raft-Lynn Bari | Oct. 29,'46 | 87m | Oct. 19,'46 | 3261 | 3055 | .... |
| † No Leave, No Love | MGM | 704 | Van Johnson-Marie Wilson | Oct.,'46 | 117m | Aug. 31,'46 | 3173 | 2818 | 3350 |
| Nora Prentiss (formerly The Sentence) | WB | .... | Ann Sheridan-Kent Smith | Not Set | .... | ..... | .... | 2883 | .... |
| North of the Border | Screen Guild | 4610 | Russell Hayden-Inez Cooper | Nov. 15,'46 | 46m | ..... | .... | 3090 | .... |
| No Time for Comedy (Reissue) | WB | 516 | James Stewart-Rosalind Russell | Apr. 13,'46 | 99m | Sept. 7,'40 | .... | .... | .... |
| † Notorious (Special) | RKO | 761 | Ingrid Bergman-Cary Grant | Sept. 6,'46 | 101m | July 27,'46 | 3113 | 2870 | 3350 |
| Notorious Gentleman (British) | Univ. | 603 | Rex Harrison-Lilli Palmer | Nov. 1,'46 | 109m | Oct. 26,'46 | 3273 | .... | .... |
| Notorious Lone Wolf | Col. | 7028 | Gerald Mohr-Janis Carter | Feb. 14,'46 | 64m | Mar. 16,'46 | 2894 | 2792 | .... |
| OF Human Bondage | WB | 522 | Paul Henreid-Eleanor Parker | July 20,'46 | 105m | July 6,'46 | 3077 | 3031 | 3228 |
| One Exciting Week | Rep. | 521 | Al Pearce-Arline Harris | June 8,'46 | 69m | June 15,'46 | 3042 | 2809 | .... |
| One More Tomorrow | WB | 519 | Ann Sheridan-Dennis Morgan | June 1,'46 | 89m | May 18,'46 | 2997 | 2838 | 3228 |
| Open City (Italian) | Mayer-Burstyn | .... | Aldo Fabrizi-Anna Magnani | Not Set | 100m | Mar. 2,'46 | 2870 | .... | .... |
| † O.S.S. (Block 6) | Para. | 4526 | Alan Ladd-Geraldine Fitzgerald | July 26,'46 | 107m | May 18,'46 | 2997 | 2963 | 3350 |
| Our Hearts Were Growing Up (Block 5) | Para. | 4522 | Gail Russell-Diana Lynn | June 14,'46 | 84m | Mar. 16,'46 | 2893 | 2555 | 3264 |
| Out California Way (color) | Rep. | 5503 | Monte Hale-Adrian Booth | Dec. 5,'46 | 67m | Dec. 14,'46 | 3362 | 3127 | .... |
| Outlaw, The | UA | .... | Jack Buetel-Jane Russell | Feb. 8,'46 | 111m | Mar. 23,'46 | 2905 | .... | .... |
| Outlaw of the Plains | PRC | .... | Buster Crabbe-Al St. John | Sept. 22,'46 | 56m | Sept. 28,'46 | 3225 | 3126 | .... |
| Overlanders, The (British) | GFD | .... | Chips Rafferty-John N. Hayward | Not Set | 91m | Oct. 19,'46 | 3261 | .... | .... |
| Overland Riders | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | Aug. 21,'46 | 54m | Aug. 24,'46 | 3162 | 3126 | .... |
| PARIS Frills (French) | Leo Cohen | .... | Micheline Presle-Raymond Rouleau | Nov. 24,'46 | 123m | Dec. 7,'46 | 3347 | .... | .... |
| Partners in Time | RKO | 625 | Pamela Blake-John James | Block 5 | 76m | Apr. 20,'46 | 2951 | .... | .... |
| Passkey to Danger | Rep. | 518 | Stephanie Bachelor-Kane Richmond | May 11,'46 | 58m | Aug. 24,'46 | 3161 | 2987 | .... |

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| People Are Funny (Block 2) | Para. | 4508 | Jack Haley-Helen Walker | Jan. 11,'46 | 93m | Oct. 13,'45 | 2677 | .... | 2810 |
| Perfect Marriage, The | Para. | 4604 | Loretta Young-David Niven | (T) Nov. 15,'46 | 87m | Nov. 23,'46 | 3321 | 2883 | .... |
| Perilous Holiday | Col. | 7008 | Pat O'Brien-Ruth Warrick | Mar. 21,'46 | 89m | May 25,'46 | 3007 | 2776 | 3018 |
| Perils of Pauline (color) | Para. | .... | Betty Hutton-John Lund | Not Set | .... | ..... | .... | 2939 | .... |
| Personality Kid | Col. | 7039 | Anita Louise-Michael Duane | Aug. 8,'46 | 68m | Aug. 24,'46 | 3161 | 3031 | .... |
| Phantom Thief, The | Col. | 7031 | Chester Morris-Jeff Donnell | May 2,'46 | 65m | June 22,'46 | 3053 | 2926 | .... |
| Piccadilly Incident (British) | Pathe | .... | Anna Neagle-Michael Wilding | Sept. 20,'46 | 100m | Sept. 7,'46 | 3185 | .... | ... |
| Pilgrim Lady, The | Rep. | 602 | Adele Mara-Warren Douglas | Jan. 22,'46 | .... | ..... | .... | 3347 | .... |
| Pinocchio (color) (Reissue) | RKO | 691 | Disney Feature Cartoon | Special | 85m | Feb. 3,'40 | .... | .... | .... |
| Pirates of Monterey (color) | Univ. | .... | Maria Montez-Rod Cameron | Not Set | .... | ..... | .... | 3127 | .... |
| Plainsman, The (Reissue) | Para. | R5-3624 | Gary Cooper-Jean Arthur | Sept. 1,'46 | 113m | Sept. 21,'46 | 3212 | .... | .... |
| Plainsman and the Lady, The | Rep. | 532 | William Elliott-Vera Hruba Ralston | Nov. 15,'46 | 87m | Nov. 9,'46 | 3297 | 3127 | 3350 |
| Portrait of Marie (Bl. 15) (Mex.) | MGM | 612 | Dolores Del Rio-Pedro Armendariz | Jan.-Feb.,'46 | 76m | Dec. 29,'45 | 2777 | .... | 2930 |
| Portrait of a Woman (French) | Mayer-Burstyn | .... | Francoise Rosay-Henry Guisol | Apr. 20,'46 | 80m | Apr. 20,'46 | 2950 | .... | .... |
| Possessed | WB | .... | Joan Crawford-Van Heflin | Not Set | .... | ..... | .... | 3078 | .... |
| † Postman Always Rings Twice, The (Block 16) | MGM | 620 | Lana Turner-John Garfield | Apr.-May,'46 | 113m | Mar. 16,'46 | 2893 | 2883 | 3228 |
| Postmaster's Daughter (French) | Vog | .... | Harry Baur-Jeanine Crispin | Aug. 17,'46 | 74m | Aug. 24,'46 | 3162 | .... | .... |
| Prairie Badmen | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | July 17,'46 | 55m | July 27,'46 | 3114 | 3055 | .... |
| Private Affairs of Bel Ami | UA | .... | George Sanders-Angela Lansbury | Jan. 24,'47 | .... | ..... | .... | 3311 | .... |
| QUEEN of Burlesque | PRC | .... | Evelyn Ankers-Carleton Young | July 24,'46 | 70m | July 6,'46 | 3078 | 2987 | .... |
| Queen for a Night (Swed.) | Saga | .... | Gurli Lemon Bernhard-Gosta Bjoerling | Dec. 28,'46 | 89m | Jan. 4,'47 | 3398 | .... | .... |
| Queen of the Amazons | Screen Guild | .... | Robert Lowery-Patricia Morrison | Jan. 1,'47 | .... | ..... | .... | 3311 | .... |
| Quiet Weekend (British) | ABP | .... | Derek Farr-Frank Cellier | Not Set | 90m | May 25,'46 | 3006 | .... | .... |
| RAGE in Heaven (R.) | MGM | 705 | Ingrid Bergman-Robert Montgomery | Oct.,'46 | 85m | Aug. 24,'46 | 3162 | .... | .... |
| Raider, The (British) (color) | English | .... | Documentary | May,'46 | 70m | Oct. 5,'46 | 3237 | .... | .... |
| Raiders of the South | Mono. | 564 | Johnny Mack Brown-Raymond Hatton | Jan. 18,'47 | .... | ..... | .... | 3348 | .... |
| Razor's Edge, The | 20th-Fox | 647 | Tyrone Power-Gene Tierney | Dec.,'46 | 146m | Nov. 30,'46 | 3334 | 3127 | .... |
| Rebecca (Reissue) | UA | .... | Laurence Olivier-Joan Fontaine | Apr. 26,'46 | 125m | Mar. 30,'40 | .... | .... | .... |
| Red Dragon | Mono. | 513 | Sidney Toler-Benson Fong | Feb. 2,'46 | 64m | Dec. 22,'45 | 2765 | .... | .... |
| Red House, The (formerly No Trespassing) | UA | .... | Edw. G. Robinson-Lon McAllister | Not Set | .... | ..... | .... | 3090 | .... |
| Red River Renegades | Rep. | 557 | Sunset Carson-Peggy Stewart | July 25,'46 | 55m | Sept. 7,'46 | 3185 | 3066 | .... |
| Rendezvous 24 | 20th-Fox | 627 | William Gargan-Marie Palmer | May,'46 | 70m | May 4,'46 | 2974 | 2951 | .... |
| Rendezvous With Annie | Rep. | 525 | Eddie Albert-Faye Marlowe | July 22,'46 | 89m | Aug. 17,'46 | 3149 | .... | .... |
| Renegade Girl | Screen Guild | .... | Alan Curtis-Ann Savage | Feb. 1,'47 | .... | ..... | .... | 3363 | .... |
| Renegades (color) | Col. | 7003 | Evelyn Keyes-Willard Parker | June 13,'46 | 87m | May 25,'46 | 3005 | 2776 | 3228 |
| Resistance (French) | Vog | .... | Lucien Coedel-Yvonne Gaudeau | July,'46 | 76m | July 13,'46 | 3089 | .... | .... |
| Return of Frank James, The (Reissue) | 20th-Fox | 619 | Henry Fonda-Gene Tierney | Feb.,'46 | 92m | Aug. 17,'40 | .... | .... | .... |
| Return of Monte Cristo, The | Col. | .... | Louis Hayward-Barbara Britton | Dec.,'46 | 91m | Dec. 7,'46 | 3345 | 3312 | .... |
| Return of Rusty, The | Col. | 7032 | Ted Donaldson-Barbara Wooddell | June 27,'46 | ... | ..... | .... | 3007 | .... |
| Riding the California Trail (formerly Cisco and the Angel) | Mono. | 610 | Gilbert Roland-Martin Garralaga | Jan. 11,'47 | .... | ..... | .... | 3287 | .... |
| Rio Grande Raiders | Rep. | 558 | Sunset Carson-Peggy Stewart | Sept. 9,'46 | 57m | Oct. 12,'46 | 3250 | 3163 | 3350 |
| Riverboat Rhythm | RKO | 620 | Leon Erroll-Glenn Vernon | Block 4 | 65m | Feb. 16,'46 | 2849 | .... | .... |
| † Road to Utopia (Special) | Para. | 4531 | Bing Crosby-Bob Hope-D. Lamour | Mar. 22,'46 | 89m | Dec. 8,'45 | 2745 | 2744 | 3088 |
| Roaring Rangers | Col. | 7205 | Charles Starrett-Smiley Burnette | Feb. 14,'46 | 56m | Mar. 9,'46 | 2882 | 2543 | .... |
| Rolling Home | Screen Guild | 4607 | Jean Parker-Russell Hayden | Nov. 1,'46 | 71m | ..... | .... | 3163 | .... |
| Roll On, Texas Moon | Rep. | 542 | Roy Rogers-Dale Evans | Sept. 12,'46 | 68m | Sept. 21,'46 | 3211 | 3030 | .... |
| Romance of the West (color) | PRC | .... | Eddie Dean-Joan Barton | Mar. 20,'46 | 58m | Feb. 9,'46 | 2838 | 2792 | .... |
| Runaround, The | Univ. | 535 | Ella Raines-Rod Cameron | June 14,'46 | 86m | June 15,'46 | 3043 | 2987 | 3350 |
| Russia on Parade (Russ.) (col.) | Artkino | .... | Documentary | Sept. 6,'46 | 45m | Sept. 28,'46 | 3221 | .... | .... |
| Rustler's Roundup | Univ. | 1105 | Kirby Grant-Fuzzy Knight | Aug. 9,'46 | 56m | Nov. 9,'46 | 3297 | 3138 | .... |
| † SAILOR Takes a Wife (Block 15) | MGM | 615 | Robert Walker-June Allyson | Jan.-Feb.,'46 | 92m | Jan. 5,'46 | 2786 | 2555 | 2898 |
| San Quentin (Block 3) | RKO | .... | Lawrence Tierney-Marion Carr | (T) Dec. 17,'46 | 66m | Dec. 7,'46 | 3345 | 3336 | .... |
| Santa Fe Uprising | Rep. | 661 | Allan Lane-Bobby Blake | Nov. 15,'46 | .... | ..... | .... | 3322 | .... |
| † Saratoga Trunk | WB | 514 | Gary Cooper-Ingrid Bergman | Mar. 30,'46 | 135m | Nov. 24,'45 | 2725 | 1431 | 2975 |
| Scared to Death (color) | Screen Guild | 4608 | Bela Lugosi-Joyce Compton | Nov. 1,'46 | 72m | ..... | .... | 3127 | .... |
| School for Secrets (Brit.) | GFD | .... | Ralph Richardson-Raymond Huntley | Not Set | 108m | Dec. 7,'46 | 3346 | .... | .... |
| Sea of Grass | MGM | .... | Spencer Tracy-Katharine Hepburn | Not Set | .... | ..... | .... | 3238 | .... |
| Searching Wind, The (Block 6) | Para. | 4527 | Robert Young-Ann Richards | Aug. 9,'46 | 107m | May 11,'46 | 2985 | 2884 | 3288 |
| Secret Heart, The | MGM | 709 | Claudette Colbert-Walter Pidgeon | Dec.,'46 | 97m | Nov. 30,'46 | 3334 | 3274 | .... |
| Secret of the Whistler | Col. | 818 | Richard Dix-Leslie Brooks | Nov. 7,'46 | 65m | Nov. 2,'46 | 3286 | 3274 | .... |
| Secrets of a Sorority Girl | PRC | .... | Mary Ware-Rick Vallin | Aug. 15,'46 | 58m | Aug. 24,'46 | 3161 | 3031 | .... |
| Sentimental Journey | 20th-Fox | 621 | John Payne-Maureen O'Hara | Mar.,'46 | 94m | Feb. 9,'46 | 2837 | 2756 | 2975 |
| † Seventh Veil, The (Brit.) | Univ. | 519 | James Mason-Ann Todd | Feb. 15,'46 | 94m | Nov. 10,'45 | 2786 | .... | .... |
| Seven Were Saved | Para. | .... | Richard Denning-Catherine Craig | Not Set | ... | ..... | .... | 2972 | .... |
| Shadowed | Col. | 7042 | Anita Louise-Robert Scott | Sept. 26,'46 | 70m | Nov. 30,'46 | 3334 | 3163 | .... |
| Shadow of a Woman | WB | 602 | Andrea King-Helmut Dantine | Sept. 14,'46 | 78m | Aug. 17,'46 | 3150 | 2543 | 3288 |
| Shadows on the Range | Mono. | 567 | Johnny Mack Brown-R. Hatton | Aug. 10,'46 | 57m | Oct. 12,'46 | 3250 | 3066 | .... |
| Shadows Over Chinatown (formerly The Mandarin Secret) | Mono. | 518 | Sidney Toler-Sen Yung | July 27,'46 | 64m | ..... | .... | 2963 | .... |
| Shadow Returns, The | Mono. | 527 | Kane Richmond-Barbara Reed | Feb. 16,'46 | 61m | Jan. 19,'46 | 2806 | .... | .... |
| Sheriff of Redwood Valley | Rep. | 566 | "Wild" Bill Elliott-Alice Fleming | Mar. 29,'46 | 54m | Apr. 13,'46 | 2938 | 2778 | .... |
| She-Wolf of London | Univ. | 531 | June Lockhart-Jan Wiley | May 17,'46 | 61m | Apr. 13,'46 | 2938 | 2809 | .... |
| She Wrote the Book | Univ. | 533 | Joan Davis-Jack Oakie | May 31,'46 | 76m | May 11,'46 | 2987 | 2870 | .... |
| Shock | 20th-Fox | 615 | Vincent Price-Lynn Bari | Feb.,'46 | 70m | Jan. 19,'46 | 2805 | 2764 | ... |
| Shocking Miss Pilgrim, The (color) | 20th-Fox | .... | Betty Grable-Dick Haymes | (T) Dec. 27,'46 | 85m | Jan. 4,'47 | 3397 | 2884 | .... |
| Show-Off, The | MGM | 708 | Red Skelton-Marilyn Maxwell | Dec.,'46 | 83m | Aug. 17,'46 | 3149 | 2951 | 3350 |
| Silver Range | Mono. | 563 | Johnny Mack Brown-Raymond Hatton | Nov. 16,'46 | 53m | Dec. 7,'46 | 3346 | 3240 | .... |
| Silver Stallion (Reissue) | Mono. | 612 | David Sharpe-Janet Waldo | Dec. 14,'46 | 57m | ..... | .... | .... | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Sinbad, the Sailor (color) (Bl. 2) | RKO | .... | D. Fairbanks, Jr.-Maureen O'Hara | Not Set | .... | ..... | .... | 3031 | ... |
| Singin' in the Corn | Col. | 804 | Judy Canova-Allen Jenkins | Dec. 26,'46 | 68m | Nov. 23,'46 | 3322 | 3312 | .... |
| Singing on the Trail | Col. | 7224 | Ken Curtis-Jeff Donnell | Sept. 12,'46 | .... | ..... | .... | 3187 | .... |
| Sing While You Dance | Col. | 7033 | Ellen Drew-Robert Stanton | July 25,'46 | .... | ..... | .... | 3055 | .... |
| Sin of Harold Diddlebock, The | UA | .... | Harold Lloyd-Raymond Walburn | Not Set | .... | ..... | .... | 2870 | .... |
| Stanley and Livingstone (R.) | 20th-Fox | .... | Spencer Tracy-Nancy Kelly | Jan.,'47 | 101m | Jan. 4,'47 | 3398 | .... | .... |
| Sioux City Sue | Rep. | 681 | Gene Autry-Lynn Roberts | Nov. 21,'46 | 69m | Dec. 7,'46 | 3345 | 3322 | . |
| Sirocco (French) | Leo Cohen | .... | Viviane Romance-Dalio | Aug. 10,'46 | 90m | Aug. 17,'46 | 3150 | .... | ... |
| Sister Kenny (Block 1) | RKO | 701 | Rosalind Russell-Alexander Knox | Oct. 10,'46 | 118m | July 20,'46 | 3101 | 2907 | 3350 |
| Six Gun Man | PRC | .... | Bob Steele-Jean Carlin | Feb. 1,'46 | 59m | Jan. 26,'46 | 2818 | 2744 | .... |
| Six P.M. (Russian) | Artkino | .... | Marine Ladynina-Eugene Samoilov | Jan. 26,'46 | 65m | Feb. 2,'46 | 2830 | .... | .... |
| Slightly Scandalous | Univ. | 544 | Sheila Ryan-Fred Brady | Aug. 2,'46 | 62m | Aug. 3,'46 | 3125 | 3031 | .... |
| † Smoky (color) | 20th-Fox | 631 | Fred MacMurray-Anne Baxter | July,'46 | 87m | June 15,'46 | 3041 | 2628 | 3350 |
| Smooth as Silk | Univ. | 521 | Kent Taylor-Virginia Grey | Mar. 1,'46 | 65m | Mar. 9,'46 | 2882 | 2809 | ... |
| So Dark the Night | Col. | 805 | Micheline Cheirel-Steven Geray | Oct. 10,'46 | 70m | Sept. 21,'46 | 3211 | 2850 | .... |
| So Goes My Love | Univ. | 528 | Myrna Loy-Don Ameche | Apr. 19,'46 | 88m | Mar. 30,'46 | 2917 | 2809 | 3018 |
| Somewhere in the Night | 20th-Fox | 629 | John Hodiak-Nancy Guild | June,'46 | 110m | May 11,'46 | 2986 | 2859 | .... |
| Song of Scheherazade (color) | Univ. | .... | Brian Donlevy-Yvonne de Carlo | Not Set | .... | ..... | .... | 3312 | .... |
| Song of the Sierras | Mono. | 681 | Jimmy Wakely-Lee "Lasses" White | Dec. 28,'46 | .... | ..... | .... | 3240 | .... |
| Song of the South (Spcl.) (col.) | RKO | 791 | Disney Feature Cartoon | Nov. 20,'46 | 95m | Nov. 2,'46 | 3285 | .... | .... |
| South of the Chisholm Trail | Col. | .... | Charles Starrett-Smiley Burnette | Jan. 30,'47 | .... | ..... | .... | 3387 | .... |
| South of Monterey | Mono. | 530 | Gilbert Roland-Frank Yacanelli | July 10,'46 | 63m | Sept. 28,'46 | 3224 | 3127 | .... |
| Specter of the Rose | Rep. | 524 | Ivan Kirov-Viola Essen | July 5,'46 | 90m | May 25,'46 | 3006 | 2776 | 3350 |
| Spider Woman Strikes Back, The | Univ. | 524 | Gale Sundergaard-Kirby Grant | Mar. 22,'46 | 59m | Mar. 23,'46 | 2906 | 2850 | .... |
| † Spiral Staircase, The | RKO | 611 | George Brent-Dorothy McGuire | Block 3 | 83m | Jan. 5,'46 | 2785 | 2695 | 2930 |
| Splendor (Reissue) | Film Classics | .... | Miriam Hopkins-Joel McCrea | June 15,'46 | 75m | ..... | .... | .... | .... |
| Spook Busters | Mono. | 512 | Leo Gorcey-Huntz Hall | Aug. 24,'46 | 68m | Aug. 24,'46 | 3162 | 3138 | .... |
| Spring Song (British) | Brit. Natl. | .... | Peter Graves-Carol Raye | Not Set | 90m | Oct. 26,'46 | 3273 | .... | .... |
| Stairway to Heaven (Brit.) (col.) | Univ. | .... | David Niven-Kim Hunter | Not Set | 104m | Nov. 16,'46 | 3310 | .... | .... |
| Stagecoach to Denver | Rep. | 662 | Allan Lane-Bobby Blake | Dec. 23,'46 | 56m | Jan. 4,'47 | 3398 | 3348 | .... |
| Stallion Road | WB | .... | Zachary Scott-Alexis Smith | Not Set | .... | ..... | .... | 2939 | .... |
| Stanley and Livingstone (R.) | 20th-Fox | .... | Spencer Tracy-Nancy Kelly | Jan.,'47 | 101m | Jan. 4,'47 | 3398 | .... | .... |
| Stars Over Texas | PRC | .... | Eddie Dean-Shirley Patterson | Nov. 18,'46 | 57m | Dec. 28,'46 | 3386 | 3287 | .... |
| Step by Step (Block 1) | RKO | 705 | Lawrence Tierney-Anne Jeffreys | Aug. 30,'46 | 62m | July 20,'46 | 3101 | 3076 | .... |
| † Stolen Life, A | WB | 521 | Bette Davis-Glenn Ford | July 6,'46 | 109m | May 4,'46 | 2973 | 2756 | 3350 |
| Story of the Pope, The | Chapel | .... | Documentary | Dec. 19,'46 | 65m | Dec. 28,'46 | 3386 | .... | .... |
| Stormy Waters (French) | MGM | .... | Jean Gabin-Michele Morgan | (T) June 5,'46 | 80m | July 13,'46 | 3089 | .... | .... |
| Strange Conquest | Univ. | 530 | Jane Wyatt-Lowell Gilmore | May 10,'46 | 63m | Apr. 20,'46 | 2950 | 2883 | .... |
| Strange Holiday | PRC | .... | Claude Rains-Barbara Bate | Sept. 2,'46 | 56m | Nov. 2,'46 | 3286 | .... | .... |
| Strange Impersonation | Rep. | 513 | Brenda Marshall-William Gargan | Mar. 16,'46 | 62m | Feb. 23,'46 | 2859 | 2776 | .... |
| Strange Journey | 20th-Fox | 643 | Paul Kely-Osa Massen | Oct.,'46 | 65m | Sept. 14,'46 | 3197 | .... | .... |
| † Strange Love of Martha Ivers (Block 6) | Para. | 4529 | Barbara Stanwyck-Van Heflin | Sept. 13,'46 | 117m | Mar. 23,'46 | 2907 | 3870 | 3288 |
| Strange Mr. Gregory | Mono. | 516 | Edmund Lowe-Jean Rogers | Jan. 12,'46 | 63m | Dec. 22,'45 | 2768 | 2598 | .... |
| Stranger, The (Special) | RKO | 683 | Edw. G. Robinson-Loretta Young | (T) July 15,'46 | 95m | May 25,'46 | 3005 | 2756 | 3350 |
| Strange Triangle | 20th-Fox | 630 | Signe Hasso-John Shepperd | June,'46 | 65m | May 11,'46 | 2986 | 2951 | .... |
| Strange Voyage | Mono. | 521 | Eddie Albert-Forrest Taylor | July 6,'46 | 61m | Mar. 2,'46 | 2870 | .... | .... |
| Strange Woman, The | UA | .... | Hedy Lamar-George Sanders | Oct. 25,'46 | 101m | Nov. 2,'46 | 3285 | 2884 | .... |
| Strangler of the Swamp | PRC | .... | Rosemary La Planche-Robt. Barrett | Jan. 1,'46 | 60m | Dec. 29,'45 | 2777 | 2686 | .... |
| Strike Me Pink (Reissue) | Film Classics | .... | Eddie Cantor-Ethel Merman | May 15,'46 | 100m | Jan. 25,'36 | .... | .... | .... |
| Suddenly It's Spring | Para. | .... | Fred MacMurray-Paulette Goddard | Not Set | .... | ..... | .... | 2987 | .... |
| Sunset Pass (Block 1) | RKO | 704 | James Warren-Nan Leslie | Oct. 1,'46 | 59m | July 20,'46 | 3102 | 3090 | .... |
| Sun Valley Cyclone | Rep. | 567 | "Wild" Bill Elliott-Bobby Blake | May 10,'46 | 56m | June 15,'46 | 3042 | 2987 | .... |
| Sun Valley Serenade (R.) | 20th-Fox | 641 | Sonja Henie-John Payne | Sept.,'46 | 86m | Aug. 24,'46 | 3163 | .... | .... |
| Susie Steps Out | UA | .... | David Bruce-Cleatus Caldwell | Dec. 13,'46 | 65m | Nov. 23,'46 | 3322 | 3078 | .... |
| Suspense (Special) | Mono. | 699 | Belita-Barry Sullivan | June 15,'46 | 101m | Mar. 30,'46 | 2917 | .... | 3100 |
| Swamp Fire (Block 6) | Para. | 4528 | Johnny Weissmueller-Virginia Grey | Sept. 6,'46 | 69m | May 11,'46 | 2986 | 2963 | 3228 |
| Sweetheart of Sigma Chi | Mono. | 606 | Elyse Knox-Phil Regan | Dec. 21,'46 | 75m | Dec. 7,'46 | 3346 | 3240 | .... |
| Swell Guy | Univ. | .... | Sonny Tufts-Ann Blyth | Dec.,'46 | 87m | Dec. 14,'46 | 3361 | 3274 | .... |
| Swing Parade of 1946 | Mono. | 503 | Gale Storm-Phil Regan | Mar. 16,'46 | 74m | Jan. 26,'46 | 2817 | 2628 | .... |
| Symphonie D'Amour (French) | Alganzy | .... | Fernand Gravet-Jacqueline Francell | Mar. 9,'46 | 90m | Mar. 23,'46 | 2906 | .... | .... |
| TALK About a Lady | Col. | 7016 | Jinx Falkenburg-Joe Besser | Mar. 28,'46 | 71m | June 8,'46 | 3030 | 2818 | .... |
| Tangier | Univ. | 522 | Maria Montez-Preston Foster | Mar. 8,'46 | 76m | Mar. 16,'46 | 2895 | 2756 | 2975 |
| Tars and Spars | Col. | 7007 | Alfred Drake-Janet Blair-Marc Platt | Jan. 10,'46 | 86m | Jan. 19,'46 | 2805 | 2710 | 2930 |
| Tarzan and the Leopard Woman | RKO | 618 | Johnny Weissmueller-J. Sheffield-B. Joyce | Block 4 | 72m | Feb. 16,'46 | 2849 | 2655 | .... |
| Temptation | Univ. | .... | Merle Oberon-George Brent | Dec.,'46 | 98m | Dec. 21,'46 | 3374 | 3076 | .... |
| Tenth Avenue Angel | MGM | .... | Margaret O'Brien-George Murphy | Not Set | .... | ..... | .... | 3031 | .... |
| Terror by Night | Univ. | 517 | Basil Rathbone-Nigel Bruce | Feb. 1,'46 | 60m | Feb. 2,'46 | 2830 | 2748 | .... |
| Terrors on Horseback | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | Aug. 14,'46 | 55m | Apr. 20,'46 | 2951 | 2884 | .... |
| Terror Trail | Col. | 862 | Charles Starrett-Smiley Burnett | Nov. 21,'46 | 55m | Nov. 2,'46 | 3286 | 3274 | .... |
| That Brennan Girl | Rep. | 533 | James Dunn-Mona Freeman | Dec. 23,'46 | 95m | Nov. 16,'46 | 3310 | 3090 | .... |
| That Texas Jamboree | Col. | 7223 | Ken Curtis-Jeff Donnell | May 16,'46 | 67m | ..... | .... | 2786 | .... |
| That Way With Women | WB | .... | Sydney Greenstreet-Martha Vickers | Not Set | .... | ..... | ... | 3031 | .... |
| Theirs Is the Glory (British) | GFD | .... | Documentary | Oct. 14,'46 | 82m | Sept. 21,'46 | 3210 | .... | .... |
| These Three (Reissue) | Film Classics | .... | Merle Oberon-Joel McCrea | Feb. 15,'46 | 95m | Feb. 29,'36 | .... | .... | .... |
| They Made Me a Killer (Bl. 4) | Para. | 4518 | Robert Lowery-Barbara Britton | May 3,'46 | 66m | Jan. 26,'46 | 2817 | 2695 | .... |
| They Were Sisters (British) | Univ. | 1065 | James Mason-Phyllis Calvert | Sept. 20,'46 | 115m | Aug. 3,'46 | 3125 | .... | .... |
| Thieves' Holiday (formerly Scandal in Paris) | UA | .... | George Sanders-Signe Hasso | July 19,'46 | 100m | July 20,'46 | 3112 | 2764 | .... |
| 13 Rue Madeleine | 20th-Fox | .... | James Cagney-Annabella | Jan.,'47 | 95m | Dec. 21,'46 | 3374 | .... | .... |
| This Man Is Mine (Brit.) | Col. Brit. | .... | Tom Walls-Jeanne de Casalis | Not Set | 103m | Sept. 28,'46 | 3224 | .... | .... |
| This Time for Keeps (color) | MGM | .... | Esther Williams-Jimmy Durante | Not Set | .... | ..... | .... | 3238 | .... |
| † Three Little Girls in Blue (color) | 20th-Fox | 639 | June Haver-Vivian Blaine | Oct.,'46 | 90m | Sept. 14,'46 | 3198 | 2907 | 3350 |
| Three Strangers | WB | 511 | Geraldine Fitzgerald-Sydney Greenstreet | Feb. 16,'46 | 92m | Jan. 26,'46 | 2817 | 2366 | .... |
| Three Wise Fools (Block 17) | MGM | 628 | Margaret O'Brien-Lionel Barrymore | Aug. 29,'46 | 90m | June 22,'46 | 3054 | 2907 | 3350 |
| Thrill of Brazil | Col. | 7006 | Evelyn Keyes-Keenan Wynn | Sept. 30,'46 | 91m | Sept. 21,'46 | 3209 | 3090 | 3264 |
| Throw a Saddle on a Star | Col. | 7221 | Ken Curtis-Adele Roberts | Mar. 14,'46 | 65m | Mar. 23,'46 | 2906 | 2850 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Thunder Town | PRC | .... | Bob Steele-Syd Saylor | Apr. 10,'46 | 57m | Apr. 6,'46 | 2926 | .... | .... |
| Till the Clouds Roll By (color) | MGM | 710 | Robert Walker-Judy Garland | (T) Jan. 2,'47 | 137m | Nov. 16,'46 | 3309 | 2963 | .... |
| Till the End of Time (Block 6) | RKO | 626 | Dorothy McGuire-Guy Madison | Aug. 1,'46 | 105m | June 15,'46 | 3041 | 2784 | 3350 |
| Time of Their Lives | Univ. | 546 | Bud Abbott-Lou Costello | Aug. 16,'46 | 82m | Aug. 17,'46 | 3149 | 2939 | 3226 |
| Time, the Place, the Girl (color) | WB | 610 | Dennis Morgan-Jack Carson | Dec. 28,'46 | 108m | Dec. 14,'46 | 3361 | 2555 | .... |
| † To Each His Own (Block 5) | Para. | 4524 | Olivia De Havilland-John Lund | July 5,'46 | 122m | Mar. 16,'46 | 2894 | 2861 | 3288 |
| Tokyo Rose (Block 3) | Para. | 4511 | Byron Barr-Lotus Long | Feb. 8,'46 | 70m | Dec. 8,'45 | 2745 | 2744 | 2930 |
| † Tomorrow Is Forever | RKO | 682 | Claudette Colbert-Orson Welles | Special | 105m | Jan. 19,'46 | 2805 | 2555 | 2975 |
| Too Good to Be True (formerly Easy Come, Easy Go) | Para. | .... | Sonny Tufts-Diana Lynn | Not Set | .... | ..... | .... | 2748 | .... |
| Traffic in Crime | Rep. | 522 | Kane Richmond-Adele Mara | June 28,'46 | .... | ..... | .... | 3055 | .... |
| Trail Street | RKO | .... | Randolph Scott-Anne Jeffreys | Not Set | .... | ..... | .... | 3364 | .... |
| Trail to Mexico | Mono. | 574 | Jimmy Wakely-Lee "Lasses" White | June 29,'46 | 56m | July 6,'46 | 3077 | 3031 | .... |
| Trap, The | Mono. | 607 | Sidney Toler-Mantan Moreland | Nov. 30,'46 | .... | ..... | .... | 3287 | .... |
| Trigger Fingers | Mono. | 568 | Johnny Mack Brown-Raymond Hatton | Sept. 21,'46 | 56m | Oct. 5,'46 | 3237 | 3126 | .... |
| Trouble with Women | Para. | .... | Ray Milland-Teresa Wright | Not Set | .... | ..... | .... | 2776 | .... |
| Truth About Murder, The | RKO | 624 | Bonita Granville-Morgan Conway | Block 5 | 63m | Apr. 20,'46 | 2950 | 2776 | .... |
| Tumbleweed Trails | PRC | .... | Edie Dean-Shirley Patterson | Oct. 28,'46 | 57m | Nov. 9,'46 | 3297 | .... | .... |
| Turning Point, The (Russian) | Artkino | .... | Mikhail Derzhaven-Pavel Andrievsky | Oct. 26,'46 | 107m | Nov. 9,'46 | 3298 | .... | .... |
| Turn of the Century (Swedish) | Scandia | .... | Edvard Persson-Stina Hedberg | Feb. 23,'46 | 110m | Mar. 9,'46 | 2882 | .... | .... |
| Two Fisted Stranger | Col. | 7208 | Charles Starrett-Smiley Burnette | May 30,'46 | 50m | June 15,'46 | 3043 | 2951 | .... |
| † Two Guys from Milwaukee | WB | 524 | Dennis Morgan-Joan Leslie | Aug. 17,'46 | 90m | Aug. 3,'46 | 3126 | 2884 | 3350 |
| Two Mrs. Carrolls, The | WB | .... | Barbara Stanwyck-Humphrey Bogart | Not Set | .... | ..... | .... | 2628 | .... |
| † Two Sisters from Boston (Bl. 16) | MGM | 622 | Jimmy Durante-June Allyson | Apr.-May,'46 | 112m | Mar. 9,'46 | 2881 | 2695 | 3264 |
| Two Smart People | MGM | 706 | John Hodiak-Lucille Ball | Nov.,'46 | 93m | June 8,'46 | 3029 | 2748 | 3288 |
| † Two Years Before the Mast | Para. | 4601 | Alan Ladd-Brian Donlevy | Nov. 22,'46 | 98m | Aug. 31,'46 | 3173 | 3055 | 3350 |
| UNDER Arizona Skies | Mono. | 561 | Johnny Mack Brown-Raymond Hatton | Apr. 27,'46 | 59m | June 8,'46 | 3030 | 2870 | .... |
| Unexpected Guest | UA | .... | Bill Boyd-Rank Brooks | Not Set | 61m | Dec. 14,'46 | 3362 | .... | .... |
| Undercover Woman | Rep. | 515 | Stephanie Bachelor-Robert Livingston | Apr. 11,'46 | 56m | July 6,'46 | 3077 | 2748 | .... |
| Undercurrent | MGM | 707 | Katharine Hepburn-Robert Taylor | Nov.,'46 | 116m | Oct. 5,'46 | 3237 | 3007 | .... |
| Under Nevada Skies | Rep. | 541 | Roy Rogers-Dale Evans | Aug. 26,'46 | 69m | Aug. 31,'46 | 3174 | 3127 | .... |
| Unfinished Dance (color) | MGM | .... | Margaret O'Brien-Cyd Charisse | Not Set | .... | ..... | .... | 3240 | .... |
| Unholy Garden (Re-Issue) | Film Classics | .... | Ronald Colman-Fay Wray | July 29,'46 | 77m | Aug. 8,'31 | .... | .... | .... |
| Unknown, The | Col. | 7027 | Karen Morley-Jim Bannon | July 4,'46 | 70m | Dec. 21,'46 | 3374 | 2055 | .... |
| Up Goes Maisie (Block 15) | MGM | 613 | Ann Sothern-George Murphy | Jan.-Feb.,'46 | 90m | Dec. 29,'45 | 2778 | .... | 2930 |
| VACATION Days | Mono. | 611 | Freddie Stewart-June Preisser | Jan. 25,'47 | .... | ..... | .... | 3363 | .... |
| Vacation in Reno (Block 3) | RKO | .... | Jack Haley-Anne Jeffreys | Dec. 10,'46 | 60m | Oct. 12,'46 | 3249 | 3127 | .... |
| Valley of the Zombies | Rep. | 520 | Robert Livingston-Adrian Booth | May 24,'46 | 56m | June 1,'46 | 3017 | 3007 | .... |
| Verdict, The | WB | 607 | Sydney Greenstreet-Peter Lorre | Nov. 23,'46 | 86m | Nov. 9,'46 | 3297 | 2764 | 3350 |
| † Virginian, The (color) (Bl. 4) | Para. | 4516 | Joel McCrea-Brian Donlevy | Apr. 5,'46 | 90m | Jan. 26,'46 | 2817 | 2242 | 3228 |
| WAKE Up and Dream (col.) | 20th-Fox | .... | John Payne-June Haver | Not Set | 92m | Nov. 30,'46 | 3333 | .... | .... |
| Walk in the Sun, A | 20th-Fox | 616 | Dana Andrews-Richard Conte | Mar.,'46 | 117m | Dec. 1,'45 | 2733 | 2242 | 2979 |
| Walls Came Tumbling Down, The | Col. | 7011 | Lee Bowman-Marguerite Chapman | June 7,'46 | 82m | May 25,'46 | 3005 | 2963 | 3188 |
| Wanted for Murder (Brit.) | 20th-Fox | 644 | Eric Portman-Dulcie Gray | Nov.,'46 | 91m | Nov. 9,'46 | 3298 | .... | .... |
| Way We Live, The (British) | GFD | .... | Peter Willes | Not Set | 64m | Aug. 24,'46 | 3162 | .... | .... |
| Wedding Night (Reissue) | Film Classics | .... | Gary Cooper-Anna Sten | June 15,'46 | 83m | Feb. 23,'35 | .... | .... | .... |
| Welcome, Stranger | Para. | .... | Bing Crosby-Barry Fitzgerald | Not Set | .... | ..... | .... | 2939 | .... |
| Welldigger's Daughter (Fr.) | Siritzky | .... | Raimu-Fernandel-Josette Day | Sept. 28,'46 | 122m | Oct. 5,'46 | 3238 | .... | .... |
| † Well Groomed Bride, The (Bl. 4) | Para. | 4519 | Ray Milland-Olivia DeHavilland | May 17,'46 | 75m | Feb. 2,'46 | 2829 | 2786 | 3228 |
| West of the Alamo | Mono. | 573 | Jimmy Wakely-Lee "Lasses" White | Apr. 20,'46 | 58m | May 25,'46 | 3006 | 2883 | .... |
| What Next, Corporal Hargrove? (Block 14) | MGM | 606 | Robert Walker-Keenan Wynn | Nov.-Dec.,'45 | 96m | Nov. 17,'45 | 2717 | 2710 | 2975 |
| Where There's Life | Para. | .... | Bob Hope-Signe Hasso | Not Set | .... | ..... | .... | 3078 | .... |
| While Nero Fiddled (Brit.) | Bacon-Bell | .... | Tommy Trinder-Frances Day | Apr. 29,'46 | 65m | May 11,'46 | 2986 | .... | .... |
| Whirlwind of Paris (French) | Hoffberg | .... | Charpin-Marguerite Perry | Feb. 9,'46 | 88m | Feb. 23,'46 | 2859 | .... | .... |
| Whistle Stop | UA | .... | George Raft-Ava Gardner | Jan. 25,'46 | 84m | Jan. 12,'46 | 2793 | 2744 | 3100 |
| White Tie and Tails | Univ. | 550 | Dan Duryea-Ella Raines | Aug. 30,'46 | 74m | Sept. 14,'46 | 3197 | .... | .... |
| Wicked Lady, The (British) | Univ. | 605 | Margaret Lockwood-James Mason | Dec.,'46 | 98m | Dec. 14,'46 | 3361 | .... | .... |
| Wife of Monte Cristo | PRC | .... | John Loder-Lenore Aubert | Apr. 23,'46 | 80m | Mar. 30,'46 | 2918 | 2895 | 3018 |
| Wife Wanted | Mono. | 605 | Kay Francis-Paul Cavanaugh | Nov. 2,'46 | 73m | Oct. 26,'46 | 3273 | 3138 | .... |
| Wild Bill Hickok Rides (R.) | WB | 609 | Bruce Cabot-Constance Bennett | Dec. 7,'46 | 72m | Nov. 2,'46 | 3286 | .... | .... |
| Wild Beauty | Univ. | 545 | Don Porter-Lois Collier | Aug. 9,'46 | 61m | Aug. 17,'46 | 3150 | 3076 | .... |
| Wild Country | PRC | .... | Eddie Dean-Al "Fuzzy" St. John | Jan. 17,'47 | .... | ..... | .... | .... | .... |
| Wild West (color) | PRC | .... | Eddie Dean-Al LaRue | Dec. 1,'46 | 73m | Dec. 7,'46 | 3347 | 3138 | .... |
| Without Dowry (Russian) | Artkino | .... | Olga Pyshova-Nina Alisova | Apr. 6,'46 | 81m | Apr. 27,'46 | 2962 | .... | .... |
| † Without Reservations | RKO | 621 | Claudette Colbert-John Wayne | Block 5 | 107m | May 11,'46 | 2985 | 2884 | 3164 |
| Woman Chases Man (R.) | Film Classics | .... | Miriam Hopkins-Joel McCrea | May 15,'46 | 70m | May 1,'37 | .... | .... | .... |
| Woman of My Own, A | MGM | .... | Greer Garson-Richard Hart | Not Set | .... | ..... | .... | 3287 | .... |
| Woman on the Beach (formerly Desirable Woman) | RKO | .... | Joan Bennett-Robert Ryan | Not Set | .... | ..... | .... | 2883 | .... |
| Woman to Woman (British) | Brit. Nati. | .... | Douglass Montgomery-Joyce Howard | Not Set | 100m | Nov. 16,'46 | 3310 | .... | .... |
| YANK in London, A (Br.) | 20th-Fox | 622 | Anna Neagle-Dean Jagger | Mar.,'46 | 106m | Feb. 23,'46 | 2858 | .... | .... |
| Yearling, The (color) | MGM | .... | Gregory Peck-Jacqueline White | (T) Sept. 13,'46 | 135m | Nov. 30,'46 | 3333 | 2883 | .... |
| Years Between, The (British) | GFD | .... | Michael Redgrave-Valerie Hobson | Not Set | 100m | Apr. 20,'46 | 2949 | .... | .... |
| Young Widow | UA | .... | Jane Russell-Louis Hayward | Mar. 1,'46 | 98m | Feb. 23,'46 | 2857 | 2464 | 3264 |
| † ZIEGFELD Follies of 1946 (color) (Special) | MGM | 617 | MGM Contract Stars | Mar.,'46 | 110m | Aug. 25,'45 | 2638 | 1913 | 3188 |

# *SERVING the world of THE MOTION PICTURE*

MOTION PICTURE HERALD, weekly, intensively American but of international circulation, preponderantly circulated to exhibitors but also covering and serving all other ramifications of the industry.

BETTER THEATRES, every fourth week, currently appearing as a section of The Herald, but in effect and fact a special publication in the service of the physical theatre, devoted to its equipment and operation.

MOTION PICTURE DAILY, five days a week, Monday through Friday, most holidays out, widely circulated principally in the U. S., also covering all branches of the industry but with the accent on distribution and exhibition interests.

*International*

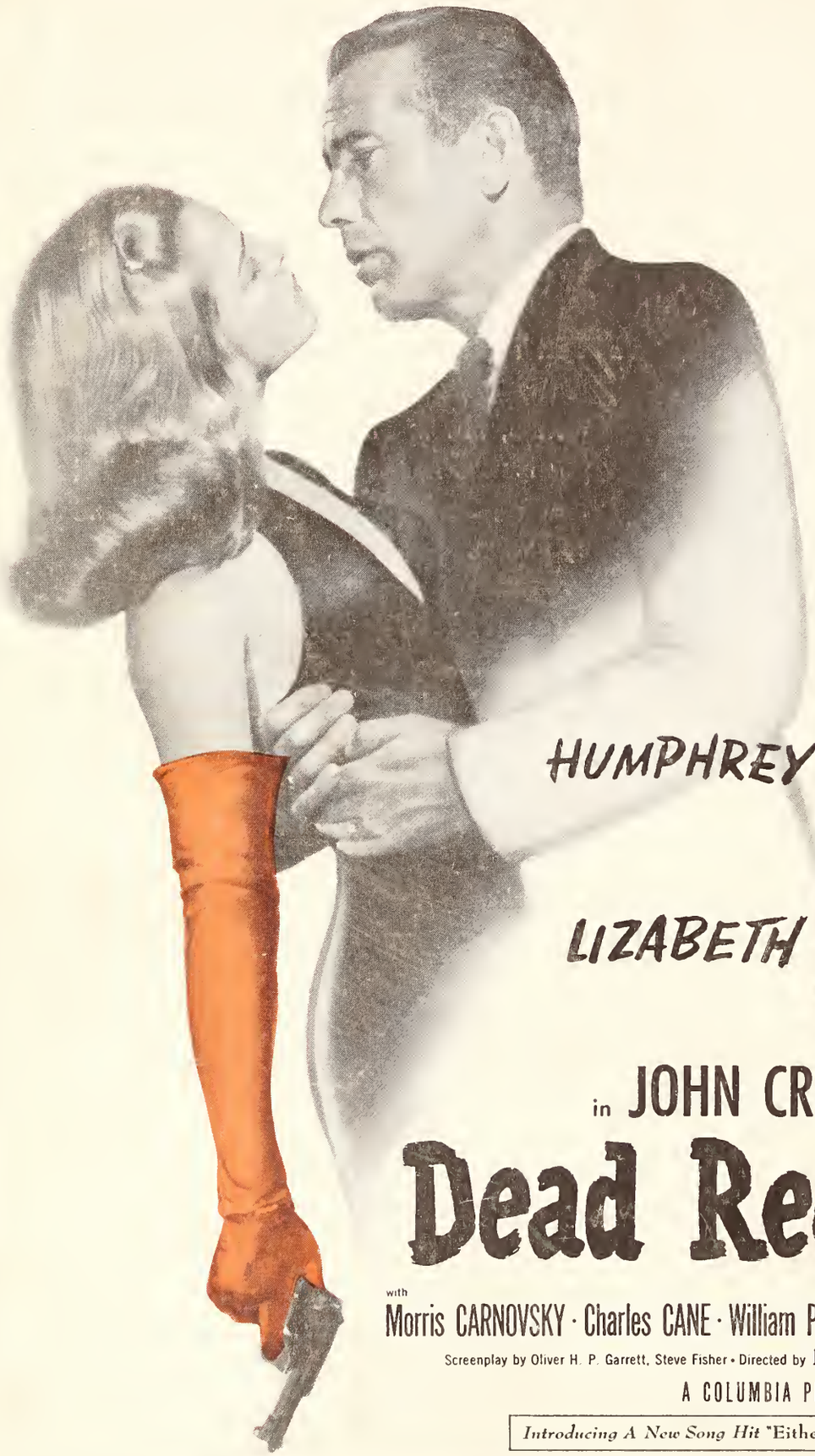
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# MOTION PICTURE HERALD

*REVIEWS*

*(In Product Digest)*

Ladies' Man

The Stone Flower

Blood Red Rose

**THAT DECREE, finally issued faces flood-tide of appeals**

***GOVERNMENT finds Supreme Court precedents for divorcement***

***MAJORS wait U. S. move, ready with cross-appeals***

***LITTLE THREE say "unauthorized"***

***ALLIED holds out for divorcement***

***ATA says it's "vicious"***

***MPTOA asks for a forum***

***INDEPENDENTS cautious, resentful***

TEXT OF THE FINDINGS OF FACT

*Pages 27 to 36*

*Better Theatres*

Prefabricated Type Construction for Rural Communities

**Ashmann on Management in 1947**
**Schlanger on Auditorium Flooring**
**Sefing on Proper Aisle Lighting**
**Parker on Law**
**Miller on Projection**

*VOL. 160, NO. 2; JANUARY 11, 1947*

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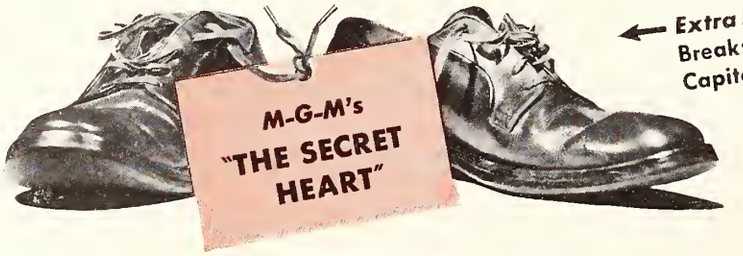



# YOU'D LIKE TO BE IN THESE SHOES!




*Gregory Peck, Jane Wyman, Claude Jarman, Jr.*

Now the industry knows what we have long predicted! M-G-M's Prize Picture is shattering *all* records in its Road-show World Premiere at the Carthay Circle, Los Angeles. The critics are ecstatic! For instance. Says Louella Parsons: "One of the finest screen dramas to come into our lives, one of Hollywood's all-time great!" And the L. A. Herald Express predicts "Everyone connected with it becomes a prime contender for Hollywood's top honors, the Academy Awards." And columnist Dorothy Kilgallen says: "Our own Academy Award—Best Motion Picture of the Year, 'The Yearling'."




*Claudette Colbert, Walter Pidgeon, June Allyson*

Listen! "The Secret Heart" has broken the 27-year Capitol, N. Y. record for a week's business! The Los Angeles opening broke all-time records. And in its first 30 engagements it takes its place with M-G-M's top money-getters! It's a "heart" of gold!




← Extra! At press-time! Breaks all-time record of Radio City Music Hall!

*Van Johnson, Judy Garland, Frank Sinatra, June Allyson, Robert Walker, Kathryn Grayson, Van Heflin, Dinah Shore, Lucille Bremer, Lena Horne. Angela Lansbury, Tony Martin, Virginia O'Brien*

Have you heard the news! "Till The Clouds Roll By" in its first 4 weeks at Radio City Music Hall has not only set an all-time record for that famed house but has rolled up the biggest week's gross ever reached by any theatre at any time anywhere on earth! And in its first 40 engagements it's one of the Biggest Grossers in M-G-M history!




*Red Skelton, Marilyn Maxwell*

"Show-off" is off to a flying start! The first 45 dates predict a rollicking audience hit for your folks!




*Mickey Rooney, Lewis Stone*

Mickey's back! Get ready to continue the Hardy Hit Habit with the newest and best of them all!




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# DECEPTION

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# HUMORESQUE

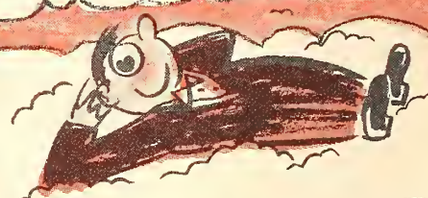
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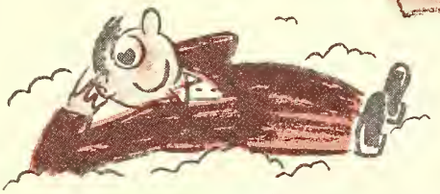
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# STALLION ROAD

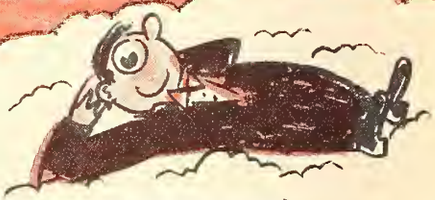
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# DEEP VALLEY

IDA LUPINO • DANE CLARK • WAYNE MORRIS • FAY BAINTER
HENRY HULL • WILLARD ROBERTSON



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# POSSESSED

JOAN CRAWFORD • VAN HEFLIN • RAYMOND MASSEY
GERALDINE BROOKS

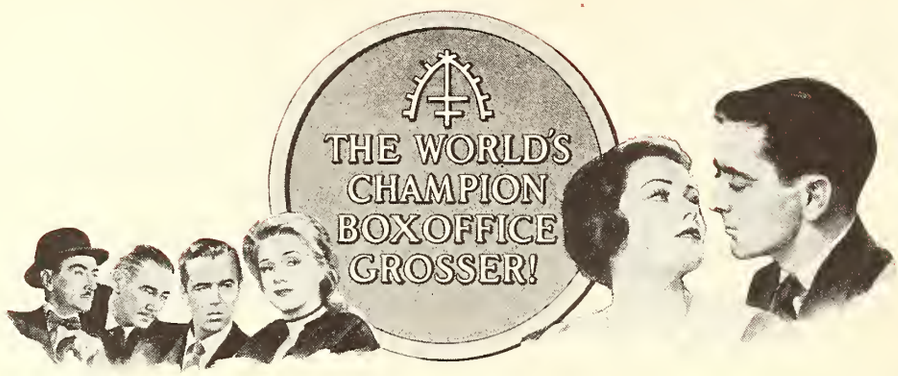
# '47 rhymes




# with Heaven

**Jack L. Warner,** *Executive Producer*

# 20th CENTURY-FOX HAS THE *Edge*




***The Razor's Edge*** **smashed every record in the history of show business in its sensational run at the Roxy... and has set giant new all-time highs for opening days... single days... holidays... week-ends... and full weeks throughout the nation...**

*and holding over everywhere!*

**EVERY THEATRE HAS THE *Edge* WHEN IT PLAYS 20th CENTURY-FOX**

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# MOTION PICTURE HERALD

*MARTIN QUIGLEY, Editor-in-Chief and Publisher* — *TERRY RAMSAYE, Editor*

Vol. 166, No. 2 — January 11, 1947

## A—WONDERING

THIS murky, fog-bound first week of 1947, lawyers gathered in profound consultations, and the executives of distribution and exhibition sat with hands clasped to brow a-wondering. Eight and a half years of anti-trust litigation were behind them, the final decree of the court-of-first-instance was in hand and a hazy vista of appeals, more litigations and endless complexity were ahead. None was pleased—except, perhaps, the three judges of the special court in the Southern District of New York who wrote the decree. Even the Department of Justice, which initiated the action, was dissatisfied, quite as dismayed as the defendants, and as annoyed as the assorted intervenors and *amici curiae*.

No end was in sight. The court had decided that the Sherman Act has been violated by the defendants, but that was only the beginning of the skein of words in the long decree and the longer document of discussion called "Findings of Fact and Conclusions of Law". There was what purported to be the outline of how the motion picture industry might conduct itself, being what the three judges had decided about the business in a year and a half of contemplation. The experts of the industry were having a time understanding, and no two opinions concurred.

It is a long way back from this January to that rainy morning of Wednesday, July 20, in 1938, when Mr. Thurman Arnold, up from Washington in his function of chief of the anti-trust division of the Department of Justice, went down to Foley Square to New York's Federal courthouse with the papers of The United States of America versus Paramount Pictures, Inc., et al, in equity No. 87-273. Mr. Arnold, author of "The Folklore of Capitalism", was very much the New Deal lawyer. Concurrently the Department issued a statement to the public which gave the suit its ideological setting, as a key case and demonstration related to the Administration's program for taking over and conducting American industry.

The expressions of the government's "statement" were concerned rather more with how it was going to have the business conducted than with considerations of law.

That was really a long time ago. The war clouds were thickening over in Europe. Shirley Temple was a little girl then, just coming up in "Little Miss Broadway". That week there was a gala preview of "Alexander's Ragtime Band". Also, another Hollywood inventor announced the perfection of third dimension pictures.

The industry, which had been through the Blue Eagle days, read the papers and waited. "The industry welcomes opportunity for clarification," said Mr. Will H. Hays, for publication. Mr. Sidney R. Kent remarked in print: "The most intelligent and satisfactory solution of our problems eventually will be reached through self-regulation."

The decree now before the industry, and the Government, satisfactory to neither, is a filling of that publicity prescription issued through the Department of Justice for the Administration in July, 1938.

This is another, later, day.

## JUST DOPE

THE Production Code Administration in Hollywood on Monday last made a defensive gesture concerning a motion picture on the drug traffic, now in production, with a statement which concluded with a paragragh saying:

*"As a matter of fact, morbid dramatizations of the use or effect of narcotic drugs never were and cannot now be approved under the provision of the Motion Picture Production Code."*

It will be remembered that the Production Code originally provided:

*"Illegal drug traffic must never be presented."*

At a meeting of the board of the Motion Picture Association, held in New York September 11, this provision was amended, thus:

*"The illegal drug traffic must not be portrayed in such a way as to stimulate curiosity concerning the use of, or traffic in, such drugs; nor shall scenes be approved which show the use of illegal drugs, or their effects, in detail."*

As a matter of fact, to borrow a phrase, the amendment throws down the bars and opens the screen not only to the subject of dope but to any manner of treatment of that subject about which weaseling argument may be made. This week's statement partakes of that.

■ ■ ■

## ZUKOR, OPTIMIST

MR. ADOLPH ZUKOR this week came to the seventy-fourth anniversary of his birth, the fiftieth anniversary of his marriage, and his forty-fourth year in this industry—a success and an optimist.

This chairman of the board of Paramount, which he founded so long ago, and elder statesman of the motion picture, from his office over Times Square regarded winter-swept Manhattan, and the travails of the business, now deep in the intricacies of the courts again.

Conscious of, and looking through, the problems of the day, he remembered with confidence the meeting of problems that had come before, difficult then, but long since solved and forgotten. His view is the long view.

"The powers that be in the United States will recognize the values and the services of the motion picture to the people," he observed. "And ultimately nothing will be done to injure the industry."

In his birthday interview Mr. Zukor also found occasion to remark upon the constructive influence of competent exhibition, and discussed the significance of Paramount's relation with its theatre partners.

"We resorted to all kinds of plans, years ago, to enable exhibitors to build good houses. Had we not taken that step, we would never have been able to pioneer the high standard the motion picture has reached."

Mr. Zukor recently returned from a sojourn abroad. In a discussion of the tangle of world affairs, a reporter asked him: "Do you think the world is getting anywhere—is there any real progress?" He took a while to answer.

"Yes."

*—Terry Ramsaye*

# THIS WEEK IN THE NEWS

## Morrison on Films

*London Bureau*

THE reputation and prestige of the United States has suffered under the impressions conveyed to the world by Hollywood-produced films, Herbert Morrison, Lord President of the Privy Council, told members of the Cinematograph Exhibitors Association and the National Association of Theatre and Kine Employes at a London dinner this week.

"Hollywood has given a false picture of America through films that depicted an oversentimentalized and over-glamorous version of life there," Mr. Morrison said. This he saw as an error which the British industry should and could avoid.

"We must see that our contribution to the world output of films is of the highest quality—sincere, truthful, witty—using this new art form fully and not to imitate the stage or anything else," Mr. Morrison declared. And he added that the British, with some of the finest film producers, actors, camera men and designers in the world, could do this, "backed by all the traditions and living music of the English language."

## Mason's Plans

JAMES MASON, the British picture star who recently arrived in America to deliver himself of several highly-individual views on pictures and picture making, has signed a two-picture contract with Sir Alexander Korda, according to the Korda office. The deal specifies that Mr. Mason's next two pictures are to be made in the country most convenient to the star and producer—either Hollywood, London or France. Mr. Mason is currently being sued by David Rose for $1,760,000 for alleged breach of contract. He and his wife, Pamela Kellino, have signed to appear on Broadway in the stage production of "Bethsheba."

## Signed in Ale

THE SAGE of Baltimore, H. L. Mencken, has signed what is certainly the industry's most unusual contract. In return for a monthly case of Canadian ale for the rest of his life (he is 66), he has turned over to Cinema Pictures, Ltd., Canada, the rights to his "The History of the Bathtub," a purely fictitious article, a self-termed "hoax," which appeared in 1917 purporting to give the true history of the tub. The long, legal and binding contract contains many interesting provisions. For example: "The bottles and containers or other cartons in which such ale is shipped shall not be returnable and the author shall not be entitled to any refund thereon." Provisions were made for a board of arbitrators in case a dispute should arise. "Mine," reported Mr. Mencken, in the New York *Tribune*, "is to be the Governor of Maryland at the time. If he's incapacitated by drink, my alternate representative is the Chief Justice. The contract says these arbitrators, if they hold hearings, are also to be supplied with all the ale they can drink as long as the sessions go on." Another provision is that Mr. Mencken shall be forced to see the picture, a proposed two-reeler. "Can't bear the things," said Mr. Mencken of pictures in general. A straight-faced release from Cinema Picture reports: "We will, during the next three months, be testing bathtubs and other devices common to the bathroom, for the title role in the two-reeler. . . . From time to time the usual protracted and optimistic negotiations concerning distribution, will be reported, most of which, as is customary, will be grossly exaggerated."

## Ford's Ban

ALL PRESS photographers have been banned from a large section of Mexico's studios at Churubusco where the American director, John Ford, is making "The Power and the Glory." The ban went into effect at Mr. Ford's rather heated suggestion after he was blinded for three hours by the flash from a pressman's camera. Henry Fonda and Dolores del Rio head the cast of the English version of "Power" that Mr. Ford is now directing in peace and security.

## Documentary Record

OPERATION High Jump, the Antarctic expedition recently undertaken by Rear Admiral Richard E. Byrd, is expected to set a record for documentary motion pictures, excelling even those of Operation Crossroad, the Bikini atom bomb experiment. Photographic officers expect to film in less than two months a region almost equal to the area of the United States, according to Robert E. Nichols writing in the New York *Herald Tribune*. The task force will take the first color motion pictures of the area. The expedition is taking along so much color film that if all of it is used it will produce a documentary running for two days and two nights. There is enough black-and-white film on hand to make a picture running more than five days and five nights. Captain Robert S. Quackenbush, Jr., who directed the photo operations at Bikini, and Lt. Charles C. Shirley, his aid at Bikini, are in charge of Operation High Jump's photographic work.

## Airview

THERE'S always another "unique" way of ascertaining audience reaction. Hal Roach arrived at one this week. He announced he has bought a passenger plane in which he will fly to previews of his pictures, wherever they may be. He said Hollywood preview audiences are not typical, a view which may be shared by others.


U. S. DECREE debated by industry, with appeal anticipated Page 13

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[Full text of the final Decree appeared in Motion Picture Herald January 4, 1947]

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## *Snap Shooting*

HOLLYWOOD production executives who are continually plagued with over-long shooting schedules may well benefit by adopting RKO Pathe's system employed at their new studio in New York. When the sales promotion division of the United States Rubber Company decided that a film on marketing would be just the thing for their December sales and advertising conference, RKO Pathe was approached with the problem of producing a picture in time for the meeting. A split-second schedule was set up to coordinate the various complicated phases. Seven working days later, and 24 hours before the conference, the finished picture, complete with a full musical score, was previewed. The picture, titled "Finding People for Products," was made under the guidance of Jack Rutter, marketing promotion manager of U. S. Rubber, and supervised by Clay Adams of the RKO Pathe production department.

## *Depinet*

ONE executive this week attempted to raise a voice against the current clamor of business gloom. Ned E. Depinet, vice-chairman of the board of RKO, said he didn't agree there'd be a recession this year. Business, he said, doesn't operate "automatically"—theatre grosses, he added, have "unlimited ceilings." The industry has not reached the saturation point, he stressed, in distribution or in showmanship.

## *Report*

THE House Committee on Post-War Economic Policy and Planning in a report on film industry export problems said last week that the industry has "a solemn duty to perform" in distribution to foreign lands; that it should produce pictures portraying American life truly; that it must endeavor to penetrate foreign economic barriers. It did not mention retaliation.

## *Collection*

"THE BEST Years of Our Lives," which had its first opening only as long ago as December 18, has already collected an imposing list of commendations and first. A partial list includes: Voted "best of the year" by the New York picture critics; a leading editorial in the New York *Times*; an article on the picture in *Reader's Digest,* named Picture of the Month for January by *Scholastic* and *Parents* magazines; the major subject of Dr. Ralph Sockman's recent radio sermon from "The National Radio Pulpit"; picture of the month and leading articles in *Life* (with cover), *Look, Screen Guide, Harper's Bazaar, McCall's, Redbook, Cosmopolitan, Woman's Home Companion, Vogue, Photoplay* and *Nation*; numerous free radio plugs; Page One Award from the New York Newspaper Guild; of 114 reviews published, 112 were favorable; New York's subways displayed a card in each of the cars listing the film as "easily the best picture of the year."

## *Art*

THE MOTION PICTURE is now in the renowned inner sanctum of recognized art, the Metropolitan Museum of Art, New York. By way of paintings, not film. The paintings are by artists such as Dean Cornwell, John Falter, Norman Rockwell, Arthur William Brown. They were done on commission for Twentieth Century-Fox for "The Late George Apley," "The Razor's Edge," "The Song of Bernadette," "Cluny Brown," "Anna and the King of Siam," "Claudia and David" and other pictures. The paintings are on view in the Museum's American Wing and constitute a display of art in motion picture advertising.

## *Hope the Healer*

MORE THAN 7,000 physicians, members of Phi Delta Epsilon Fraternity, cited Bob Hope as "a great healer," during their convention last week in New York. Mr. Hope is a "healer," according to the doctors, because of his entertainment of thousands of wounded soldiers during his numerous trips overseas and his hospital appearances in the U. S.

## *Russia*

THE Russians, never satisfied with Hollywood, are now not satisfied with their own pictures. *Culture and Life,* Communist Party central committee organ, last week called the Russian film industry backward, and added that "criminal squandering and pilferage of state property" had been found. Furthermore, the periodical said, the same actors and especially actresses, appear in all Russian pictures. The pictures "look alike" and are "monotonous," the complaint ran. In 1940, *Culture and Life* said, a picture was made in 11½ months; in 1945, in 17 months; and in the future, unless the industry watches its pockets, a picture's production will take even longer.

# PEOPLE

ADOLPH ZUKOR, chairman of Paramount's board of directors, and MRS. ZUKOR were to celebrate their 50th wedding anniversary with a dinner at the Savoy-Plaza in New York Friday. The event was to be confined largely to their family and close personal friends. Mr. Zukor celebrated his 74th birthday Tuesday.

ROGER LEWIS, a member of the 20th Century-Fox home office advertising department, resigned Tuesday to become chief of the Monroe Greenthal Advertising Agency copy department.

DAVID J. FONDA has assumed his new duties as general manager of the American Theatre Corp., in Watervliet, N. Y. He was formerly manager of the General Stark theatre in Bennington, Vt.

HENRY GREENWALD of Film Classics' New York exchange, has been promoted to the home office in New York, to handle company-owned Western exchanges under a centralized accounting system.

ART JOLLEY will be branch manager of a new distribution office to be established in the near future in Salt Lake City by Eagle-Lion Films.

GLENN W. MENTCH has been appointed manager of Eastman Kodak's sales service division. He has been assistant manager of the division.

ALEC SAYLES, manager of the Palace theatre in Albany, N. Y., was guest of honor at a dinner at the Towne House Monday night given him by the Albany Variety Club to celebrate his 25 years in show business.

SIEGFRIED WEENING, until recently manager for Republic in Trinidad, B.W.I., has joined the Latin American division of Paramount International Films. He will be given an assignment shortly.

JACK MATLACK, manager and advertising director of the J. J. Parker Theatres in Portland, Ore., last Wednesday was re-elected president of the Oregon Advertising Club.

JAMES MANION, projectionist at Loew's State theatre in St. Louis, was presented with a diamond studded 27-year service pin last week by the company. The presentation was made by Mayor Aloys P. Kaufman of St. Louis.

EDWIN R. BERGMAN, PRC branch manager in Cleveland, has been named to a special sales post. MARK GOLDMAN, Pittsburgh office manager, succeeds him as branch manager in Cleveland.

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# THIS WEEK the Camera reports:



Cosmo-Sileo

AS UNIVERSAL-INTERNATIONAL through its subsidiary, United World Pictures, Inc., last week took another step on the road to acquiring one of the world's largest libraries of 16mm and 8mm film. The scene is in New York after United World acquired Castle Films, producer and distributor of narrow gauge films. Left to right, William Sherman Greene, Jr., Castle Films counsel; James M. Franey, United World president; Matthew Fox, United World chairman; Eugene W. Castle, Castle Films president, and Harry J. Spiess, its former treasurer.



by The Herald

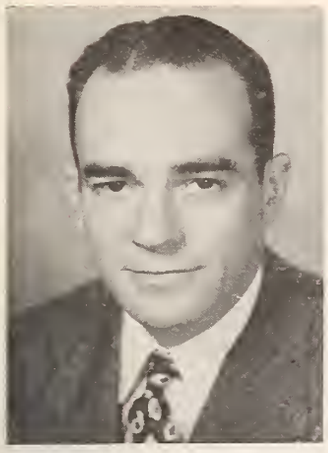
JERRY WALD, prolific Warner producer, is a New York visitor. Having completed "Humoresque", "Possessed" and "The Dark Passage", and having left "The Unfaithful" in work, he plans "Johnny Belinda", "Serenade", "Don Juan" and "Young Man with a Horn". In New York, he conferred at the home office.



AS DAVID O. SELZNICK submitted his "Duel in the Sun" for an Academy Award: the scene at the lavish Egyptian theatre, Hollywood, premiere — Mr. Selznick escorts Jennifer Jones.



WITH JACK WARNER IN EUROPE. The Warner Brothers vice-president and executive producer, at the left, meets the French press at a reception in the Hotel George V, Paris. Mr. Warner is visiting England and the Continent to learn at first hand of the problems facing the industry and his company there. He is due back in the United States next week.



F. C. HENRY has been named Paramount manager for Japan, Korea, China, the Straits Settlements, the Philippines, Indo-China, Siam, the East Indies, Burma and India. He has been with Paramount 15 years.




Editorial Associates, Ltd.

A FIRST FEATURE, for Canada's Quebec Productions. The scene as shooting on "The Stronghold" began. Seated are script girls Noella and Jacqueline; Gilbert Mandelik, assistant director; Fedor Ozep, Russian-born director; George Marton, book publisher, of Budapest, and the picture's producer. Standing are Harry Sundby, electrician; Guy Roe, cameraman; John Foster, assistant cameraman; William Stein, of New York, camera operator, and Paul Whitcombe, of California, chief grip. The picture is being made in the French and English languages.

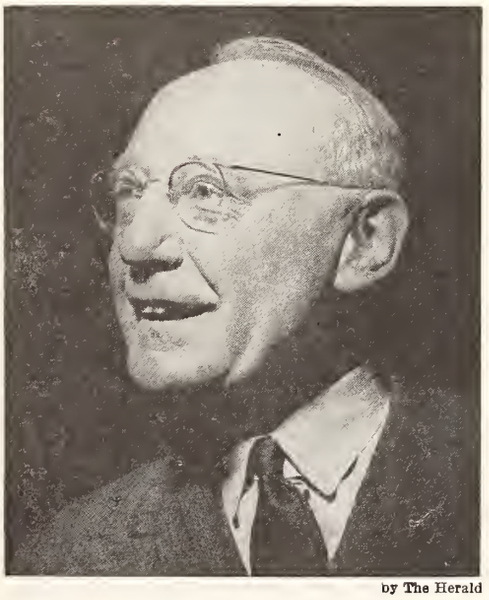


William H. Shupe

FELICITATIONS, from Ohio Governor-elect Thomas Herbert, to five Loew circuit veterans of Columbus, Ohio, who the other day received service pins. Left to right, Charles Purcell, maintenance; Larry Buck, maintenance; Mr. Herbert; Fred Hartwick, projectionist; George Halliday, projectionist, and George Lingo, maintenance. The men are employed at the Broad and Ohio theatres.



ON THE SET of Seymour Nebenzal's United Artists production, "Heaven Only Knows": Cliff Geissman, manager of the four Music Hall theatres in Los Angeles, center, and Mike Newman, the theatres' advertising manager, visit with Mr. Nebenzal, left.



by The Herald

JOHN CORFIELD, Eagle-Lion producer, returned to England last week after a month studying Hollywood and a day in New York. A Production Code Administration agent in Britain might help British picture marketing, he believes.



Reni Newsphoto

THE MAC ARTHUR THEATRE opens in Washington. The new showhouse of the Warner Theatres circuit and the Kogod-Burka Amusement Company opened Christmas Day. Above, an inspection tour: Ken Davis, the manager, George Crouch, assistant to J. J. Payette, Warner zone manager, and Fred Kogod inspect a hand-painted decoration. The theatre is being operated by the Warner company.



Kay Norton

VISIT. As Dr. Jose Vicente Trujillo, Ecuadorean Foreign Minister, and Mrs. Trujillo visited the Warner studio: left to right, Ronald Reagan, actor; the Trujillos and Mr. and Mrs. Carlos Morales. Mr. Morales is Los Angeles Consul for Ecuador.



DON PRINCE, who has been with RKO Radio 10 years and the past year has been organizing exploitation in Great Britain, this week became foreign publicity manager. He succeeds Michael Hoffay.



Metropolitan Photo

MARK SILVER, who has been New York branch manager for United Artists, this week became district manager for the Pennsylvania-Washington territory. Mr. Silver started with the company in 1933.



IN HARTFORD, Conn., at the party on the stage of the Loew's Poli Palace theatre, for employees of that house and of the Poli theatre who have more than 10 years' service with the circuit. Harry F. Shaw, Loew's Poli New England division manager, center, presented service pins. Fred Greenway, manager of the Poli Palace, is at the left; Lou Cohen, manager of the Poli, is at the right.

# U. S. DECREE IS DEBATED BY INDUSTRY; APPEAL COMING

## *Lawyers Dissect It While Exhibitors Attack; U. S. Still Seeks Divorcement*

Only a few people wanted the law suit. Nobody liked the decision that was handed down last Tuesday.

At midweek the final decree in the anti-trust suit, the United States of America vs. Paramount, et al, (equity No. 87-273, in the New York District Federal Court) had been in the hands of the lawyers only since December 31, but already it was scored, dissected and criticized by eager and anxious legal talent from all sides, determined that the three judges of the Southern District of New York should not have the final say in reorganizing the industry.

### *Government Goes Back to Supreme Court Precedents*

The Department of Justice once again reiterated its intention of appealing the case; searched for historical precedent for divorcement of industrial interests, found it, estimated it could obtain complete divorcement in five years.

Counsel for each of the eight defendants in the suit Monday joined for a week-long series of meetings at the New York office of the Motion Picture Association; thought perhaps an appeal could be based on "contradictions," "impracticalities," and "inconsistencies" in the decision.

Full text of the Final Decree in the U. S. anti-trust suit appeared in *Motion Picture Herald* January 4.

The interested-bystander exhibitors, immediately vocal, offered a grudging "better than might have been expected" bit of praise for the decree, but in the main denounced it as "weak," "leading to chaos and viciousness," "not helpful at all," "leaving much to be desired." Only by a technicality were they still "friends of the court."

The consensus at midweek was that an appeal was imperative. As Abram F. Myers, counsel for Allied States, put it: "The finality of the decree is dubious since it does not afford the relief which the Department of Justice has many times declared is essential to the restoration of lawful competitive conditions in the motion picture industry."

### *April 1 Deadline for Filing Supreme Court Appeal*

Interested parties—and that meant everyone in exhibition and distribution—had until April 1 to appeal and obtain a stay of execution from the Supreme Court.

The problems posed by the decree were:

DIVESTITURE: Aside from the fact that the Justice Department will base its appeal on this issue, the most important single factor arising out of the judges' June 11 opinion that "total divestiture would be damaging to the public . . . and not accomplish any useful purpose" is that the theatre-owning defendants must terminate their joint ownership, by buying or selling of interests, of almost 1,300 theatres.

COMPETITIVE BIDDING: Although the final decree modified the June 11 provisions for competitive bidding, most distributors and exhibitors are just as displeased with the new provisions as they were with the old ones. American Theatres Association was so incensed over the regulations for bidding that it vehemently restated its determination "to fight this decision in the Supreme Court."

There was even the question of the court's right to order competitive-bidding. Thomas Turner Cooke, counsel for Universal, is of the opinion that the "competitive bidding system is something which an administrative agency might impose if Congress authorized it." Ordering competitive bidding is "not within the court's power . . . it is unauthorized to do so," according to Mr. Cooke. He believes an appeal is in order on that point.

ELIMINATION OF ARBITRATION: The failure of the judges to do more than recommend the setting up of "a reasonable system of arbitration," places the burden of jusifying clearance upon the distributor. This, some exhibitors believe, is a distinct advantage for them and "one of the major evolutions in the decree situation." The distributors gloomily predict an increasing number of law suits but feel that an arbitration system would not be practical without the backing of the court and Government which it has had previously. The Justce Department is not in favor of arbitration proceedings.

There is a great amount of sympathetic exhibitor backing for the Government's insistence upon complete divestiture. With plenty of time to mull over the June 11 opinion and certain that the court would not, in its final decree, reverse itself on the matter of divestiture, Justice Department economic experts were ready the day after the decree was issued to state that it was their estimate that theatre divorcement would take approximately five years. Other officials reported that the Supreme Court would be asked to impose "temporary measures to correct monopoly" during those years.

Then, on Monday, Assistant Attorney General Wendell Berge readied himself to recommend to the Solicitor General that the suit be appealed. It was estimated that the appeal would take the entire 60 days from December 31 that the judgment was stayed.

### *Decision Based on Four Precedent-Setting Cases*

Back of the Department's decision to appeal were four precedent-setting cases in which the Supreme Court granted divorcement in anti-trust actions: the Reeding case, involving coal mines; the Standard Oil case; the American Tobacco decision, and the Pullman litigation.

Jesse Stern, associate counsel for the Conference of Exhibitor Associations, is of the opinion, "as a lawyer and a layman," that the Department will be successful in its action and that "divorcement will come." In

(*Continued on page* 16)

## *Future of Arbitration System Is Now Suspended in Mid-Air*

The life expectancy of the current film division of the American Arbitration Association and the possibility of a new voluntary system of arbitration were matters for discussion within the industry this week, following the U. S. District Court's order for the liquidation of the present arbitration system. The death sentence for the system was written in the court's final decree in the anti-trust suit.

This week the possibility of a voluntary system seemed remote, but then the possibilities were only in the discussion stage. Some distributors thought some exhibitors would find it too easy, without arbitration, to file lawsuits. Many were of the opinion that without official court backing an arbitration system could not exist.

The immediate question, however, was the longevity of the system. J. Noble Braden, executive director of the film division, reported he had some 32 cases still pending in Boston, Cleveland, Des Moines, New Haven, Chicago, New Orleans, New York, St. Louis and Milwaukee.

There is specific provision in the decree for the conclusion of arbitration proceedings on these cases. Since the decree does not become effective until March 1 or, if there is an appeal, until April 1, it is believed that new cases could be accepted for the 90-day period from December 31 when the decree was filed. These cases could then be processed through to their conclusion, it is believed.

# PROOF POSITIVE that

## is the happiest of

### Check the exhibitors who are

CHECK NEW YORK, Radio City Music Hall
CHECK SAN FRANCISCO, United Artists, Tivoli, Esquire, Portola
CHECK BUFFALO, Lafayette
CHECK OAKLAND, Roxie
CHECK CINCINNATI, RKO-Palace, RKO-Shubert, RKO-Paramount
CHECK LOS ANGELES, RKO-Hillstreet, Pantages
CHECK NIAGARA FALLS, Cataract, Strand
CHECK POUGHKEEPSIE, Stratford
CHECK ATLANTA, Rialto
CHECK PARKERSBURG, W. VA., Hiehle
CHECK NEWARK, O., New Arcade
CHECK SEATTLE, Liberty
CHECK NEWARK, N. J., Loew's State
CHECK JERSEY CITY, Loew's Jersey City
CHECK OKLAHOMA CITY, Home, Knob Hill
CHECK NEW BRUNSWICK, Opera House
CHECK FALL RIVER, Durfee, Capital
CHECK CHICAGO, Apollo
CHECK BROOKLYN, Fox
CHECK LINCOLN, State
CHECK SPRINGFIELD, ILL., Senate
CHECK NEWBURGH, N. Y., Ritz
CHECK PITTSFIELD, MASS., Union Square

**THEY'LL TELL YOU THE WHOLE TREM**

COLUMBIA PICTURES presents ***The* JOLSON STORY** *in* ***TECHNICOLOR*** with L

# The JOLSON STORY

# New Year's Greetings!

## laying it or who have played it!

CHECK **HUNTINGTON, W. VA., Palace**
CHECK **PORTLAND, ME., Strand, Empire**
CHECK **NEWPORT NEWS, Palace, Wythe, Stuart**
CHECK **PORTSMOUTH, VA., Commodore, Gates**
CHECK **NORFOLK, Newport, Colley**
CHECK **BALTIMORE, Hippodrome**
CHECK **HARRISBURG, State**
CHECK **BETHLEHEM, Boyd**
CHECK **JOHNSTOWN, Embassy**
CHECK **HARTFORD, E. M. Loew**
CHECK **READING, Embassy**
CHECK **DETROIT, Adams, Downtown**
CHECK **SPRINGFIELD, MASS., Bijou**
CHECK **KINGSTON, N. Y., Kingston, Broadway**
CHECK **STAMFORD, CONN., Palace**
CHECK **ALBANY, Palace**
CHECK **LAKEWOOD, N. J., Strand**
CHECK **ASBURY PARK, Mayfair**
CHECK **PERTH AMBOY, Majestic**
CHECK **SAN DIEGO, Spreckels**
CHECK **ERIE, Colonial**
CHECK **MORRISTOWN, N. J., Community**
CHECK **LAS VEGAS, NEV., Huntridge, Palace**

**OUS RECORD-BREAKING STORY!**

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KS · EVELYN KEYES · William Demarest · Bill Goodwin · Screenplay by Stephen Longstreet · Directed by ALFRED E. GREEN · Produced by SIDNEY SKOLSKY

# "Bidding means viciousness, chaos"

— S. H. FABIAN, ATA

(Continued from page 13)

view of the violations of the Sherman Act which the court found, according to Mr. Stern, "there can be no other outcome except divorcement short of reversing the findings of violation."

The court found the distributor-defendants guilty of anti-trust violations on eight counts; the exhibitor defendants guilty on four counts. (See the court's Findings of Fact and Conclusions of Law, page 27).

There was no violation found in the production of pictures.

### *Allied and CIEA Support U. S. Divorcement Demand*

"Our attitude," said Mr. Stern, "has always been for divorcement and nothing has happened to change our minds. We will support the Department of Justice."

By inference, Allied States is just as firmly behind the Department as is the CIEA.

Reported Mr. Myers to Alleid's membership: "To permit these defendants to retain their vast theatre holdings whilst breaking up the lesser Crescent and Schine circuits, not only would be unjust, but would make the Sherman Act ridiculous. . . .

"The competitive market envisioned by the court as a result of its pet selling scheme (competitive bidding) cannot possibly be realized so long as the defendants retain their great circuits and are permitted to cross-license each other."

Mr. Myers is also perturbed that the theatre-owning defendants are permitted, subject to the approval of the court, to acquire the interests of their co-owners—"and this in the name of law enforcement and under the guise of restoring competitive conditions!" (Exclamation point is Mr. Myers'.)

There are, according to the court's listing of June 11, 1,501 theatres co-owned by defendants and defendants and independents. Only 209 of them are exempt from the decree.

The decree provides that these theatres cannot be jointly owned; that no distributor can call a theatre his own unless he owns 95 per cent or more of that theatre. While permission is granted the defendant to buy, the numerous and exacting rules placed on the buying makes the easiest way out selling.

### *Would Mean Reorganization Of Paramount Theatre*

Most concerned with this buy or sell order is Paramount, which owns 993 theatres jointly with independents and 195 jointly with other defendants. The court order means in effect, for Paramount, an almost complete reorganization of its theatre department.

RKO has cause for concern, too. It owns 187 theatres jointly with the independents; 164 with the defendants.

Continued exhibitor opposition to competitor bidding was led by ATA. Speaking for that organization, S. H. Fabian, president, denounced the decree as directing "competitive bidding with all of the viciousness and chaos we all know it to entail."

Then Mr. Fabian angrily drew up a list of competitors the independent exhibitor now faces and concluded that the "theatre operator stands today facing an era that will make the earlier price wars pall by comparison."

"Competitive bidding," he insisted, "enables and almost directs distribution to adopt practices that will intensify rather than eliminate monopoly and will inevitably lead to further and multiplied legal proceedings down into the future."

The conclusion reached was: "I feel that this decree fully justifies the ATA's action in seeking to intervene in this case."

### *Arnold Sees Little Help In Court's Modifications*

Seconding his employer, Thurman Arnold, ATA counsel, said: "I have no question that to protect the interested exhibitors the Supreme Court must be asked to strike down the competitive bidding provisions contained in the present decree."

Mr. Arnold was pleased that "the court took our objections to competitive bidding so seriously that it rephrased its decree," but nevertheless he is firmly of the opinion that the modifications "leave unaffected the basic difficulty of the original proposal. . . ."

Competitive bidding, say the exhibitors, is still an "impossible task," "unworkable, discouraging and impractical."

The CIEA, for example, still sticks to its original contention that the only practical way to conduct competitive bidding is on a flat rental basis. The distributors, under the decree, have to specify a flat rental sum as a minimum license fee, but the bids may specify a flat rental or a percentage or both. This, says Mr. Myers, "imposes upon the distributor the imposible task of awarding the license." Mr. Myers, therefore, leans towards CIEA's viewpoints on flat rentals.

Herman Levy, general counsel of Motion Picture Theatre Owners of America, found both good and bad in competitive bidding in his analysis of the decree, which he found "better than what might have been expected."

### *Levy Finds Mechanical Difficulties on Bidding*

"Where competitive bidding applies," he points out, "the necessity of making certain that the highest bid has been received from the same exhibitor on each of the five or more features in a group presents such mechanical difficulties to distributors as to be most discouraging and impractical, if not impossible of accomplishment."

However, he is happy about this: The distributors must offer to all exhibitors in the same competitive area their terms for each run requested by the exhibitors, except, of course, the run chosen by the distributors for their own houses. This means, in effect, that any exhibitor in a designated competitive area has the privilege of requesting the terms for any run he wishes whether he has theretofore had that run or not.

Conceivably, an exhibitor with a fifth run neighborhood house may bid for second run or even first run if the particular distributor has no theatre in that town or for some reason does not choose to show that picture in its own house.

"This provision is actually one of guaranty of some run and is most important to all exhibitors. It means that the exhibitor may name his run and the distributor must offer to him the same terms for that run that the distributor is offering to any other exhibitor in that competitive area for that particular run."

### *Competitive Bidding Distributor Problem*

Competitive bidding, too, is giving the distributors their biggest headache. How can it be determined who is the highest bidder? Why does the distributor have to specify a flat rental minimum in the bidding offer when exhibitors can reply in percentage terms?

There, in that point, according to some

## TIME IS NOW FOR FORUM: WEHRENBERG

**Fred Wehrenberg, president of the Motion Picture Theatre Owners of America, believes the time is now for putting into effect his plan for a Motion Picture Forum. Pointing to the fact that the court's decree made no provisions for arbitration, and assuming, as many others have, that it will take considerable time for the Supreme Court to rule on the suit, if it grants an appeal, Mr. Wehrenberg said Monday in St. Louis: "I see no reason for further delaying consideration of the Motion Picture Forum, if it is agreeable to all parties concerned to proceed with it." Mr. Wehrenberg's Forum, which would hear exhibitor - distributor grievances, was first proposed at the Allied States' convention in Boston, last September. Eric A. Johnston, president of the Motion Picture Association, has said that he would serve with the Forum, if invited to do so. Mr. Wehrenberg reported that work would be begun on his Forum January 20 when MPTO of St. Louis, Eastern Missouri and Southern Illinois meets in St. Louis.**

# ON DECREE

(Continued from opposite page)

distributor counsel, is an inconsistency which can be solved only by an appeal.

Competitive bidding has been tried out experimentally in some situations by MGM and RKO. That the experiments have not been entirely successful is seen by one executive's wry comment: "Very trying."

There are other "contradictions and impracticalities" in the decree, say distributor counsel, which are also a basis for an appeal. One attorney declared that the decree, in effect, permits the selling of a season's product in advance and then demands that when pictures are offered for sale the dates of availability must be specified.

### *Distributor Executive Sees Advantage to Companies*

The distributors, however, are unable to entirely blacken competitive bidding. As one of the franker executives put it: "I think the distributor may come out on top. The exhibitor is in a bad spot with the Government attempting to find a formula. Competitive bidding is like Socialism. They're both systems that look good on paper."

Trade shows might be a basis for the distributors to appeal for interpretation. Distributors point out that the decree mentions trade shows, but make no definite provisions for them.

The elimination of arbitration was called the "one saving feature" of the decree, by Mr. Stern. Mr. Levy, for MPTOA, is happy to point out that "the decree places upon the distributor the burden of proving that the clearance granted is legal. This is a distinct exhibitor advantage. All the exhibitor has to do is to charge illegality of a particular clearance and it is then up to the distributor to prove otherwise. This greatly lessens the exhibitor's burden in litigation or in arbitration."

### *Regrets End of Arbitration For Clearance Disputes*

Mr. Levy, in his analysis of the decree, said that MPTOA regrets the termination of arbitration and hopes that a way of continuing it will be found. "We are ready to join forces," he said, "with other exhibitor groups and with the distributors to attempt to bring to the industry a system of arbitration as outlined" by the court.

"With arbitration out," Mr. Myers wrote Allied members, "they (the distributors) must act at their peril in all transactions. Violation of any of the decree's numerous provisions will result not in an arbitration proceeding, but will expose the defendant to punishment for contempt of court. Those who think this an idle gesture should consult John L. Lewis."

## Will Rebuild Eagle

The historic Eagle theatre, Sacramento, Cal., will be rebuilt. Funds are being raised, with $200,000 sought. The ultimate goal will be $500,000. The house had been used for civic repertory.

## SIMPP HOPES FOR DECREE EXEMPTION

**Donald M. Nelson, president of the Society of Independent Motion Picture Producers, was advised Tuesday in Hollywood by his New York counsel that independent producers, being non-defendants in the anti-trust suit, were exempt from the provisions of the final decree.**

**The independents, along with Monogram, Republic and PRC, according to the opinion, are free "to provide or contract for exhibition of their own films on such terms, including provision for the maintenance of minimum admission prices, as they may individually establish. This includes the freedom to exhibit their own films in any theatre which they may own or lease on terms agreeable to themselves. It includes the freedom to license their own films for exhibition in theatres owned by any of the defendants and here the independents may, if they choose, disregard competitive bidding and insist upon minimum admission prices, clearance, etc., not necessarily in conformance with the rules laid down for the defendants as licensors."**

**Under this opinion, road shows could be permitted—"Duel in the Sun", for example. However, some distribution officials are of the opinion that since admission pricing has been ruled illegal, the Government could bring suit against any non-defendant company which sought to fix admission. SIMPP appeared as *amicus curiae* at the trial, hoping for specific assurances of exemption. The decree made no mention of such exemptions.**

## RKO Cincinnati Houses Raise Some Admission Scales

Major RKO houses in Cincinnati have increased their weekly evening and Saturday, Sunday and holiday prices by five cents with no change in other brackets. Weekday evening scales now are 70 instead of 65 cents, while weekend and holiday admissions have been increased from 70 to 75 cents top. The RKO Family, playing double bills on a split-week policy, has raised Saturday, Sunday and holiday prices to 40 cents until 1 P.M., and to 50 cents thereafter. Weekday schedules remain unchanged. Keith's, recently acquired by Universal Pictures as a "show case" house and playing UI-Rank product, is expected to inaugurate similar increases.

## Dixie Drive-In Theatres Plan Expansion Project

The Dixie Drive-In Theatres, Atlanta, will build new theatres in North Carolina, Georgia and Florida, it was announced last week at a meeting of Dixie executives in Atlanta. Harris Robinson, president of the company, reported plans for immediate development and improvement of the drive-ins already in operation as well as plans for new theatres.

# *Abbott-Costello High Earners*

Film stars and industry executives made up a good portion of a list of top 1944 salary-earners released by the Treasury Department this week as a supplement to the one issued last June.

Ranking high among the nation's top-ten in 1944 were the comedy team of Abbott and Costello, $469,000; Deanna Durbin, $310,700; Walter Wanger, $301,000; Columbia president Harry Cohn, $278,900; and Irene Dunne, $245,000. Also among the top-ten was N. J. Blumberg, executive producer of Universal Pictures, $234,600, and J. Cheever Cowdin, Universal's chairman of the board, $234,600.

Other high salary earners at the studio-end of the industry were Irving Briskin, $79,000; Charles Boyer, $160,000; Charles Coburn, $88,333; Al K. Hall, $124,000; Paul Muni, $127,000; Rosalind Russell, $100,000; Charles Vidor, $107,000; Charles Laughton, $116,000; Jack Oakie, $150,000; Merle Oberon, $170,000; Franchot Tone, $150,000; Virginia Van Upp, $118,000; Rita Hayworth, $110,000, and Clifford Work, $106,000.

For those to whom these figures seem slightly astronomical the treasury had some words of caution. Under the 1944 tax law a man earning $1,000,000 had to turn back to the government, $900,000; on an earning of $500,000, $442,985 was the Government's; on $300,000 about $254,985 and on $100,000 about $68,000 had to be returned.

## Government Files Appeal On Petrillo Decision

Notice of appeal directly to the U. S. Supreme Court from the decision of Federal Judge Walter J. LaBuy in dismissing the criminal action suit against James C. Petrillo, president of the American Federation of Musicians, was filed by the Government in Chicago December 26. It was held by Judge LaBuy that the Lea Act which Mr. Petrillo was charged with violating, was unconstitutional. The act prohibits making a broadcasting station employ more persons than necessary to do the work required. Meanwhile, last week, in a year-end statement, Arthur Freed, vice-president and general manager of Freed Radio Corporation, said the main thing preventing frequency modulation broadcasters from giving the public the service it is capable of is the demand by Mr. Petrillo for duplicate fees from all broadcasters who would ordinarily broadcast the same programs over both their FM and standard broadcasting stations.

## Buys Ocean City House

In purchasing the Surf theatre, Ocean City, N. J., Sam Frank, Philadelphia exhibitor, has become the first independent exhibitor at that southern New Jersey resort. The other theatres there are operated by the Roscoe Faunce circuit.

HOT

from the private files of

# MR. DISTRICT ATTORNEY

A COLUMBIA PICTURE

*The rugged drama of six men and a girl!*



*starring*

DENNIS O'KEEFE · ADOLPHE MENJOU

MARGUERITE CHAPMAN · MICHAEL O'SHEA

with George COULOURIS · Jeff DONNELL · Steven GERAY · Ralph MORGAN · John KELLOGG

Screenplay by Ian McLellan Hunter

Directed by ROBERT B. SINCLAIR · Produced by SAMUEL BISCHOFF

Based on the radio program "Mr. District Attorney" created by Phillips H. Lord

COLUMBIA PICTURES

# ON THE MARCH

by RED KANN

THE dominant theme of the day, of course, is the final decree entered by the New York statutory court in the Government's 8½-year marathon suit against the major companies. As a starring attraction, it will hold undisputed sway for some time to come.

The analysts are hard at it. They are poking around with interpretations—all of them interesting, all of them conditioned by where they sit and what colors they fly. Much of what has been printed thus far is speculation, reasonable and even reasoned, but speculation nonetheless.

Banned are master agreements and franchises and formula deals, the coupling of the sale of one feature with another, buying combines where the defendant companies are participants, the fixing of minimum admission prices. Approved are theatre divorcement where ownership is more than five but less than 95 per cent, competitive bidding on an elective basis in competitive areas, 20 per cent cancellations under certain conditions, the requirement for the distributor to establish the legality of clearance where the exhibitor hurls the gauntlet. But beyond such major points as these, there is wide variance as to what this or that will mean. Everyone seems to have an idea. Actually, no one knows.

Herman A. Levy, wielding a legal scalpel as an individual and not as general counsel of the MPTOA, assumes this over-all view:

*"While the decree still leaves much to be desired by independent exhibitors, it is better than that which might have been expected from the opinion rendered by the court in June* [a reference to the June 11 decision].

ATA, Si Fabian as spokesman, favors an appeal to the Supreme Court and takes a smacking wallop at the competitive bidding provision in this forthright language:

*"This decree directs competitive bidding with all of the viciousness and chaos we know it to entail. The sound theatre operator stands today facing an era that will make the earlier price wars pall by comparison.*

*"He faces competition from those with bigger bankrolls who have no immediate concern with profit or loss. He faces competition from amateurs attracted to the industry in the false belief that product is assured. He faces competition from affiliates who, being assured of one product, their own, without competition, are placed in a superior bidding position for the best of the remaining product.*

*"Competitive bidding enables and almost directs distribution to adopt practices that will intensify, rather than eliminate, monopoly and will inevitably lead to further and multiplied proceedings down into the future."*

Lawyers for distributors generally read into this decree, which is one step removed from recourse to the highest court, a number of contradictions and impracticalities on many approaches. They are meeting regularly now to determine the bases of protest and appeal. Competitive bidding, more particularly, confounds them no end.

The Conference of Independent Exhibitor Associations takes wholesale sideswipes at this same phase and stands by complete theatre divestiture which the decree holds to be unrequired. Note the court on this in its findings of fact and conclusions of law:

"Total divestiture would be injurious to the corporations concerned and would be damaging to the public. Total divestiture would not remedy the price-fixing, systems of clearance, formula deals, master agreements and franchises, block booking, pool agreements and the other practices which have been found unreasonably to restrict competition."

ABRAM F. MYERS, protagonist for Allied, is pretty caustic, not with surprise. He reads "jokers" into the decision, especially because the court failed to make mandatory the disposition of theatres in the defendants' jointly-owned situations and makes possible, provided preordained objections of the Department of Justice are overruled, the acquisition by the defendants of the interest now held by their theatre partners. Further, he assumes there is "no reason to suppose the court will act with firmness in resisting defendants' pleas for permission to buy out their partners."

This could be quite an assumption.

It would not be too difficult to speculate on a list of theatre operators around the country who would be decidedly unwilling to sell to their producing-distributing partners. They *don't have* to sell their end, but the defendant company-partners *do*. It is not impossible but even probable that the two may not get together on terms of a sale with the result the defendants' interest would go to investors not now in the business at all. New faces and new bankrolls, therefore, might make an appearance.

But chiefly, perhaps, is Myers' conclusion, which is worth emphasizing because it reinforces the springboard from which this column takes its opening leap:

*"It is impossible at this time to anticipate all the questions which will arise in exhibitors' minds concerning the meaning and application of the several provisions of the order. Any attempt to do so would extend this bulletin to unbearable length. The proper interpretation of this order, of any order which the Supreme Court may enter, so that the interests of the independent exhibitors may be adequately and aggressively protected, will constitute an important part of the association's work during the next few years."*

That's where we came in and that's where we leave.

# *Selznick's Plans Outlined at First Sales Meeting*

The addition of two new division managers and the completion of plans for the opening of offices in 20 of the nation's key cities were announced as the result of the first sales meeting of the Selznick Releasing Organization held at the New York home office late last week. The new men are E. J. Fontaine, mid-Atlantic division manager, and A. J. Del Cambre, southwest division manager.

Attending the meeting were Neil F. Agnew, SRO president; Milton Kusell, general sales manager; Sam Horowitz, Chicago division manager; Thomas Duane, New England division manager; Joseph L. Roberts, eastern publicity director; Mr. Fontaine and Mr. Del Cambre. John Howard, west coast division manager, was scheduled to attend, but could not spare the time because of anticipated openings of SRO's first picture, "Duel in the Sun."

Most of the meeting was devoted to a discussion of sales plans for "Duel." Opening dates for the film depend mainly on the delivery of Technicolor prints. Mr. Kusell said that as soon as the necessary office space was obtained, he would announce the cities where SRO exchanges are located, as well as the men who will represent the company in those territories.

"Duel" meanwhile has opened at the Egyptian and Vogue theatres in Hollywood and record-breaking box office receipts are reported for the first six days of its showing. The film is said to have grossed $40,670 during its first week's run. It is being shown on a two-a-day, reserved-seat policy, and both theatres estimated that every day as much as $5,000 worth of business had to be turned away.

## Sub-Committee Approves Foundation By-Laws

The certificate of incorporation and the by-laws for the Motion Picture Foundation have been drafted into working form and have received the approval of the sub-committee which was organized to carry on this function at the original meeting of the Foundation in New Orleans on December 3, 1946.

Drafts of these articles have been forwarded to the steering committee, which consists of Barney Balaban, chairman; Fred Wehrenberg, H. A. Poole, S. H. Fabian, Leonard Goldenson, Tom Connors, Ted Gamble, Charles E. Lewis, Sam Pinanski, Ed Zorn, Karl Hoblitzelle, E. V. Richards, Jr.

As soon as approval is received from this group, the articles of the Foundation will immediately be filed for incorporation in the District of Columbia.

The initial purpose of the Foundation will be to aid the sick and needy from all branches of the industry.

# COLUMBIA TRADE SHOWINGS

## BLIND SPOT • SOUTH OF THE CHISHOLM TRAIL • CIGARETTE GIRL • THE THIRTEENTH HOUR

| CITY | ADDRESS | DAY, DATE AND HOURS OF SCREENING | | | |
|---|---|---|---|---|---|
| | | BLIND SPOT (formerly scheduled for 12/26/46) SOUTH OF THE CHISHOLM TRAIL | | CIGARETTE GIRL THE THIRTEENTH HOUR | |
| ALBANY | 20th-Fox Screen Room 1052 Broadwoy | WED. 1/22 | 2 P.M. | THURS. 2/6 | 2 P.M. |
| ATLANTA | 20th-Fox Screen Room 197 Walton St., N.W. | WED. 1/22 | 2 P.M. | THURS. 2/6 | 2 P.M. |
| BOSTON | Columbia Pictures Corp. 57-67 Church St. | WED. 1/22 | 2 P.M. | THURS. 2/6 | 2 P.M. |
| BUFFALO | 20th-Fox Screen Room 290 Fronklin St. | WED. 1/22 | 2 P.M. | THURS. 2/6 | 2 P.M. |
| CHARLOTTE | 20th-Fox Screen Room 308 So. Church St. | WED. 1/22 | 2 P.M. | THURS. 2/6 | 2 P.M. |
| CHICAGO | H. C. Igel's Screen Room 1301 So. Wabash Ave. | WED. 1/22 | 1 P.M. | THURS. 2/6 | 1 P.M. |
| CINCINNATI | 20th-Fox Screen Room 1632-38 Central Pkway. | WED. 1/22 | 2 P.M. | THURS. 2/6 | 2 P.M. |
| CLEVELAND | 20th-Fox Screen Room 2219 Payne Ave. | WED. 1/22 | 2 P.M. | THURS. 2/6 | 2 P.M. |
| DALLAS | 20th-Fox Screen Room 1801 Wood St. | WED. 1/22 | 10 A.M. | THURS. 2/6 | 2 P.M. |
| DENVER | 20th-Fox Screen Room 2101 Champo St. | WED. 1/22 | 2 P.M. | THURS. 2/6 | 2 P.M. |
| DES MOINES | 20th-Fox Screen Room 1300 High St. | WED. 1/22 | 12:45 P.M. | THURS. 2/6 | 12:45 P.M. |
| DETROIT | Blumenthal's Proj. Room Film Exchonge Bldg. | WED. 1/22 | 2 P.M. | THURS. 2/6 | 2 P.M. |
| INDIANAPOLIS | 20th-Fox Screen Room 326 No. Illinois St. | WED. 1/22 | 2 P.M. | THURS. 2/6 | 2 P.M. |
| KANSAS CITY | 20th-Fox Screen Room 1720 Wyandotte St. | WED. 1/22 | 2 P.M. | THURS. 2/6 | 2 P.M. |
| LOS ANGELES | 20th-Fox Screen Room 2019 So. Vermont Ave. | WED. 1/22 | 2 P.M. | THURS. 2/6 | 2 P.M. |
| MEMPHIS | 20th-Fox Screen Room 151 Vance Ave. | WED. 1/22 | 2 P.M. | THURS. 2/6 | 2 P.M. |
| MILWAUKEE | 20th-Fox Screen Room 1016 No. 8th St. | WED. 1/22 | 2 P.M. | THURS. 2/6 | 2 P.M. |
| MINNEAPOLIS | 20th-Fox Screen Room 1015 Currie Ave., No. | WED. 1/22 | 2 P.M. | THURS. 2/6 | 2 P.M. |
| NEW HAVEN | 20th-Fox Screen Room 40 Whiting St. | WED. 1/22 | 2 P.M. | THURS. 2/6 | 2 P.M. |
| NEW ORLEANS | 20th-Fox Screen Room 200 So. Liberty St. | WED. 1/22 | 1 P.M. | THURS. 2/6 | 1 P.M. |
| NEW YORK | 20th-Fox Screen Room 345 West 44th St. | WED. 1/22 | 2 P.M. | THURS. 2/6 | 2 P.M. |
| OKLAHOMA CITY | 20th-Fox Screen Room 10 North Lee St. | WED. 1/22 | 2 P.M. | THURS. 2/6 | 2 P.M. |
| OMAHA | 20th-Fox Screen Room 1502 Dovenport St. | WED. 1/22 | 2 P.M. | THURS. 2/6 | 2 P.M. |
| PHILADELPHIA | 20th-Fox Screen Room 302 No. 13th St. | WED. 1/22 | 2 P.M. | THURS. 2/6 | 2 P.M. |
| PITTSBURGH | 20th-Fox Screen Room 1715 Boulevard of Allies | WED. 1/22 | 2 P.M. | THURS. 2/6 | 2 P.M. |
| PORTLAND | Star Film Exchonge 925 N.W. 19th Ave. | WED. 1/22 | 2 P.M. | THURS. 2/6 | 2 P.M. |
| SALT LAKE CITY | 20th-Fox Screen Room 216 E. First So. St. | WED. 1/22 | 2 P.M. | THURS. 2/6 | 2 P.M. |
| SAN FRANCISCO | 20th-Fox Screen Room 245 Hyde St. | WED. 1/22 | 1:30 P.M. | THURS. 2/6 | 1:30 P.M. |
| SEATTLE | Little Victor Prev. Room 2420 Second Ave. | WED. 1/22 | 2 P.M. | THURS. 2/6 | 2 P.M. |
| ST. LOUIS | S'Renco Screening Room 3143 Olive St. | WED. 1/22 | 1 P.M. | THURS. 2/6 | 1 P.M. |
| WASHINGTON | 20th-Fox Screen Room 932 New Jersey Ave., N.W. | WED. 1/22 | 2 P.M. | THURS. 2/6 | 2 P.M. |

# TAXES AND LABOR FOCUS ATTENTION ON CONGRESS

## *President Asks Continued 20% Admission Tax, Curb on Jurisdiction Strikes*

*Washington Bureau*

Taxes and budgetary affairs affecting the country generally and of special interest to the motion picture industry were the major topics of discussion and subjects of legislative proposals as the 80th session of Congress met in Washington this week.

Highlighting the events was President Harry Truman's annual message to the joint session of Congress Monday on the state of the Union in which he urged the continuance of the wartime 20 per cent Federal admission tax and other excise levies; urged the enactment of labor legislation to prevent jurisdictional disputes such as the strike which has been under way in Hollywood since September, and asked for full support of a program of vigorous enforcement of the anti-trust laws.

### *President Asks Continued U. S. Film Activity*

Wednesday, the President submitted his annual budget to Congress, in which he appealed for funds and the continuation of Government film activities.

The President's plea for the continuance of excise taxes came as a surprise to many since he beat the Republican-dominated Congress to the draw on New Year's Eve by proclaiming the termination of the war as of July 1, this year. This official end to hostilities will automatically reduce the Federal admission tax from 20 to 10 per cent unless Congress follows the Presidential request and extends the present excise taxes beyond that date.

In his message the President explained to Congress that the excise increases should be continued in order to balance the budget and continue operations of the Government.

Republican reaction to the proposal was vague. It is believed, however, that it may be expedient for Congress to continue the wartime excise rates in order to fulfill the promise to reduce personal income taxes.

### *Labor Legislation Must On Congress' Agenda*

In urging Congress to enact labor legislation to prevent jurisdictional strikes, the President placed labor problems as first on the agenda of "must" legislation.

Following the pattern of a recent recommendation made by Eric Johnston, president of the Motion Picture Association of America, President Truman said there was no excuse for internal union disputes which tie up industry and the public for no good reason.

And in urging Congress to support a program of vigorous enforcement of the anti-trust laws, the President also hinted that "special monopoly" legislation may be required.

Terming it as his second major policy, the President told the joint session that despite half a century of anti-trust law enforcement, one of the gravest threats to the country's welfare lay in the increasing concentration of power in the hands of a small number of "giant" organizations.

### *Sees Dangerous Trend Toward Monopolies*

Commenting on a dangerous trend toward monopoly, President Truman said: "During the war, this long standing tendency toward economic concentration was accelerated. As a consequence, we now find that to a greater extent than ever before, whole industries are predominantly one or a few large organizations. We should also give special attention to the decentralization of industry and the development of areas that are now under-industrialized."

In submitting his budget program Wednesday, President Truman asked for a large appropriation for the Justice Department's anti-trust division, which is headed by Wendell Berge, Assistant U. S. Attorney General.

At the same time he also requested "more emphasis" for the State Department's foreign trade functions and its film program, and asked for continuation of the Commerce Department's contributions to the film industry, such as technical reports and business surveys.

The President further requested funds for the continuation of the Office of Government Reports, where the motion picture division is now located. Concerning the Government's international film activities, President Truman sought appropriations for the continuance of the cultural relation program, which includes the use of 16mm films abroad to build stronger international relations.

### *Congress Expected to Cut "Informational" Budget*

While the GOP controlled Congress is almost certain to cut a majority of "informational" expenditures of the Government, the Republicans are expected to retain State and Commerce Department functions which assist the industry. The State Department's film section, headed by George Canty, is expected to remain untouched. Furthermore, the film industry profits from the Commerce Department's business surveys abroad, and also the section head by Nathan D. Golden, which furnishes the industry with technical data when available. It is not likely that these activities will be eliminated or curtailed.

However, other Governmental film expenditures are expected to meet with strong opposition. House Leader Joseph W. Martin of Massachusetts has indicated that the GOP will "fight every move on the part of the administration to propagandize the American people." On the Senate side, Senator Robert Taft of Ohio has said that when the "new leadership is through, there will be less propaganda issued by the Government and more facts reaching the people."

## Bell To Head Research Unit For 20th-Fox Campaigns

Ulric Bell, formerly deputy director of the Office of War Information in Hollywood and executive director of the "Fight for Freedom Committee," has been named head of a 20th-Fox research unit, according to Charles Schlaifer, advertising, publicity and exploitation head of the company. He will concentrate on specialized aspects of forthcoming 20th-Fox campaigns in line with the new pre-selling and long-range planning policy.

## "Lost Weekend" to Open New Paris House in February

Paramount's "The Lost Weekend" has been booked as the opening attraction for the new 1,200-seat Paris theatre, Le Lynx, which is scheduled to open some time in February, according to a report received at the Paramount International home office. This will mean a triple run for the film, which will also be shown then at the Marbeuf and the Paramount theatre in the French capital, following a run of "This Gun for Hire."

## Ryder Succeeds Hyndman As President of SMPE

Loren L. Ryder, Paramount studio engineering executive, December 31 succeeded Donald E. Hyndman, eastern division sales manager of Eastman Kodak, as president of the Society of Motion Picture Engineers. Mr. Ryder had served as SMPE executive vice-president since 1942. He has been succeeded in that post by Earl I. Sponable, Movietone News engineer. Mr. Ryder will be officially installed at an SMPE board of governors meeting January 23 in New York.

## Memorial Premiere Set

MGM's "Till the Clouds Roll By" will have a Jerome Kern Memorial Tribute premiere at the Egyptian theatre, Hollywood, January 16, with the regular run starting the next day. The Braille Institute is sponsoring the affair with all funds going to the Jerome Kern Memorial Hall there.


Brave in Adventure...
...Bold in Love!
SINBAD--The Box-Office Man!

# FABULOUS, WONDROUS, ROMANTIC TA

A THOUSAND YEARS AGO, upon a death-laden "ghost ship," Sinbad discovers a long-buried chart—key to the hidden treasures of Alexander the Great! His triumph is short-lived, for the chart magically vanishes! On shore, he meets an exotic adventuress, who believes him to be Prince of Deryabar, long-lost heir to the treasure. Thinking she can help him, Sinbad pleads with her to sail in search of the priceless plunder of the ages! But she refuses—and warns him of danger . . . . .

SINBAD (DOUGLAS FAIRBANKS JR.) LANDS IN HOSTILE DAIBUL, SEEKING SHIREEN (MAUREEN O'HARA) THE EXOTIC MYSTERIOUS ADVENTURESS, WITH WHOM HE HAS FALLEN IN LOVE

FURIOUS BATTLE RAGES BETWEEN THE EMIR'S SHIP AND SINBAD, WHO HAS BEEN BETRAYED BY TREACHEROUS MELIK (WALTER SLEZAK) WHO ALSO HAS DESIGNS ON ALEXANDER THE GREAT'S PRICELESS LOOT!

TAKEN PRISONER, SINBAD IS FORCED
THE EMIR AND MELIK TO THE ISLE OF
HIDING-PLACE OF THE WORLD'S GREATES

SINBAD BEATS OFF HIS PURSUERS!

AS MELIK LIES DEAD, TRICKED INTO SUICIDE BY SINBAD - THE GREEDY EMIR AND HIS HORDE FIGHT FOR THE TREASURE--ONLY TO BE BLASTED INTO ETERNITY BY SINBAD'S DEADLY "GREEK FIRE"!

# SINBAD KING OF ADVENTURERS! MASTER OF MAGIC!










Watch for the screen's most lavish spectacle... the world's most fabulous Prince of Romancers . . . and the exotic Queen of his Heart . . . soon at your favorite theatre!

## DOUGLAS FAIRBANKS, Jr.
## MAUREEN O'HARA · WALTER SLEZAK

in

## SINBAD THE SAILOR

with ANTHONY QUINN · GEORGE TOBIAS

JANE GREER · MIKE MAZURKI

Produced by STEPHEN AMES · Directed by RICHARD WALLACE

Screen Play by JOHN TWIST

IN TECHNICOLOR

RKO RADIO PICTURES



Doug, twice as dashing as ever before! Maureen, more beautiful and exotic than you've seen her!

120 LEADING NEWSPAPER COMIC SECTIONS WILL RUN THIS HALF-PAGE AD (full-page in tabloid-size papers) . . . ADDITIONALLY, four-color, full-page ads appear in LIFE — WOMAN'S HOME COMPANION — LOOK — SATURDAY EVENING POST — COLLIER'S — AMERICAN — TRUE STORY — COSMOPOLITAN — TIME — REDBOOK — LIBERTY — ESQUIRE and the FAN LIST . . . plus SIX ADDITIONAL inclusions in RKO's PICTOUR OF THE MONTH full-page ads in Life, Woman's Home Companion and Look . . . A GRAND TOTAL CIRCULATION OF 133,236,873!

# ...OUT OF THE ARABIAN NIGHTS!

• The reckless loves, the daring exploits, of Sinbad ...the kind of a man who'd risk his life for a kingdom—or a kiss!



DOUGLAS FAIRBANKS, Jr.
MAUREEN O'HARA ★ WALTER SLEZAK
in
"SINBAD THE SAILOR"

WITH
ANTHONY QUINN • GEORGE TOBIAS
JANE GREER • MIKE MAZURKI
Produced by STEPHEN AMES • Directed by RICHARD WALLACE
Screen Play by JOHN TWIST

RKO RADIO PICTURES

FILMED IN TECHNICOLOR!

LIT

# THE FINDINGS OF FACT in U. S. Trust Suit Final Decree

*Following is the complete text of the "Findings of Fact and Conclusions of Law" filed December 31, 1946, by the statutory court in support of the final decree entered in the equity suit against Paramount Pictures, Inc., et al, defendants, in Federal District Court, New York.*

**[Final Decree text in HERALD, Jan. 4, 1947]**

UNITED STATES DISTRICT COURT
SOUTHERN DISTRICT OF NEW YORK
UNITED STATES OF AMERICA
Plaintiff

—against—

PARAMOUNT PICTURES, INC., PARAMOUNT FILM DISTRIBUTING CORPORATION, LOEW'S, INCORPORATED, RADIO-KEITH-ORPHEUM CORPORATION, RKO RADIO PICTURES, INC., KEITH-ALBEE-ORPHEUM CORPORATION, RKO PROCTOR CORPORATION, RKO MIDWEST CORPORATION, WARNER BROS. PICTURES, INC., VITAGRAPH, INC., WARNER BROS. CIRCUIT MANAGEMENT CORPORATION, TWENTIETH CENTURY-FOX FILM CORPORATION, NATIONAL THEATRES CORPORATION, COLUMBIA PICTURES CORPORATION, SCREEN GEMS, INC., COLUMBIA PICTURES OF LOUISIANA, INC., UNIVERSAL CORPORATION, UNIVERSAL PICTURES COMPANY, INC., UNIVERSAL FILM EXCHANGES, INC., BIG U FILM EXCHANGE, INC., AND UNITED ARTISTS CORPORATION
Defendants

This action having been duly tried and the proofs and arguments of the respective parties having been duly heard and considered, this court, having filed its opinion herein dated June 11, 1946, does hereby find and decide as follows:

## FINDINGS OF FACT

1. The following are definitions of terms used in these findings and in the judgment to be entered hereon:

*Block-booking*—The practice of licensing, or offering for license, one feature, or group of features, upon condition that the exhibitor shall also license another feature or group of features released by the distributor during a given period.

*Clearance*—The period of time, usually stipulated in license contracts, which must elapse between runs of the same feature within a particular area or in specified theatres.

*Exchange District*—An area in which an office is maintained by a distributor for the purpose of soliciting license agreements for the exhibition of its pictures in theatres situated throughout the territory served by the exchange and for the physical distribution of such films throughout this territory.

*Feature*—Any motion picture, regardless of topic, the length of the film of which is in excess of 4,000 feet.

*Formula Deal*—A licensing agreement with a circuit of theatres in which the license fee of a given feature is measured for the theatres covered by the agreement by a specified percentage of the feature's national gross.

*Franchise*—A licensing agreement, or series of licensing agreements, entered into as part of the same transaction, in effect for more than one motion picture season and covering the exhibition of features released by one distributor during the entire period of the agreement.

*Independent*—A producer, distributor, or exhibitor, as the context requires, which is not a defendant in this action or a subsidiary or affiliate of a defendant.

*Master Agreement*—A licensing agreement, also known as a "blanket deal," covering the exhibition of features in a number of theatres, usually comprising a circuit.

*Motion Picture Season*—A one-year period beginning about September 1 of each year.

*Road-show*—A public exhibition of a feature in a limited number of theatres, in advance of its general release, at admission prices higher than those customarily charged in first-run theatres in the areas where they are located.

*Runs*—The successive exhibitions of a feature in a given area, first-run being the first exhibition in that area, second run being the next subsequent, and so on, and shall include also successive exhibitions in different theatres, even though such theatres may be under a common ownership or management.

*Trade-Showing*—A private exhibition of a feature prior to its release for public exhibition.

## PARAMOUNT

2. Paramount Pictures, Inc., is a corporation organized and existing under the laws of the State of New York, with its principal place of business at 1501 Broadway, New York, New York, and is engaged in the business of producing, distributing, and exhibiting motion pictures, either directly or through subsidiary or associated companies, in various parts of the United States and in foreign countries.

3. Paramount Film Distributing Corporation, a wholly owned subsidiary of Paramount Pictures, Inc., is a corporation organized and existing under the laws of the State of Delaware, with a place of business at 1501 Broadway, New York, New York, and is engaged in the distribution branch of the industry.

4. In 1916 or 1917, a group of exhibitors which controlled many of the then best theatres throughout the country organized First National Exhibitors Circuit, Inc. Although this corporation was initially organized to function as a film buying combine, it evolved into a film producing company first by financing the production of pictures by others for exhibition in the theatres of its members and finally by producing its own motion pictures.

5. The members of this First National group, consisting of many of the most important exhibitors in the United States controlling many of the best theatres, became franchise holders of the distributing company which they formed. They acquired not only the right to exhibit in their own theatres the pictures produced and distributed by First National, but also they each obtained the right to sub-franchise other exhibitors in their respective territories. In a short time there were some 3500 franchise holders, representing as many or more theatres.

6. First National soon began to negotiate for the services of well-known stars and directors in the employ of other producers, including Paramount, and the members of First National began to refuse to exhibit Paramount Films. Such well known stars as Mary Pickford and Norma Talmadge went over to the First National group.

7. Many of the theatres owned by members of First National had, for a long time prior to 1918, exhibited Paramount pictures. The formation and growth of First National gradually cut down the number of Paramount pictures exhibited in the theatres of the First National group. By 1919 Paramount faced a situation where a group of owners of many of the best theatres in the large cities, many of whom had been its customers in the past, had combined together for cooperative buying and had expanded into a strong organization which distributed its own pictures and threatened to supply its members with enough pictures to permit them to operate without using any pictures of other producers, including Paramount.

8. In these circumstances Paramount determined to acquire interests in theatres of its own so that it might assure itself of outlets for Paramount productions. Prior to the fall of 1917 Paramount had no theatre interests. Between 1917 and 1919 it acquired an interest in two theatres in New York City as show windows, to replace the Strand Theatre which had gone over to the First National Group. During that year in conjunction with its representative in the South, it formed Southern Enterprises, Inc., which acquired various theatres in the South. At about the same time Paramount acquired a 50% interest in the Black chain of theatres in New England.

9. In January, 1932, Paramount went into equity receivership in the United States District Court for the Southern District of New York. It stayed in equity receivership until March, 1933, when it went into voluntary bankruptcy. It remained in bankruptcy until June, 1934, when upon passage of Section 77B of the Bankruptcy Law, it petitioned for reorganization. It was finally reorganized under its present name in June, 1935. During these years various companies operating theatres in which Paramount was interested were themselves the subject of bankruptcy or receivership proceedings.

10. Some of the theatre interests which Paramount held at the time of the trial of this action had been acquired and were wholly owned by it either directly or indirectly through subsidiary companies prior to its bankruptcy and reorganization. In the course of its reorganization, some of its partly owned theatre interests were created, i.e., in some instances the plan of reorganization approved by this court provided for the sale or other disposition by Paramount of a partial interest (sometimes amounting to 50%, sometimes more and sometimes less) in theretofore wholly owned theatre operating companies, or companies holding legal or equitable interests in theatres or theatre operating companies. The result was the creation of many of Paramount's present partly owned theatre interests.

11. In the course of the reorganization proceedings Paramount lost its interests in some theatres and also changed its relationship with respect to interests in some of its theatre operating companies. The effect of these proceedings and the policy of decentralization inaugurated in the course thereof, was that in some instances Paramount disposed of a partial interest in companies theretofore wholly owned.

## LOEW'S, INC.

12. Loew's Incorporated is a corporation organized and existing under the laws of the State of Delaware, with its principal place of business at 1540 Broadway, New York, New York, and is engaged in the business of producing, distributing, and exhibiting motion pictures, either directly or through subsidiary or associated

*(Continued on following page)*

# "Active Competition in Production"

(Continued from preceding page)
companies, in various parts of the United States and in foreign countries.

## RKO

13. Radio-Keith-Orpheum Corporation is a corporation organized and existing under the laws of the State of Delaware, with its principal place of business at 1270 Sixth Avenue, New York, New York, and is engaged in the business of producing, distributing and exhibiting motion pictures, either directly or through subsidiary or associated corporations, in various parts of the United States and in foreign countries.

14. RKO Radio Pictures, Inc., a wholly owned subsidiary of Radio-Keith-Orpheum Corporation, is a corporation organized and existing under the laws of the State of Delaware, with a place of business at 1270 Sixth Avenue, New York, New York, and is engaged in the production and distribution branch of the industry.

15. Keith-Albee-Orpheum Corporation was a corporation organized and existing under the laws of the State of Delaware, with a place of business at 1279 Sixth Avenue, New York, New York, and was engaged in the business of exhibiting motion pictures prior to its dissolution on September 29, 1944. Approximately 99% of its common stock and 33% of its preferred stock were held by Radio-Keith-Orpheum Corporation.

16. RKO Proctor Corporation, a wholly owned subsidiary of Radio-Keith-Orpheum Corporation is a corporation organized and existing under the laws of the State of New York, with a place of business at 1270 Sixth Avenue, New York, New York, and is engaged in the business of exhibiting motion pictures.

17. RKO Midwest Corporation, a wholly owned subsidiary of Radio-Keith-Orpheum Corporation, is a corporation organized and existing under the laws of the State of Ohio, with a place of business at 1270 Sixth Avenue, New York, New York, and is engaged in the business of exhibiting motion pictures.

18. RKO was organized in 1928 by Radio Corporation of America largely for the purpose of obtaining an effective means of developing the use of its motion picture sound recording and reproduction devices in the motion picture production and exhibition fields.

19. At the time of its organization, RKO secured production and distribution facilities by merger with a small company, FBO Productions, Inc., which had limited production facilities and a national distributing organization. RKO invested substantial sums to modernize these facilities.

20. The formation of RKO introduced a new and substantial competitive factor in the production and distribution of motion pictures.

21. During its initial organizational period, RKO acquired interests in a number of companies operating circuits of vaudeville theatres.

22. RKO went into receivership in 1933 and continued in receivership and reorganization until 1940. At the time of its receivership RKO operated considerably more theatres than its present total of 106. During the receivership it lost 57 theatres.

23. The organization of RKO did increase competition in each of the three branches of the industry.

## WARNER BROS.

24. Warner Bros. Pictures, Inc. is a corporation organized and existing under the laws of the State of Delaware, having its principal place of business at 321 West 44th Street, New York, New York, and is engaged in the business of producing, distributing, and exhibiting motion pictures, either directly or through subsidiary or associated companies, in various parts of the United States and in foreign countries.

25. On April 4, 1923, the four Warner brothers, Harry M., Jack L., Albert, and Sam, transferred their business of production and distribution of motion pictures to a corporation known as Warner Bros. Pictures, Inc. (hereinafter referred to as Warners).

26. Beginning in 1925, Warner began the work of developing sound pictures under license and agreements from Western Electric, culminating in the production of such sound pictures as "The Jazz Singer," starring Al Jolson, in October, 1927, and the first 100% talking picture, "The Lights of New York," in the summer of 1928.

27. The Stanley Company of America had in 1928 and for a year prior thereto about 250 theatres situated principally in and around Pennsylvania and New Jersey.

28. Negotiations were begun with the view of exchanging stock of Warner for the stock of Stanley Company of America. This transaction was consummated late in 1928.

29. With the acquistion of the stock of Stanley Company of America, Warner acquired 250 theatres which could be immediately equipped with sound installation.

30. In the year and nine months immediately following the acquisition of the stock of Stanley Company of America, Warner secured in a similar fashion several other circuits of theatres owning theatres in the same general locality and a smaller number of theatres scattered in various other parts of the country.

31. In 1931 Warner had an interest in 591 theatres, the largest number of theatres in which Warner has ever had an interest.

32. Today, the Warner companies have an interest in 547 theatres—a net reduction of 44 from its peak holdings of 591 in 1931.

33. First National Pictures, Inc., a corporation engaged in the production and distribution of silent motion pictures had been organized as far back as 1917 by approximately 24 exhibitors on a cooperative basis for the basis of acquiring film of first quality for exhibition in their own theatres, as well as for distribution by them for other theatres in the respective territories in which they operated.

34. In 1928 Stanley Company of America owned one-third of the stock of First National Pictures, Inc., all the stock of First National Pictures, Inc., being subject to a voting trust.

35. Warner acquired as part of the Stanley Company of America transaction in 1928, one-third of the stock of First National Pictures, Inc.

36. At or about the time of the acquisition of the Stanley Company of America stock, or shortly thereafter, Warner purchased another one-third of the stock of First National Pictures, Inc., from other First National Pictures, Inc., stockholders.

37. Subsequently, in 1929, Warner acquired the remaining one-third of the stock of First National Pictures, Inc., from defendant, Twentieth Century-Fox.

38. Vitagraph, Inc., a wholly owned subsidiary of Warner Bros. Pictures, Inc., is a corporation organized and existing under the laws of the State of New York, with a place of business at 321 West 44th Street, New York. New York, and is engaged in the business of distributing motion pictures. On July 20, 1944, its name was changed to Warner Bros. Pictures Distributing Corporation.

39. Warner Bros. Circuit Management Corporation, a wholly owned subsidiary of Warner Bros. Pictures, Inc., is a corporation organized and existing under the laws of the State of New York, with a place of business at 321 West 44th Street, New York, New York, and, among other things, acts as booking agent for the exhibition interests of the said Warner Bros. Pictures, Inc.

## 20TH CENTURY-FOX

40. Twentieth Century-Fox Film Corporation is a corporation organized and existing under the laws of the State of New York, having its principal place of business at 444 West 56th Street, New York, New York, and is engaged in the business of producing, distributing, and exhibiting motion pictures, either directly or through subsidiary or associated companies, in various parts of the United States and in foreign countries.

41. Twentieth Century-Fox produces its features in its own studio in Los Angeles, California, distributes them in this country through thirty-one branches or exchanges which it operates in the principal centers of population, and licenses its features for exhibition in its own and other theatres.

42. Twentieth Century-Fox acquired its initial interest in theatres through the purchase of stock in corporations then engaged in operating theatres. Since such original acquisition, it has acquired additional interests in theatres, some of which were acquired in competition with other defendants and with independent circuits and some of which are new theatres constructed by it.

43. National Theatres Corporation is owned and controlled by Twentieth Century-Fox Film Corporation, and is a corporation organized and existing under the laws of the State of Delaware, with a place of business at 2854 Hudson Boulevard, Jersey City, New Jersey, and is a holding company for the theatre interests of the said Twentieth Century-Fox Film Corporation.

## COLUMBIA

44. Columbia Pictures Corporation is a corporation organized and existing under the laws of the State of New York, with its principal place of business at 729 Seventh Avenue, New York, and is engaged in the business of producing and distributing motion pictures, either directly or through subsidiary or associated companies, in various parts of the United States and in foreign countries.

45. Screen Gems, Inc., a wholly owned subsidiary of Columbia Pictures Corporation, is a corporation organized and existing under the laws of the State of California, with a place of business at 700 Santa Monica Boulevard, Hollywood, California, and is engaged in the business of producing motion pictures.

46. Columbia Pictures of Louisiana, Inc., a wholly owned subsidiary of Columbia Pictures Corporation, is a corporation organized and existing under the laws of the State of Louisiana, with a place of business at 150 South Liberty Street, New Orleans, Louisiana, and is engaged in the business of distributing motion pictures.

## UNIVERSAL

47. Universal Corporation is a corporation organized and existing under the laws of the State of Delaware, with its principal place of business at 1250 Sixth Avenue, New York, New York, and is engaged in the business of producing and distributing motion pictures, either directly or through subsidiary or associated corporations, in various parts of the United States and in foreign countries. On May 25, 1943, its name was changed to Universal Pictures Company, Inc., when a subsidiary of the same name was merged into it, but Universal Corporation was the surviving corporation.

48. The corporation named in the complaint as Universal Pictures Company, Inc., was a

(Continued on opposite page)

# "Conspired to Maintain Admission"

(Continued from opposite page)

subsidiary corporation controlled by Universal Corporation, which was engaged in the business of producing motion pictures, prior to its merger into Universal Corporation on May 25, 1943.

49. Universal Film Exchanges, Inc., a wholly owned subsidiary of Universal Corporation, is a corporation organized and existing under the laws of the State of Delaware, with a place of business at 1250 Sixth Avenue, New York, New York, and is engaged in the business of distributing motion pictures.

50. The Universal group of defendants at the time of the trial consisted of the following corporations: (1) Universal Pictures Company, Inc. (hereinafter sometimes called Universal Pictures), a Delaware Corporation with its principal office in New York, N. Y., engaged in the business of producing motion pictures and distributing the same through wholly-owned subsidiaries; (2) Universal Film Exchanges, Inc. (hereinafter sometimes called Universal Film Exchanges), a Delaware corporation, with its principal office in New York, N. Y., engaged in the business of distributing motion pictures throughout the United States (except for the Metropolitan District of New York City), a wholly-owned subsidiary of Universal Pictures; (3) Big U Film Exchange, Inc. (hereinafter sometimes called Big U), a New York corporation, with its principal office in New York, N. Y., engaged in the business of distributing motion pictures throughout the Metropolitan District of New York City, a wholly-owned subsidiary of Universal Pictures. The term "Universal" as used herein means any or all of the Universal defendants.

51. Prior to May 25, 1943, the name of Universal Pictures Company, Inc., was Universal Corporation, incorporated in Delaware in 1936. It owned approximately 92% of the outstanding common stock of a Delaware corporation which was incorporated in the year 1925 and was also known as Universal Pictures Company, Inc. Said corporation last-named had its principal office in New York, N.Y., and was engaged in the business of producing motion pictures and distributing the same through its subsidiaries. It owned all of the outstanding stock of Universal Film Exchange, Inc., and 20% of the outstanding common stock of Big U Film Exchange, Inc. The other 80% of said stock was owned by Universal Corporation. On May 25, 1943, Universal Pictures Company, Inc. (Delaware, 1925) was merged into Universal Corporation (the surviving corporation), and the name of the surviving corporation was changed to Universal Pictures Company, Inc.

52. Big U Film Exchange, Inc., a wholly owned subsidiary of Universal Corporation, is a corporation organized and existing under the laws of the State of New York, with a place of business at 1250 Sixth Avenue, New York, New York, and is engaged in the business of distributing motion pictures.

## UNITED ARTISTS

53. United Artists Corporation is a corporation organized and existing under the laws of the State of Delaware, with its principal place of business at 729 Seventh Avenue, New York, New York, and is engaged in distribution of motion pictures in various parts of the United States and in foreign countries.

54. During the entire period in question United Artists Corporation distributed photoplays in the United States of America that were produced by David O. Selznick, Mary Pickford, Charles Chaplin, Hunt Stromberg, William Cagney, Bing Crosby, Edward Small, Sol Lesser, Lester Cowan, Jack Skirball, Benedict Bogeaus, Seymour Nebenzal, Jules Levey, David Loew, Arnold Pressburger, Charles R. Rogers, Andrew Stone, Constance Bennett, Howard Hughes, Preston Sturgis, J. Arthur Rank, Edward Golden, or corporations with which the aforesaid individuals were associated and other independent producers.

55. United Artists Corporation maintains 26 branches or exchanges located throughout the United States, and through these facilities it distributes and has distributed all of the product handled by it during the period in question.

56. Paramount Pictures, Inc.; Loew's Incorporated; Radio-Keith-Orpheum Corporation; Warner Bros. Pictures, Inc.; and Twentieth Century-Fox Film Corporation and their respective distribution and exhibition subsidiaries are the five major defendants.

57. As between the eight defendants, Paramount, Loew's, Fox, RKO, Warner, Columbia, United Artists and Universal, there are no officers or directors in common, and none of said defendants owns any controlling stock or other securities in any other of said defendants.

58. Neither of the defendants Columbia, Universal and United Artists owns any theatres.

**59. There exists active competition among the defendants and others in the production of motion pictures.**

**60. None of the defendants has monopolized or attempted to monopolize or contracted or combined or conspired to monopolize or to restrain trade or commerce in any part of the business of producing motion pictures.**

61. In the distriution of feature motion pictures no film is sold to the exhiibtor; the right to exhibit under copyright is licensed.

62. In licensing features, each of the distributor defendants has agreed with each of its respective licensees that the licensee should charge no less than a stated admission price during the exhibition of the feature licensed.

63. The minimum admission prices included in licenses of each of the eight distributor-defendants for any given theatre are in general uniform, being the usual admission prices currently charged by the exhibitor.

## *Price-Fixing*

64. The defendants' licenses are in effect price-fixing arrangements among all of the distributor-defendants, as well as between such defendants individually and their various exhibitors. Thus there was a general arrangement of fixing prices in which both the distributors and exhibitors were involved. The licenses required existing admission price schedules to be maintained under severe penalties for infraction. In the case of such exceptional features as "Gone With the Wind," "For Whom the Bell Tolls," "Wilson," and "Song of Bernadette," licensed for exhibition prior to general release and as to which the distributors were not satisfied with current prices, they would refuse to grant licenses unless the prices were raised.

65. The defendants granting film licenses have agreed with their licensees to a system which determines minimum admission prices in all theatres where feature motion pictures licensed by them are exhibited. In this way are controlled the prices to be charged for most of the feature motion pictures exhibited either by the defendants or by independents within the United States.

66. All of the five major defendants have a definite interest in keeping up prices in any given territory in which they own theatres and this interest they were safeguarding by fixing minimum prices in their licenses when distributing films to exhibitors in those areas. Even if the licenses were at flat rate, a failure to require their licensees to maintain fixed prices would leave them free for lowering the current charge to decrease through competition the income to the licensor on theatres in the neighborhood. The whole system presupposed a fixing of prices by all parties concerned in all competitive areas. There exists great similarity, and in many cases identity, in the minimum prices fixed for the same theatres in the licenses of all of the defendants.

67. The major defendants made operating agreements as exhibitors with each other and with independent exhibitors in which joint operation of certain theatres covered by the agreements is provided and minimum admission prices to be charged are either stated therein or are to be jointly determined by other means. These agreements show the express intent of the major defendants to maintain prices at artificial levels.

68. Certain master agreements and franchises between various of the defendants in their capacities as distributors and various of the defendants in their capacities as exhibitors stipulate minimum admission prices often for dozens of theatres owned by an exhibitor-defendant in a particular area in the United States.

69. Licenses granted by one defendant to another disclose the same inter-relationship among the defendants. Each of the five major defendants as an exhibitor has been licensed by the other seven defendants as distributors to exhibit the pictures of the latter at specified minimum admission prices. RKO, Loew's, Warner, Paramount, and Fox, in granting and accepting licenses with minimum admission prices specified, have among themselves engaged in a national system to fix prices, and Columbia, Universal, and United Artists, in requiring the maintenance of minimum admission prices in their licenses granted to these exhibitor-defendants, have participated in that system.

70. The distributor-defendants have acquiesced in the establishment of a price-fixing system and have conspired with one another to maintain prices.

71. In agreeing to maintain a stipulated minimum admission price, each exhibitor thereby consents to the minimum price level at which it will compete against other licensees of the same distributor whether they exhibit on the same run or not. The total effect is that through the separate contracts between the distributor and its licensees a price structure is erected which regulates the licensees' ability to compete against one another in admission prices. Each licensee knows from the general uniformity of admission price practices that other licensees having theatres suitable for exhibition of a distributor's feature in the particular competitive area will also be restricted as to maintenance of minimum admission prices, and this acquiescence of the exhibitors in the distributor's control of price competition renders the whole a conspiracy between each distributor and its licensees. An effective system of price control in which the distributor and its licensees knowingly take part by entering into price-restricting contracts is thereby erected.

72. The differentials in admission price set by a distributor in licensing a particular feature in theatres exhibiting on different runs in the same competitive area are calculated to encourage as many patrons as possible to see the picture in the prior-run theatres where they will pay higher prices than in the subsequent runs. The reason for this is that if 10,000 people of a city's population are ultimately to see the feature—no matter on what run—the gross revenue to be realized from their patronage is increased relatively to the increase in numbers seeing it in the higher-priced prior-run theatres. In effect, the distributor, by the fixing of minimum admission prices, attempts to give the prior-run exhibitors as near a monopoly of the patronage as possible.

73. Among the provisions common to the licensing contracts of all the distributor-defend-

(Continued on following page)

# "Reasonable Clearance Essential"

(*Continued from preceding page*)

ants are those by which the licensor agrees not to exhibit or grant a license to exhibit a certain feature motion picture before a specified number of days after the last date of the exhibition therein licensed. This so-called period of "clearance" or "protection" is stated in the various licenses in differing ways; in terms of a given period between designated runs; in terms of admission prices charged by competing theatres; in terms of a given period of clearance over specifically named theatres; in terms of so many days' clearance over specified areas or towns; in terms of clearances as fixed by other distributors; or in terms of combinations of these formulae.

### *Print Costs*

74. The cost of each black and white print is from $150 to $300, and of a technicolor print is from $600 to $800. Many of the bookings are for less than the cost of the print so that exhibitions would be confined to the larger high-priced theatres unless a system of successive runs with a reasonable protection for the earlier runs is adopted in the way of clearance.

75. Without regard to period of clearance, licensing features for exhibition on different successive dates is essential in the distribution of feature motion pictures.

76. Either a license for successive dates, or one providing for clearance, permits the public to see the picture in a later exhibiting theatre at lower than prior rates.

**77. A grant of clearance, when not accompanied by a fixing of minimum admission prices or not unduly extended as to area or duration affords a fair protection of the interest of the licensor in the rental to be derived from the exhibition of the feature licensed, without unreasonably interfering with the interest of the public.**

**78. Clearance, reasonable as to time and area, is essential in the distribution and exhibition of motion pictures. The practice is of proved utility in the motion picture industry and necessary for the reasonable conduct of the business.**

**79. The major defendants have acquiesced in and forwarded a uniform system of clearances and in numerous instances have maintained unreasonable clearances to the prejudice of independents.**

80. Some licenses granted clearance to all theatres which the exhibitor party to the contract might thereafter own, lease, control, manage, or operate against all theatres in the immediate vicinity of the exhibtor's theatre thereafter erected or opened. The purpose of this type of clearance agreements was to fix the run and clearance status of any theatre thereafter opened not on the basis of its appointments, size, location, and other competitive features normally entering into such determination, but rather upon the sole basis of whether it were operated by the exhibitor party to the agreement.

81. The distributor-defendants have acted in concert in the formation of a uniform system of clearance for the theatres to which they license their films and the exhibitor-defendants have assited in creating and have acquiesced in this system.

82. The defendants have acted in concert in their grants of run and clearance.

83. Clearances are given to protect a particular run against a subsequent run and the practice of clearance is so closely allied with that of run as to make findings on the one applicable to the other.

84. Both independent distributors and exhibitors, when attempting to bargain with the defendants, have been met by a fixed scale of clearances, runs, and admission prices to which they have been obliged to conform if they wished to get their pictures shown upon satisfactory runs or were to compete in exhibition either with the defendants' theatre or theatres to which the latter had licensed their pictures.

**85. Competition can be introduced into the present system of fixed admission prices, clearances, and runs, by requiring a defendant-distributor when licensing its features to grant the license for each run at a reasonable clearance (if clearance is involved) to the highest bidder, if such bidder is responsible and has a theatre of a size, location, and equipment adequate to yield a reasonable return to the licensor. In other words, if two theatres are bidding and are fairly comparable, the one offering the best terms shall receive the license. Thus, price fixing among the licensors or between a licensor and its licensees as well as the non-competitive clearance system may be terminated.**

86. Formula deals have been entered into by Paramount and by RKO with independent and affiliated circuits. The circuit may allocate playing time and film rentals among the various theatres as it sees fit. Arrangements whereby all the theatres of a circuit are included in a single agreement, and no opportunity is afforded for other theatre owners to bid for the feature in their several areas, seriously and unreasonably restrain competition.

87. Loew's is not, and never has been, a party either as a distributor or as an exhibitor, to any "formula deal" license agreements.

88. Master agreements which cover exhibition in two or more theatres in a particular circuit and allow the exhibitor to allocate the film rental paid among the theatres as it sees fit and also to exhibit the features upon such playing time as it deems best and leaves other terms to the circuit's discretion, have been entered into by the distributor defendants and unreasonably restrain trade.

### *Franchises*

89. Franchises have been entered into by the distributor defendants, and unreasonably restrain trade, because they cover too long a period (more than one season), and also because they embrace all the features released by a given distributor.

90. Loew's today has outstanding no franchise agreements for any theatre in which it does not have an interest, and Loew's is not currently granting franchises. During its entire history Loew's, as a distributor, granted a total of 213 franchises, of which 154 were to independent theatres and only 59 to those in which any other producer-exhibitor had an interest.

91. Twentieth Century-Fox has not granted any franchises since June 6, 1940. In 1938-39, the motion picture season in which Twentieth Century-Fox had the greatest number of franchises outstanding, there were 400. Of these, 361 were with independent exhibitors.

92. During the period in question Universal entered into franchise agreements with 727 independent exhibitors and 43 affiliated exhibitors.

93. Block-booking, when the license of any feature is conditioned upon taking of other features, is a system which prevents competitors from bidding for single features on their individual merits.

94. For many years the distributor defendants, except United Artists Corporation, licensed their films in "blocks", or indivisible groups, before they had been actually produced. In such cases the only knowledge prospective exhibitors had of the films which they had contracted for was from a description of each picture by title, plot and players. In many cases licenses for all the films had to be accepted in order to obtain any, though sometimes the exhibitor was given a right of subsequent cancellation for a certain number of pictures. Because of complaints of block booking and blind-selling based upon the supposed unfairness of contracts which often includes pictures the inferior quality of which could not be known, Sections III and IV of the consent decree required the five consenting distributors to trade-show their films before offering them for license and limited the number which might be included in any contract to five. More than one block of five, however, could be licensed where the contents of any had been trade-shown. While this restriction in the consent decree has now ceased by time limitation, the consenting distributors have continued to observe the restriction. The non-assenting distrbutors have retained up to the present time their previous methods of licensing in blocks, but have allowed their customers considerable freedom to cancel the license as to a percentage of the pictures contracted for.

95. United Artists did not at any time license the exhibition of its pictures in blocks but on the contrary licensed the exhibition of its pictures separately and individually.

96. During the period in question United Artists did not condition the licensing of any photoplay in any exhibtor's theatre upon that exhibitor's agreement to license other United photoplays for exhibition in said theatre.

97. Blind-selling is a practice whereby a distributor licenses a feature before the exhibitor is afforded an opportunity to view it.

**98. Since the consent decree of November 20, 1940, the five major defendants have given each exhibitor, whether a defendant or independent, an opportunity at trade shows to view each feature before licensing it. In general, trade shows, which are designed to prevent blind-selling, are poorly attended by exhibitors.**

99. During the 1943-44 season, the number of features distributed by eight distributor-defendants and the three other national distributors were as follows:

| Distributor-Defendants | No. of Films | Percentages of Total With "Westerns" Included | Percentages of Total With "Westerns" Excluded |
|---|---|---|---|
| Fox | 33 | 8.31% | 9.85% |
| Loew's | 33 | 8.31% | 9.85% |
| Paramount | 31 | 7.81% | 9.25% |
| RKO | 38 | 9.57% | 11.34% |
| Warner | 19 | 4.79% | 5.67% |
| Columbia | 41 | 10.32% | 12.24% |
| United Artists | 16 | 4.04% | 4.78% |
| Universal | 49 | 12.34% | 14.63% |
| Sub-total | 260 | | |
| Other National Distributors | | | |
| Republic (29 features, 30 "Westerns") | | 14.86% | 8.66% |
| Monogram (26 features, 16 "Westerns") | | 10.58% | 7.76% |
| PRC (20 features, 16 "Westerns") | | 9.07% | 5.97% |
| Sub-Total 137 | 397 | 100% | 100% |
| Total without "Westerns" | 335 | | |

100. The percentage of features on the market which any of the five major defendants could play in its own theatres would be relatively small and in no-wise approximates a monopoly of film exhibition.

101. Continuously since its organization RKO has distributed features for independent producers. The particular independent producers whose features have been distributed by RKO have varied from time to time. In the nine seasons ending 1943-44, 19.8% of the features distributed by RKO were independently produced, and 28.4% of RKO's gross receipts from domestic licenses of features was derived from such independently produced features.

102. It would be financially impossible for RKO to operate its theatres on features distributed by RKO alone.

(*Continued on page 33*)

# Shocking!



SHE'S

# Sensational!

It's GRABLE GERSHWIN and GREAT.....



# BETTY GRABLE
# DICK HAYMES

# THE Shocking MISS PILGRIM

## IN TECHNICOLOR

with Anne Revere · Allyn Joslyn · Gene Lockhart

Elizabeth Patterson · Elisabeth Risdon · Arthur Shields · Charles Kemper · Roy Roberts

Written for the Screen and Directed by GEORGE SEATON · Produced by WILLIAM PERLBERG

From a Story by Ernest and Frederica Maas · Music by George Gershwin and Lyrics by Ira Gershwin · "But Not In Boston" "For You, For Me, For Evermore" · "Sweet Packard" · "Tour of the Town" · "Welcome Song" · "Stand Up and Fight" "Changing My Tune" · "Aren't You Kind of Glad We Did?" · "One, Two, Three" · "Waltzing Is Better Sitting Down" "Waltz Me No Waltzes" · Dances Staged by Hermes Pan · Costumes Designed by Orry Kelly

All the Sensational Boxoffice Hits are Made by 20th Century-Fox

# "Discriminations Accomplished"

(*Continued from page 30*)

103. Twentieth Century-Fox produced less than 9 per cent of the total number of features nationally distributed in the United States during each year between 1936-37 and 1944-45.

104. Universal has customarily produced at its studios at Universal City, California, during each theatrical year (commencing on or about September 1st) between 45 and 50 feature-length motion picture photoplays, seven so-called Westerns, four serials, 15 two-reel subjects, 30 single-reel subjects and 104 newsreels.

105. Said motion pictures were distributed by Universal and licensed for exhibition by motion picture theatres throughout the United States by means of a system of 31 exchanges located in various States in the United States, from the East Coast to the West Coast and from Canada to the Southern boundary. Universal also maintained a Home Office in the City of New York.

106. In marketing its motion pictures, Universal's usual and customary practice was to offer to license to exhibitors, by title and description as aforesaid, its entire line of pictures, consisting of feature-length motion picture photoplays, Westerns, short-subjects (consisting of serials and two-reel and one-reel pictures) and newsreels. In this way approximately 50 feature-length motion picture photoplays, a group of Westerns, short-subjects, two so-called "Special" photoplays, three features produced by independent producers, and newsreels, were offered to exhibitors by Universal each year.

106A. During recent years, in excess of 600 feature-length motion-picture photoplays were released each year in the United States, exclusive of foreign-made films. Universal releases of feature-length photoplays, including Westerns and so-called Marquee pictures, during said period, equalled approximately 8% of the total number of feature-length photoplays released in the United States each year.

107. During the period in question, United Artists Corporation distributed between 20 to 26 pictures a year when the corporation had a good year and has handled as low as 4 in distribution in a releasing season.

108. At no time during the period in question did United Artists distribute more than 5% of the feature photoplays American made and distributed in the United States of America and generally distributed less than 5% of such releases.

## *Contract Language*

109. That in each distribution agreement with each producer using the facilities of United Artists for distribution among other things there appears substantially the following language:

"United agrees to devote its best efforts to the proper marketing and disposition of the motion pictures delivered hereunder in all the territories licensed hereunder wherein it customarily markets motion pictures, "and to make such marketing as complete and efficient as practicable, so that the gross returns from the marketing of the product hereunder shall be as large as possible and at the same time consistent with the sound business policy of United.

"United will use its best efforts to procure prices, license fees and rentals in a fair and open market reasonably satisfactory to the Producer.

"Exhibition Contracts: The exhibition contracts for each of such motion pictures delivered hereunder shall be made separate and apart from the exhibition contract of any other motion picture marketed by United, with the exception that in territories other than the United States where it is customary to include more than one motion picture on a contract, the Producer authorizes United to market its product in accordance with that custom. In no event, however, shall any motion picture of the Producer be used to enforce the licensing, leasing or other disposition of any other motion picture marketed by United, and in such territory where it is the custom to include on one contract more than one motion picture United shall set out the respective license fees for each motion picture after the name of such motion picture.

"United agrees upon the written direction of Producer that United shall market wherever permissible the motion pictures designated by the Producer or its agent as a unit, and in such case such unit shall be licensed separate and apart from any other motion picture marketed by United, with the exception that in those countries where it is the custom to market all of the motion pictures on one contract, United shall adhere to the prevailing custom.

"The Producer shall have the right to designate a representative for the territories hereinafter specified. The Producer shall bear all the expenses of such representative. Such representative must have an office in the central location of such territory, and if so United shall submit to such representative for his approval or rejection all proposed written contracts with exhibitors for that territory. The territories and their central location are as follows:

| *Territory* | *Central Location* |
|---|---|
| United States and Canada | New York |
| British Isles | London |
| Australia | Sydney |

"Producer agrees that such submission shall not be necessary if made impractical by conditions beyond the control of United, such as conditions arising out of war.

"If the Producer has designated such a representative for any such territory, United shall submit for his approval or rejection each proposed written contract for the distributing, exhibiting or marketing of such Producer's motion pictures or any of them in the territory in which such representative is acting. No such contract shall be accepted by United if within three (3) succeeding business days following the date on which said proposed written contract has been received by the Producer or its representative the Producer or its representative shall return such proposed contract to United with its rejection noted thereon or appended thereto.

"Should the Producer or its representative reject any such proposed contract the Producer or its representative shall have fourteen (14) days from the date of rejection in which to obtain a more favorable contract. Should the Producer or its representative fail so to do the original contract shall ipso facto be deemed approved unless the Producer or its representative shall have designated its original rejection as final. No proposed contract on which the rejection has been designated as final shall be entered into by United.

"Should the Producer or its representative at any time agree in advance with United upon the rental terms or license fees for the distribution, exhibition or marketing of any motion picture in any specified theatre or situation, United shall not be obligated to submit the contract containing the terms so agreed upon to the Producer or its representative for approval."

**110. Various contract provisions by which discriminations against small independent exhibitors and in favor of the large affiliated and unaffiliated circuits were accomplished are: suspending the terms of a given contract, if a circuit theatre remains closed for more than eight weeks, and reinstating it without liability upon reopening; allowing large privileges in the selection and elimination of films; allowing deductions in film rentals if double bills are played; granting moveovers and extended runs; granting roadshow privileges; allowing overage and underage; granting unlimited playing time; excluding foreign pictures and those of independent producers; granting rights to question the classification of features for rental purposes. These provisions are found most frequently in franchises and master agreements, which are made with the larger circuits of affiliated and unaffiliated theatres. Small independents are usually licensed, however, upon the standard forms of contract, which do not include them. The competitive advantages of these provisions are so great that their inclusion in contracts with the larger circuits constitutes an unreasonable discrimination against small competitors.**

**111. The discriminations referred to in Finding 110 would appear to be impossible under a system where the exhibitors competing for a license to exhibit a given feature on a given run do so on a parity since the same offer must be made to all prospective exhibitors in each competitive area.**

112. Agreements were made by the exhibitor-defendants with each other and their affiliates by which given theatres of two or more exhibitors, normally in competition with each other, were operated as a unit, most of their business policies collectively determined by a joint committee or by one of the exhibitors, and by which profits of the "pooled" theatres were divided among the exhibitors in or owners of such theatres according to pre-agreed percentages or otherwise. Some of the agreements provide that the parties thereto may not acquire other theatres in the competitive vicinity without first offering them for inclusion in the "pool". The result is to eliminate competition *pro tanto* both in exhibition and in distribution of features which would flow almost automatically to the theatres in the earnings of which they have a joint interest.

113. Other forms of operating agreements are between major defendants and independent exhibitors rather than between major defendants. The effect is to ally two or more theatres of different ownership into a coalition for the nullification of competition between them and for their more effective competition against theatres not members of the "pool".

114. In certain other cases the operating agreements are accomplished by leases of theatres, the rentals being determined by a stipulated percentage of profits earned by the "pooled" theatres. This is but another means of carrying out the restraints found above.

## *Theatre Holdings*

115. Many theatres, or the corporations owning them, are held jointly by one or more of the exhibitor-defendants, together with another exhibitor-defendant, in some cases in conjunction with independents. These joint interests enable the major defendants to operate theatres collectively, rather than competitively. When a defendant or an independent owns an interest of five percent or less, such an interest is *de minimis* and only to be treated as an inconsequential investment in exhibition.

116. When theatres are jointly owned by a major defendant and another party, it is evident that both joint owners wish to participate and indeed are directly or indirectly participating in the business of exhibiting motion pictures. The major defendant thereby eliminates putative competition between itself and the other joint owner, who otherwise would be in a position to operate theatres independently.

117. Such joint interests as those described above in findings 112 through 116 exist in a great number of theatres, a summary of which

(*Continued on following page*)

# "No Monopoly of Exhibition

(Continued from preceding page)

is set forth in the following tabulation taken from RKO's Exhibit 11:

| | |
|---|---|
| **Theatres jointly owned with independents:** | |
| Paramount | 993 |
| Warner | 20 |
| Fox | 66 |
| RKO | 187 |
| Loew's | 21 |
| **Theatres jointly owned by two defendants:** | |
| Paramount-Fox | 6 |
| Paramount-Loew's | 14 |
| Paramount-Warner | 25 |
| Paramount-RKO | 150 |
| Loew's RKO | 3 |
| Loew's Warner | 5 |
| Fox-RKO | 1 |
| Warner-RKO | 10 |
| Total | 1,501 Theatres |

**Of the above theatres jointly owned with independents, the following number will not be affected by the decree, since the defendant or co-owning independent owns less than a 5% interest:**

| | |
|---|---|
| Paramount | 177 |
| RKO | 32 |
| Total | 209 Theatres |
| **Total affected by the decree according to RKO's Exhibit 11** | 1,292 Theatres |

118. In the year 1945 there were about 18,076 motion picture theatres in the United States, of which the five major defendants had interests in 3,137, or 17.35 percent. Of the latter, Paramount or its subsidiaries owned independently of the other defendants 1,395—a little less than half, or about 7.72 percent; Warner 501, or about 2.77 percent; Loew's 135, or about .74 percent; Fox 636, or about 3.52 percent; and RKO 109, or about .60 percent. There were 361 theatres, or about 2.00 percent, in which two or more of these defendants had joint interests, whether held directly or indirectly through stock ownership in the same corporation or through a lease or operating agreement. This tabulation excludes theatres connected with one or more of the defendants through film-buying or management contracts or through corporations in which a defendant owned an indirect minority stock interest. It includes all theatres in which each defendant otherwise owned a direct or indirect interest of any amount.

**119. The present theatre holdings of the five defendant-exhibitors Paramount, Loew's, Fox, RKO and Warner, aggregate little more than one-sixth of all the theatres in the United States, and by such theatre holdings alone the defendants do not and cannot collectively or individually, have a monopoly of exhibition.**

120. On January 1, 1935, Loew's operated in the United States, 126 theatres. The first-run theatres, which are engaged to a large extent in exhibiting Loew's own product, Metro pictures, serve as "show-cases" for those pictures in the areas where the theatres are located.

121. The formation of RKO resulted in the conversion of vaudeville theatres acquired by it into motion picture theatres and thereby introduced new and substantial competition into the exhibition field in the cities in which each of these theatres was located.

122. Ownership and operation by RKO of theatres in certain principal cities of the United States enables RKO through the utilization of the facilities of such theatres to plan and direct the first exploitation of the features which it distributes in such areas in a more effective manner than is possible in areas where RKO does not operate theatres.

123. The successful exhibition of a feature in its initial runs in any area is widely publicized and closely observed by subsequent run exhibitors in that area and success in exploiting a picture in such exhibitions produces increased revenue both for the distributor and for subsequent run exhibitors.

124. Each of the five major defendants is able to coordinate the initial exhibition of its features in its theatres with an extensive and accurately timed national advertising campaign.

125. Twentieth Century-Fox is interested in theatres in only 16 of the 92 cities having a population of over 100,000. In 12 of these 16 cities features of one or more defendants is licensed to independent first run exhibitors competing with Twentieth Century-Fox (New York, Seattle, Denver, Portland, Oakland, San Diego, Long Beach, Los Angeles, San Francisco, Spokane, Sacramento, and Kansas City, Kansas) as well as to other defendants having theatres in some of these cities. In three of the remaining four cities, there is also first run competition from others of the defendants.

126. The 17.35% of theatres which comprise the five circuits of the major defendants pay from 35 to 54% of the total domestic film rental respectively received by the eight distributor defendants and 45% of the total domestic film rental received by all of said distributor-defendants. The five largest unaffiliated circuits together pay less than 5% of such rental.

127. The major defendants, as distributors, during the 1943-44 season, received from 71 to 81% of the film rental that was paid to all distributors by exhibitors affiliated with the five major defendants. The minor defendants received from 26 to 15% of such rental and the independent distributors from 2½ to 4½% of such rental.

**128. During the 1943-44 season the eight distributor defendants received 45.2% of the total feature film rental, received by them, from theatres affiliated with the five major defendants; and 54.8% of such rental from other exhibitors.**

129. In some situations where Paramount had theatre interests, other defendant distributors licensed their features to competing theatres and not to the Paramount theatres, and in some cases the operating companies in which Paramount was interested were not able to obtain the right to exhibit the features of some of the other defendant distributors.

130. Paramount features are licensed for exhibition in from 8,000 to 14,500 theatres in the United States annually. The number of licenses each year varies from feature to feature and from year to year.

131. In 21 of the 36 out of the 92 cities where Loew's operates theatres none of the other four producer-exhibitors licensed its features in the 1943-44 season for first-run exhibition in a Loew's theatre, to the extent of more than three features, the Loew's theatres' first-run exhibition being otherwise limited to its own features and those of non theatre-owning producers.

132. Over the 10 years from 1935 to 1945, the total number of features licensed by the other four theatre-owning distributors to Loew's first-run houses, decreased from 1382 to 998 and the features of non theatre-owning distributors, increased from 1201 to 1879.

133. In 1935, the other four theatre-owning distributors earned $2,611,986 from Loew's theatres and the non theatre-owning distributors earned $2,205,330 ($406,656 less). In 1944, the non theatre-owning distributors earned $5,261,116 in Loew's theatres, which was $419,477 more than the $4,841,639, earned in Loew's theatres in that year by the four other theatre-owning distributors.

134. In 1944, the percentage of the total film rental paid by Loew's theatres to each of the non theatre-owning distributors, Columbia (8.8%), United Artists (8.3%) and Universal 7.4%), was higher than that paid to each of three producer, exhibitors, RKO (2.1%), Warner Bros. (2.1%) and Twentieth Century-Fox (6.1%).

135. In the year 1944, of the total film rental paid by Loew's theatres, 47.9% was to Loew's itself for the exhibition of Loew's pictures, and 27.1% was to non theatre-owning distributors. Thus a total of 75% of all film rentals paid by Loew's theatres went to persons other than the four other defendant-producer-exhibitors.

136. During the 1943-44 season RKO received 56.9% of its total license fees from independent theatres, 14.1% from its own theatres, and (in the aggregate) 29% from theatres affiliated with other defendants.

137. In the 1943-44 season, of the total number of exhibitions of features in first-run and metropolitan circuit run theatres operated by RKO, 23.1% were exhibitions of features distributed by RKO, 29.6% were exhibitions of features distributed by other theatre-owning distributors, and 47.3% were exhibitions of features distributed by non-theatre-owning distributors.

138. In the 4 pre-war seasons of 1937-1940, Warner derived about 61 6/10% of its domestic gross rentals from theatres not affiliated with any of the defendants, about 14% from theatres in which it had an interest, about 13% from theatres in which Paramount had an interest, about 4% from theatres in which Twentieth Century-Fox had an interest, about 6% from theatres in which RKO had an interest, and less than 1% from theatres in which Loew had an interest.

139. Of its total domestic and foreign rentals Warner received about 30% from abroad, about 43% from theatres in which none of the defendants had an interest, about 10% from Warner's own American theatres, and the balance, about 16% from American theatres in which one or more of the defendants had an interest.

140. Not a single one of the Loew first run theatres in the 39 of the 92 largest cities where Loew operates or has an interest in first run theatres licensed a Warner feature for exhibition in the 1943-44 season. In the same season the Warner theatres regularly exhibited the Loew features in many of the 28 of the 92 largest cities where Warner operated or had an interest in first run theatres.

141. The dollars paid by Warner to each of the other defendants and by each of the other defendants to Warner show no uniformity of pattern from company to company from year to year.

142. There were marked variances from year to year in the sums paid as rental by the theatres in which Warner had an interest to United Artists, Universal, and Columbia, the non-theatre-owning defendants.

143. Between 1937 and 1944 the theatres in which Warner had an interest substantially decreased the amount of film rental paid to the 5 theatre ownings defendants, and substantially increased film rental paid to the non-theatre-owning defendants.

144. Of the total film revenue received by Twentieth Century-Fox in 1944 from all theatres in the United States, 60.8 per cent was paid by exhibitors not defendants in this action; 14.1 per cent was paid by its own theatres; 1.26 per cent by Loew theatres; 5.52 per cent by RKO theatres; 13.46 per cent by theatres in which Paramount had an interest; and 4.82 per cent by Warner theatres.

## *Theatres Operating*

145. On January 1, 1935, there were 13,386 theatres operating in the United States. In

(Continued on page 36)

# M-G-M TRADE SHOWINGS
# THE BEGINNING OR THE END"

| | | | | |
|---|---|---|---|---|
| ALBANY | 20th-Fox Screen Room | 1052 Broadway | TUES. 1/21 | 8 P.M. |
| ATLANTA | 20th Fox Screen Room | 197 Walton St., N. W. | TUES. 1/21 | 10 A.M. |
| BOSTON | M-G-M Screen Room | 46 Church Street | TUES. 1/21 | 10:30 A.M. & 2:15 P.M. |
| BUFFALO | 20th-Fox Screen Room | 290 Franklin Street | TUES. 1/21 | 2:30 P.M. |
| CHARLOTTE | 20th-Fox Screen Room | 308 South Church St. | TUES. 1/21 | 1:30 P.M. |
| CHICAGO | H. C. Igel's Screen Room | 1301 So. Wabash Ave. | TUES. 1/21 | 2 P.M. |
| CINCINNATI | RKO Screen Room | 16 East Sixth Street | TUES. 1/21 | 8 P.M. |
| CLEVELAND | 20th-Fox Screen Room | 2219 Payne Avenue | TUES. 1/21 | 1 P.M. |
| DALLAS | 20th-Fox Screen Room | 1803 Wood Street | TUES. 1/21 | 10:30 A.M. |
| DENVER | Paramount Screen Room | 2100 Stout Street | TUES. 1/21 | 2 P.M. |
| DES MOINES | 20th-Fox Screen Room | 1300 High Street | TUES. 1/21 | 1 P.M. |
| DETROIT | Max Blumenthal's Sc. Rm. | 2310 Cass Avenue | TUES. 1/21 | 1:30 P.M. |
| INDIANAPOLIS | 20th-Fox Screen Room | 326 North Illinois St. | TUES. 1/21 | 2 P.M. |
| KANSAS CITY | Vogue Theatre | 3444 Broadway | TUES. 1/21 | 1:30 P.M. |
| LOS ANGELES | Ambassador Theatre | Ambassador Hotel | TUES. 1/21 | 1:30 P.M. |
| MEMPHIS | 20th-Fox Screen Room | 151 Vance Avenue | TUES. 1/21 | 10 A.M. |
| MILWAUKEE | Warner Screen Room | 212 W. Wisconsin Ave. | TUES. 1/21 | 1:30 P.M. |
| MINNEAPOLIS | 20th-Fox Screen Room | 1015 Currie Avenue | TUES. 1/21 | 2 P.M. |
| NEW HAVEN | 20th-Fox Screen Room | 40 Whiting Street | TUES. 1/21 | 2:30 P.M. |
| NEW ORLEANS | 20th-Fox Screen Room | 200 South Liberty | TUES. 1/21 | 1:30 P.M. |
| NEW YORK<br>NEW JERSEY | M-G-M Screen Room | 630 Ninth Avenue | TUES. 1/21 | 1:30 P.M. |
| OKLA'MA CITY | 20th-Fox Screen Room | 10 North Lee Street | TUES. 1/21 | 1 P.M. |
| OMAHA | 20th-Fox Screen Room | 1502 Davenport | TUES. 1/21 | 1:30 P.M. |
| PHILADELPHIA | M-G-M Screen Room | 1233 Summer Street | TUES. 1/21 | 11 A.M. |
| PITTSBURGH | M-G-M Screen Room | 1623 Blvd. of Allies | TUES. 1/21 | 2 P.M. |
| PORTLAND | B. F. Shearer Screen Rm. | 1947 N.W. Kearney St. | TUES. 1/21 | 2 P.M. |
| ST. LOUIS | S'Renco Screen Room | 3143 Olive Street | TUES. 1/21 | 1 P.M. |
| SALT LAKE CITY | 20th-Fox Screen Room | 216 East First St., South | TUES. 1/21 | 1 P.M. |
| S. FRANCISCO | 20th-Fox Screen Room | 245 Hyde Street | TUES. 1/21 | 1:30 P.M. |
| SEATTLE | Jewel Box Preview Theatre | 2318 Second Avenue | TUES. 1/21 | 1 P.M. |
| WASHINGTON | 20th-Fox Screen Room | 932 New Jersey, N.W. | TUES. 1/21 | 1 P.M. |

M-G-M presents "THE BEGINNING OR THE END," *Starring BRIAN DONLEVY, ROBERT WALKER with Tom Drake, Beverly Tyler, Audrey Totter, Hume Cronyn. Screen Play by Frank Wead. Original Story by Robert Considine. Directed by NORMAN TAUROG. Produced by SAMUEL MARX. A Metro-Goldwyn-Mayer Picture.*

# "Total Divestiture Injurious"

(*Continued from page 34*)

1945, there were 18,076 theatres operating in the United States.

146. In about 60 percent of the 92 cities having populations of over 100,000, there are independent first-run theatres in competition with those of the major defendants except so far as it may be restricted by the trade practices found to have unreasonably restrained competition.

147. In about 91 per cent of the 92 cities with over 100,000 population, there is competition on first runs between independent theatres and theatres of one or more of the defendants, or among the defendants themselves, except so far as it may be restricted by the trade practices found to have unreasonably restrained competition. In the remainder of the 92 cities there is always competition in some run.

**148. In the aforementioned 92 cities, at least 70% of all of the first run theatres are affiliated with one or more of the major defendants. In 4 of said cities there are no affiliated theatres. In 38 of said cities there are no independent first run theatres. In the remaining 50 cities the degree of first run competition varies from the most predominantly affiliated first run situations, such as Boston, Chicago, Los Angeles, Philadelphia, St. Paul, and Washington, D. C., in each of which the independent first run theatres played less than eleven of the defendants' features on first run during the 1943-44 season, to the most predominantly independent first run situations, such as Nashville, Louisville, Indianapolis, and St. Louis, where the affiliated first run theatres played at least 31 of the defendants' pictures on first run during that season. In none of the said 50 cities did less than three of the distributor-defendants license their product on first run to the affiliated theatres. In 19 of said 50 cities less than three defendant-distributors licensed their product on first run to independent theatres. In a majority of said 50 cities the major share of all of the defendants' features were licensed for first run exhibition in theatres affiliated with the major defendants.**

149. Loew's operates first-run theatres in 36 of the 92 cities in the United States with more than 100,000 population; in every one of these 36 cities, there are other "first-run" theatres exhibiting the features of one or more of the other defendant distributors; in 21 of these 36, one or more of the other first-run theatres are operated by independents.

150. Of the 92 cities in the United States having a population in excess of 100,000, Twentieth Century-Fox is interested in first run theatres in 16 and licenses its features to them. In 4 of the remaining cities, none of the defendants has theatre interests. This leaves 72 cities in which there are first run theatres operated by defendants other than Twentieth Century-Fox. In 23 of the 72 cities, Twentieth Century-Fox licenses its features to independent exhibitors.

151. Except for a very limited number of theatres in the very largest cities, the 18,000 and more theatres in the United States exhibit the product of more than one distributor. Such theatres could not be operated on the product of only one distributor.

**152. There is no substantial proof that any of the corporate defendants was organized or has been maintained for the purpose of achieving a national monopoly either in production, distribution, or exhibition of motion pictures, except as found in findings 153 and 154 below.**

153. In localities where there is ownership by a single defendant of all the first-run theatres, there is no sufficient proof that it has been for the purpose of creating a monopoly and has not rather arisen from the inertness of the competitors, their lack of financial ability to build theatres comparable to those of the defendants, or from the preference of the public for the best equipped houses and not from "inherent vice" on the part of these defendants.

**154. The illegalities and restraints herein found, are not in the ownership of many or most of the best theatres by the producer-distributors, but in admission price-fixing, non-competitive granting of runs and clearances, unreasonable clearances, formula deals, master agreements, franchises, block-booking, pooling agreements and certain discriminations among licensees between defendants and independents. These practices, if employed in the future, in favor of powerful independents would effect all of the undesirable results that have existed when the five exhibitor defendants and their subsidiaries have owned or controlled numerous theatres in which the defendants' pictures have been exhibited.**

**155. Total divestiture would be injurious to the corporations concerned and would be damaging to the public.**

**156. Total divestiture would not remedy the price-fixing, systems of clearance, formula deals, master agreements and franchises, block-booking, pooling agerements and the other practices which have been found unreasonably to restrict competition.**

157. During the 9 pre-war years of 1933-1941, the average cost of American made Warner features rose from $241,000 in 1933 to $448,000 in 1940. By 1945 the average cost had risen to $1,371,000.

158. In the past the foreign business of Warner has been exceedingly profitable.

159. With the cessation of the war the foreign markets for Warner pictures are being severely restricted.

160. The arbitration system created by the Consent Decree of November 20, 1940, has demonstrated its usefulness in dealing with exhibitors' complaints of unreasonable clearance and if extended to cover differences which may occur under the system to be established by the Decree herein, will be effective and result in quick and expeditious decisions and a saving of time and money.

## CONCLUSIONS OF LAW

1. The court has jurisdiction of this cause under the provisions of the Act of July 2, 1890 entitled "An Act to Protect Trade and Commerce Against Unlawful Restraints and Monopolies," hereinafter referred to as the Sherman Act.

2. Universal Pictures Company, Inc., and Screen Gems, Inc., have not violated the Sherman Act and should be dismissed as defendants herein.

3. None of the defendants herein has violated the Sherman Act by monopolizing or attempting to monopolize or conspiring to monopolize the production of motion picture films.

4. The consent decree entered herein on November 20, 1940, does not foreclose enforcement in this suit at this time of any rights or remedies, which the plaintiff may have against any of the defendants by virtue of violations of the Sherman Act by them, except such acts as were in accord with such decree during the period it was in force.

5. None of the defendants herein has violated the Sherman Act by combining, conspiring or contracting to restrain trade in any part of the business of producing motion pictures or by monopolizing, attempting to monopolize, or conspiring to monopolize such business.

6. The defendants, and each of them are entitled to judgment dismissing all claims of the plaintiff based upon their acts as producers, whether as individuals or in conjunction with others.

7. The defendants Paramount Pictures, Inc.; Paramount Film Distributing Corporation; Loew's, Incorporated; Radio-Keith-Orpheum Corporation, RKO Radio Pictures, Inc.; Keith-Albee-Orpheum Corporation; RKO Proctor Corporation; RKO Midwest Corporation; Warner Bros. Pictures, Inc.; Vitagraph, Inc.; Warner Bros. Circuit Management Corporation; Twentieth Century-Fox Film Corporation; National Theatres Corporation; Columbia Pictures Corporation; Columbia Pictures of Louisiana, Inc.; Universal Corporation; Universal Film Exchanges, Inc.; Big U Film Exchange, Inc.; and United Artists Artists Corporation have unreasonably restrained trade and commerce in the distribution and exhibition of motion pictures and attempted to monopolize such trade and commerce, both before and after the entry of said consent decree, in violation of the Sherman Act by:

- **(a) Acquiescing in the establishment of a price fixing system by conspiring with one another to maintain theatre admission prices;**
- **(b) Conspiring with each other to maintain a nationwide system of runs and clearances which is substantially uniform in each local competitive area.**

8. The distributor defendants Paramount Pictures, Inc.; Paramount Film Distributing Corporation; Loew's, Incorporated; Radio-Keith-Orpheum Corporation; RKO Radio Pictures, Inc.; Warner Bros. Pictures, Inc.; Vitagraph, Inc.; Twentieth Century-Fox Film Corporation; Columbia Pictures Corporation; Columbia Pictures of Louisiana, Inc.; Universal Corporation; Universal Film Exchanges, Inc.; Big U Film Exchange, Inc.; and United Artists Corporation, have unreasonably restrained trade and commerce in the distribution and exhibition of motion pictures and attempted to monopolize such trade and commerce, both before and after the entry of said consent decree, in violation of the Sherman Act by:

- **(a) Conspiring with each other to maintain a nationwide system of fixed minimum motion picture theatre admission prices;**
- **(b) Agreeing individually with their respective licensees to fix minimum motion picture theatre admission prices;**
- **(c) Conspiring with each other to maintain a nationwide system of runs and clearances which is substantially uniform as to each local competitive area;**
- **(d) Agreeing individually with their respective licensees to grant discriminatory license privileges to theatres affiliated with other defendants and with large circuits as found in finding No. 110 above;**
- **(e) Agreeing individually with such licensees to grant unreasonable clearance against theatres operated by their competitors;**
- **(f) Making master agreements and franchises with such licensees;**
- **(g) Individually conditioning the offer of a license for one or more copyrighted films upon the acceptance by the licensee of one or more other copyrighted films, except in the case of the United Artists Corporation;**
- **(h) The defendants Paramount and RKO making formula deals.**

9. The exhibitor-defendants, Paramount Pictures, Inc.; Loew's, Incorporated; Radio-Keith-Orpheum Corporation; Keith-Albee-

(*Continued on page 38, column 1*)

WARNER BROS.' TRADE SHOWINGS OF

# "THE BEAST WITH FIVE FINGERS"

starring

## ROBERT ALDA·ANDREA KING·PETER LORRE

with

VICTOR FRANCEN · J. CARROL NAISH

## *MONDAY, JANUARY 20th, 1947*

| CITY | PLACE OF SHOWING | ADDRESS | TIME |
|---|---|---|---|
| Albany | Warner Screening Room | 79 N. Pearl St. | 2:00 P.M. |
| Atlanta | 20th Century-Fox Sc. Rm. | 197 Walton St. N.W. | 2:30 P.M. |
| Boston | RKO Screening Room | 122 Arlington St. | 2:30 P.M. |
| Buffalo | Paramount Exchange | 464 Franklin Street | 2:00 P.M. |
| Charlotte | 20th Century-Fox Sc. Rm. | 308 S. Church St. | 10:00A.M. |
| Chicago | Warner Screening Room | 1307 So. Wabash Ave. | 1:30 P.M. |
| Cincinnati | RKO Screening Room | Palace Th. Bldg. E. 6th | 8:00 P.M. |
| Cleveland | Warner Screening Room | 2300 Payne Ave. | 2:30 P.M. |
| Dallas | 20th Century-Fox Sc. Rm. | 1803 Wood St. | 10:00A.M. |
| Denver | Paramount Sc. Room | 2100 Stout St. | 2:00 P.M. |
| Des Moines | 20th Century-Fox Sc. Rm. | 1300 High St. | 12:45 P.M. |
| Detroit | Film Exchange Bldg. | 2310 Cass Ave. | 2:00 P.M. |
| Indianapolis | Paramount Sc. Room | 116 W. Michigan St. | 2:00 P.M. |
| Kansas City | 20th Century-Fox Sc. Rm. | 1720 Wyandotte St. | 1:30 P.M. |
| Los Angeles | Warner Screening Room | 2025 S. Vermont Ave. | 2:00 P.M. |
| Memphis | Paramount Sc. Room | 362 S. Second St. | 2:00 P.M. |
| Milwaukee | Warner Th. Sc. Rm. | 212 W. Wisconsin Ave. | 2:00 P.M. |
| Minneapolis | 20th Century-Fox Sc. Rm. | 1015 Currie Ave. N. | 2:00 P.M. |
| New Haven | Warner Th. Proj. Rm. | 70 College St. | 2:30 P.M. |
| New Orleans | 20th Century-Fox Sc. Rm. | 200 S. Liberty St. | 1:30 P.M. |
| New York | Home Office | 321 W. 44th St. | 2:30 P.M. |
| Oklahoma | 20th Century-Fox Sc. Rm. | 10 North Lee St. | 10:00 A.M. |
| Omaha | 20th Century-Fox Sc. Rm. | 1502 Davenport St. | 1:00 P.M. |
| Philadelphia | Vine St. Sc. Room | 1220 Vine St. | 11:00A.M. |
| Pittsburgh | 20th Century-Fox Sc. Rm. | 1715 Blvd. of Allies | 1:30 P.M. |
| Portland | Jewel Box Sc. Room | 1947 N.W. Kearney St. | 2:00 P.M. |
| Salt Lake | 20th Century-Fox Sc. Rm. | 216 East 1st South | 2:00 P.M. |
| San Francisco | Republic Sc. Room | 221 Golden Gate Ave. | 1:30 P.M. |
| Seattle | Jewel Box Sc. Room | 2318 Second Ave. | 10:30A.M. |
| St. Louis | S'renco Sc. Room | 3143 Olive St. | 1:00 P.M. |
| Washington | Earle Th. Bldg. | 13th & E Sts. N.W. | 10:30A.M. |

# FINDINGS

(*Continued from page 36*)

Orpheum Corporation; RKO Proctor Corporation; RKO Midwest Corporation; Warner Bros. Pictures, Inc.; Warner Bros. Circuit Management Corporation; Twentieth Century-Fox Film Corporation; and National Theatres Corporation have unreasonably restrained trade and commerce in the distribution and exhibition of motion pictures both before and after the entry of said consent decree, in violation of the Sherman Act by:

(a) **Jointly operating motion picture theatres with each other and with independents through operating agreements or profit-sharing leases;**

(b) **Jointly owning motion picture theatres with each other and with independents through stock interests in theatre buildings;**

(c) **Conspiring with each other and with the distributor-defendants to fix substantially uniform minimum motion picture theatre admission prices, runs, and clearances;**

(d) **Conspiring with the distributor-fendants to discriminate against independent competitors in fixing minimum admission price, run, clearance and other license terms.**

**10. The Formula deals, master agreements and franchises referred to in Findings 86, 88 and 89 have tended to restrain trade and violate Section 1 of the Sherman Act.**

**11. Block-booking as hereinabove defined, violates the Sherman Act.**

12. Further conclusions of law are made and embodied in the decree filed herewith.

Dated: December 31, 1946.

AUGUSTUS N. HAND
United States Circuit Judge
HENRY W. GODDARD
United States District Judge
JOHN BRIGHT
United States District Judge

## Mexican Variety Tent Opening Attracting U. S. Delegation

The inauguration of the new Mexico City Tent of Variety Clubs, scheduled for January 16, will be attended by more than 60 U. S. industry people. Heading the delegation will be R. J. O'Donnell, national chief barker, and a number of other national officers. Others planning to attend are: Sam Dembow, Jr., William O'Donnell, Ned Shugrue, N. Peter Rathvon, Ned Depinet, and a large group of Texas exhibitors. The ceremonies will extend from January 16 to 19.

## PRC Sets Release Dates For Eleven Pictures

Release dates for eight films during January and February and three in March have been set by PRC. The films and dates are: "Lighthouse," January 10; "Born to Speed," January 12; "Wild Country," January 17; "Law of the Lash," February 6; "Devil on Wheels," February 15; "Range Beyond the Blue," February 17; "Swamp Angel," February 22; "Philo Vance Returns," February 27; "Three on A Ticket," March 3; "Philo Vance's Gamble," March 20, and "West to Glory," March 22.

## MMPTA Establishes Bureau To Register Functions

A bureau for the registration of dates of all functions to be given or sponsored by charitable, civic and other organizations in the Metropolitan area of New York has been established by the Metropolitan Motion Picture Theatres Association. The office, located at 1501 Broadway, the Paramount Building, will list affairs of interest to members of the association and to others in the industry in the area, provided it is notified of the dates in writing.

The bureau was established to avoid a conflict of dates and to keep its members and others informed of future events. Eventually, besides answering individual requests for information, it also will send out to all those interested periodic notices of the dates submitted.

In announcing the formation of the bureau, Rodney H. Smith, executive director of the MMPTA, asked that all members mail him a list of all organizations to which they belong, together with any dates of functions planned.

# *November Ticket Tax $36,393,291*

*Washington Bureau*

Total admission taxes for November on October business was $36,393,291, marking the first drop in many months from a similar period of the preceding year, the Internal Revenue Bureau has reported. Tax returns for November, 1945 amounted to $36,394,910.

The all-time record, established in September, 1946, was $48,597,428.

Despite the slight drop, Treasury officials predict that the 1946 total revenue from admissions still will go several millions aboved the 1945 returns.

Broadway recorded a sharper decline than the country as a whole. In New York's third internal revenue district, which includes all of Manhattan above 23rd street, only $5,124,351 in collections was realized, in contrast to the $5,955,809 in October, 1945. This was considerably below the all-time September, 1946, high of $7,586,270.

## Warners Set Short Releases For January, February

Warner Brothers will release seven Technicolor shorts and four black-and-white subjects during January and February. This number is somewhat less than usual, but Technicolor prints are still restricted because of labor conditions. Included in the Technicolor group are: "Let's Go Swimming" and "Battle of the Champs," Sports Parades, and five cartoons, "One Meat Brawl," "Goofy Gophers," "Have You Any Castles," "Gay Anties" and "Pigs Is Pigs." The black-and-white subjects are "Keystone Hotel," "Dog in the Orchard," "Stan Kenton and his Orchestra" and "Big Time Revue."

# *Permits Granted For 15 Theatres*

*Washington Bureau*

Reflecting a progressive elimination of commercial building controls, 15 theatre construction permits were authorized by the Office of Temporary Controls last week.

Among applications granted were: Theatre Enterprise, Inc., Monahans, Tex., to rebuild fire loss, $60,000; A. P. Lassiter, Conway, N. C., theatre repairs of $12,000; Earle D. Chessman of Jacksonville, Fla., to rebuild fire loss, $16,500; Arthur Weaver of Paulding, Ohio, to cover loss by fire, $48,000.

Also, the Elmwood Theatre Corporation, granted a permit for repairs at Elmwood, Neb., $4,000; William Vaise, Odessa, Wash., theatre repairs; A. R. Belcher, Princeton, W. Va., to construct a drive-in theatre of masonry construction, $2,000; R. L. Gardner, Campti, La., theatre construction, $1,000.

Also, Grady H. Harrison, College Station, Tex., drive-in theatre, $10,000; G. H. Little, Tuscaloosa, Ala., drive-in theatre, $1,275; M. B. Spencer, Kingston, N. C., theatre, $6,500; A. W. Ashford, Clinton, Miss., theatre, $6,000; Clyde C. McKellny, Temple, Okla., $10,000, and the Tampa Negro Theatre Company, of Tampa, Fla., theatre repairs, $1,267.

## MGM Sets Four Films for Release in January

MGM has announced four features for national release in January. The first is "Till the Clouds Roll By," Technicolor musical with an all star cast; second, "Gallant Bess," in Cinecolor; third, "The Mighty McGurk" starring Wallace Beery; fourth, "The Lady in the Lake," based on the Raymond Chandler mystery, in which Robert Montgomery plays the leading part, and directed. All four films have been tradeshown.

## New Production Unit Formed by Autry

Gene Autry last Thursday announced the formation of Gene Autry Productions to produce an unspecified number of films, probably four, for Columbia annually. Although final papers are yet to be signed, the deal will become effective after termination of the star's contract with Republic in March. Mr. Autry is president of the new company, with Mitchell Hamilburg, vice-president, and Marten Gan, secretary-treasurer.

## Laufer Joins Monogram

Phil Laufer has joined the Monogram eastern publicity department, in New York. Mr. Laufer was formerly with Universal's home office publicity department, and with the Winter Garden and Criterion theatres there.

# BRITISH EXHIBITORS HAD 419 AMERICAN FILMS IN 1946

## *Check Shows Home Product Out-Grossed U. S. Films at Nation's Box Offices*

by PETER BURNUP
*in London*

Registered in the books of the Board of Trade in pursuance of the Cinematograph Films Act during this just concluded year of grace were 339 "foreign" and 93 British "long" films; in addition to which some 120 reissues were on offer to the public.

Included in the "foreign" category were 20 subjects emanating from France, Russia, Sweden, Denmark. So that in the final analysis exhibitors had available to them in the course of the year 419 American-made films and 113 British; the respective figures for 1945 being 395 and 121.

### *Only 40 British Pictures Rated the Top Bracket*

In outward seeming those 113 British submissions betoken considerable activity in the country's film factories. In reality, the total number of full length features ran around 60, with 40 only rating top bracket. The bulk of the offerings were those "featurettes" exhibits barely exceeding the prescribed 3,000 feet qualifying them for the Quota ticket—which exhibitors detest, but with which they are compelled by the law to eke out their programs.

Nationwide check among theatres of all shapes and sizes indicates that the home product once more outstripped the Hollywood offerings in the box office race, although RKO Radio's phenomenon, "The Bells of St. Mary's" came near the top. Easy winner was the slightly dubious "Wicked Lady," on which your London Bureau reported (see HERALD, December 15, 1945). Administrators of the Production Code may well view with concern certain aspects of this anticipation of the dubious delights of "Forever Amber."

The picture's outstanding success was undoubtedly due to the joint presence therein of James Mason and Margaret Lockwood, leaders in MOTION PICTURE HERALD'S poll for *Fame*. There are those—including many exhibitors—who wish that a more wholesome vehicle may be available to those two distinguished artists in the future.

### *"Piccadilly Incident" Is Close to Top of List*

Closely following on "St. Mary's"—second in the list—came Herbert Wilcox'es "Piccadilly Incident," of which we said (see HERALD, September 7, 1946) "a piece which will run through box offices like a bush fire." The picture most certainly did so. A few more pounds tinkling in the till and it would have beaten the Crosby-Bergman endeavor.

By common consent, Britain's films set a new high during the year in artistic quality, but certain of their number—despite those not at all to be desired "featurettes"—stood exceedingly high in the box office reaction of the public.

Here is the list of the top-ranking 25 in 1946, placed as near as may be in their grossing order:

"Wicked Lady" (British)
"Bells of St. Mary's"
"Piccadilly Incident" (British)
"The Captive Heart" (British)
"Road to Utopia"
"Caravan" (British)
"Anchors Aweigh"
"The Corn Is Green"
"Gilda"
"House on 92nd Street"
"The Overlanders" (British)
"Appointment with Crime" (British)
"Bandit of Sherwood Forest"
"Kitty"
"Spellbound"
"Scarlet Street"
"Men of Two Worlds" (British)
"Courage of Lassie"
"Mildred Pierce"
"Spiral Staircase"
"Brief Encounter" (British)
"The Years Between" (British)
"The Dolly Sisters"
"Girl in a Million" (British)
"Leave Her to Heaven"

The catalogue takes no note of exhibits like "Blue Skies," the British-made "Stairway to Heaven" and "Great Expectations," or certain other pictures which have all had showings in London's West End, but which must await provincial viewings before their final appraisement can be made.

### *Audiences Growing Weary of Brocaded Film Fare*

As to the lessons in box office appeal deriving from the ratings, it seems clear that the Britons—despite "The Wicked Lady" success—are wearying at length of the busked and brocaded pieces of confectionery. Promoters of "Amber" adventures may care to note the fact. Certainly, a refreshing note of sincerity and earnestness was to be discerned in the outstanding success of pieces like "Theirs Is the Glory" (the epic of Arnhem), and J. Arthur Rank's Technicolor "Victory Parade" and his challenge to the "March of Time" which he calls "This Modern Age."

Also to be noted is the fashion in which certain new young men unobtrusively are climbing the ladder of the famous. Admirable acting performances came from people not especially noted hitherto, like Trevor Howard (Americans have seen him in "Brief Encounter"), Michael Wilding (astutely teamed by Herbert Wilcox with Anna Neagle), Michael Rennie, Chips Rafferty. It's a sure bet that all four will be strong candidates in next year's poll for *Fame*. Without ungraciousness, exhibitors could wish that a similar phenomenon might be observed on the distaff side of the fence.

The country's showmen start the year with one or two anxieties. They hope devoutly that an agreed booking policy may be negotiated with renters. For years the unordered system of booking obtaining here has been the source of unseemly wrangles. Serious efforts—as we lately reported—are being made to set that particular house in order.

But headache Number One is still the paucity of product. Advices from Hollywood that major companies there propose concentrating on top bracket pictures occasion grave apprehensions this side. The new Quota is coming up for discussion and many theatre men believe that their Quota obligations will be stiffened. They ask: Where is the product coming from? Despite official and amiable assurances that everything possible is being done to derequisition and re-equip studios the process develops unconscionably slowly.

### *Orchestral Performances Are Used to Advantage*

It may be a straw in the wind but certain shrewd showmen are taking to putting on elaborate orchestral performances in lieu of motion picture programs. The process was initiated by that stormy petrel of the North, John Xavier Prendergast.

It is reliably reported that Mr. Prendergast—he is one of the astutest motion picture men in the country—has earned considerable profit in his exploitation of organizations like the Halle Orchestra (under John Barbirolli) and the London Philharmonic. His example was followed in the Davis theatre at Croydone, one of the largest theatres in the suburbs of London. They they have played Gigli and Sir Thomas Beecham to overflowing houses. It's a portent to be watched.

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## ABPC Takes Over Jackson Distribution Company

*London Bureau*

The Associated British Picture Corporation has acquired control of Louis H. Jackson's distribution company, Anglo-American Film Company, with Mr. Jackson remaining as executive producer of Lady Yule's British National Films. Purpose of the deal was to enable ABPC to implement its agreement with the British Board of Trade to exhibit annually six British pictures in addition to its statutory quota obligation and also to afford Lady Yule guaranteed circuit distribution. The new setup is due for reconsideration when the Government's intention on quota revision is known.

# This is what we said about "STAIRWAY TO HEAVEN"

"STAIRWAY TO
# HEAVEN"

*The*
COMMAND
PERFORMANCE
PICTURE

*selected from the world's finest screen entertainment*

**Why was "STAIRWAY TO HEAVEN" selected as the first motion picture to have a Command Performance? A distinction no other film can claim!**

There is a good reason for this—"STAIRWAY TO HEAVEN" is not only an extraordinarily good motion picture, but it is also "advanced" in every phase of production. It is evocative of all the fine things that can be achieved by the magic of creative elements. It contains poetic dialogue which takes it up to heaven yet down to earth in its universal appeal. It presents something entirely new in chromatic technicolor. It has acting which has not been surpassed—a story that may be rightly acclaimed as different...yet something that is appealing to everyone. To sum it up, "STAIRWAY TO HEAVEN" signifies the motion picture of tomorrow with the appeal of today!



**ALL SEATS RESERVED**
**All Prices Include Taxes**
**Three Performances Mon. thru Friday**
Matinees at 2:30 ALL SEATS, $1.50
Evenings at 7:15, $1.80
Evenings at 9:30, $2.40

**Four Performances Saturdays**
Matinees at 2:30 and 5:00, $1.80
Evenings at 7:30 and 10:00, $2.40

**Four Performances Sundays & Holidays**
Matinees at 2, $1.80—at 4:30, $2.40
Evenings 7:00 and 9:30, $2.40

All seats for the CHRISTMAS DAY performances and for the first four weeks now on sale at our boxoffice. Mail orders handled in order of receipt.

*J. Arthur Rank presents*
DAVID NIVEN
RAYMOND MASSEY
ROGER LIVESEY
*"Stairway TO HEAVEN"*
*in Technicolor*
with
Kim Hunter • Marius Goring
Written, Produced and Directed by
MICHAEL POWELL
and
EMERIC PRESSBURGER
A Production of the Archers
A UNIVERSAL-INTERNATIONAL RELEASE

*Starting*
CHRISTMAS DAY *with* FOUR PERFORMANCES

First Come
First Reserved!
TICKETS
NOW ON SALE

*Park Avenue Theatre*
Park Avenue at 59th Street, New York, N. Y. • PLaza 9-5087






# THE SCREEN IN REVIEW

## *'Stairway to Heaven,' a British Production at Park Avenue, Proves a Holiday Delight—*

By BOSLEY CROWTHER

Had you harked you would have heard the herald angels singing an appropriate paean of joy over a wonderful new British picture, "Stairway to Heaven," which came to the Park Avenue Theatre yesterday. And if you will listen now to this reviewer you will hear that the delicate charm, the adult humor and visual virtuosity of this Michael Powell—Emeric Pressburger film render it indisputably the best of a batch of Christmas shows.

If you wished to be literal about it you might call it romantic fantasy with psychological tie-ins. But literally is not the way to take this deliciously sophisticated frolic in imagination's realm. For this is a fluid contemplation of a man's odd experiences in two worlds, one the world of the living and the other the world of his fantasies—which, in this particular instance, happens to be the great beyond. And the fact that the foreword advises, "any resemblance to any other worlds, known or unknown, is purely coincidental," is a cue to the nature and the mood.

We've no time for lengthy explanations—other than to remark that, by all the laws of probabilities, Squadron Leader Peter Carter should have been killed when he leaped from a burning bomber without a parachute over the Channel on May 2, 1945. And that is the natural assumption which revolves in the back of his injured mind. But, still alive after a freakish salvation and in love with a thoroughly mortal American Wac, he resists the hallucinary "messenger" who keeps summoning him to the beyond. Indeed, he resists so strongly—in his disordered mind, that is—that he conceives an illusory "trial" in heaven in which his appeal to remain on earth is heard before a highly heterogeneous tribunal. And through this court (and by a brain operation), he is spared.

That gives you a slight indication of the substance and flavor of this film—and we haven't space at this writing to give you any more, except to say that the wit and agility of the producers, who also wrote and directed the job, is given range through the picture in countless delightful ways: in the use, for instance, of Technicolor to photograph the earthly scenes and sepia in which to vision the hygienic regions of the Beyond (so that the heavenly "messenger," descending, is prompted to remark, "Ah, how one is starved for Technicolor up there!").

We haven't space to credit the literate wit of the heavenly "trial" in which the right of an English flier to marry an American girl is discussed, with all the subtle ruminations of a cultivated English mind that it connotes, or the fine cinematic inventiveness and visual "touches" that sparkle throughout, notably in the exciting production designs of Alfred Junge.

Nor have we the space to say more than that David Niven is sensitive and real as the flier chap; that Roger Livesey is magnificent as his physician (and later advocate in the Beyond); that Kim Hunter is most appealing as his American sweetheart and that many more do extremely well, including Raymond Massey, who plays the lawyer for the Court of Records at the heavenly "trial." (Mr. Massey represents the spirit of the first Boston patriot killed in the Revolutionary War.)

But we'll have much more to say later, when we've got Christmas out of our hair. Till then, take this recommendation: see "Stairway to Heaven." It's a delight!

**"'Stairway To Heaven' deserves the highest recommendation of any film of the year!"**

*from the N. Y. Times "Ten Best of the Year"*

# Local Taxation Problems Face Exhibitor Units

This week, as President Truman urged Congress to extend excise levies including the Federal admission tax beyond July 1, local problems of taxation were holding the exhibitors' attention.

According to a bulletin from Allied States Association, the Supreme Court of California handed down a decision in the case of Knapp & Dietrich versus the city of San Bernardino. The opinion said that a municipal tax on theatres of three cents on each admission, payable by the theatre operator, superimposed on a general license tax applicable to all forms of business, including theatres, constituted (1) unlawful double taxation, and (2) unlawful discrimination against the theatre.

Another point in the city's tax program to which the court objected was that the ordinance provided in general that the revenue derived therefrom would be devoted to postwar needs and uses without specifying in detail the exact projects or apportioning expenditures among them, which, the court said, was a violation of the city's organic law.

Meanwhile, Abram F. Myers, chairman and general counsel of Allied States Association, has announced that the organization's board of directors will discuss the possibilities of repeal or reduction of the basic Federal admission tax rate at a meeting to be held in Washington January 31.

In Columbus, Ohio, a committee of nine Columbus and Franklin County Republican office-holders, which includes three members of the county's legislative delegation, have recommended the repeal of the state three per cent admission tax and the authorization of cities to levy such a tax. The committee, however, set no definite figure for municipal admissions tax. The recommendations are being supported by Charles Egger, political writer for the Columbus *Citizen*, who envisions an admission tax of from eight to 10 per cent as a possible means of balancing the city's budget.

## Warner Stockholders Meet February 18

The annual meeting of Warner Bros. stockholders will be held February 18, in Wilmington, Del. Members of the board of directors whose terms expire in 1947 are Samuel Carlisle, Stanleigh P. Friedman, Charles B. Guggenheimer, Samuel Schneider and Morris Wolf.

## Naify Buys House

Mike Naify, United California Theatres head, has bought a new 800-seat theatre at Hughson, Cal., from John C. Sanders. It will open in early February. Charles Hefley will manage it.

## Kelly to Europe to Study Possibility of Production

Arthur W. Kelly, president of General Motion Pictures, left for Europe on the *Queen Elizabeth* last Friday to investigate the possibility of making a number of pictures on the Continent. His associate in the venture is Edward Small, producer.

Mr. Kelly said he would visit England, France and Italy and inspect production facilities in those countries. If adequate space should be available he plans to produce a number of English-language, or bilingual, films on the Continent. American players would be brought to Europe if the project comes off and four stories have already been selected for possible production. Mr. Kelly will be gone about six weeks.

Commenting on the report that Monogram would distribute the Dick Irving Hyland-Sid Luft production "Kilroy Was Here," Mr. Kelly said he had served notice on the producers that he had priority on the title as he was the first one to register it with the title registration bureau of the Motion Picture Association. However, neither Monogram nor the two independent producers are members of the bureau and are therefore not bound by its rules. A picture of the same title also is planned by Robert M. Savini, president of Astor Pictures.

## Kanin Productions Will Make Two for Universal

Kanin Productions, new company in Hollywood, will make two pictures for Universal-International, under a contract signed this week and announced by William Goetz, Universal-International production chief. Kanin Productions comprises Garson Kanin, president, and Michael Kanin, his brother, vice-president in charge of production. Their first picture will be "The Art of Murder," an original story by Garson Kanin and his wife, actress Ruth Gordon. Their second is still to be selected. Michael Kanin will direct the first; Garson the second.

## R. V. Perkins Paramount Far East District Head

Robert V. Perkins, formerly branch manager for Paramount International in the Philippines, has been named district manager for the Philippines, China and Japan territories, according to George Weltner, president of Paramount International. Mr. Perkins succeeds F. C. Henry, who became division manager for the territory including the Philippines, Japan, Korea, China, Siam, the Straits Settlements, the East Indies, Burma and India.

## Set "Man's Hope" Premiere

"Man's Hope," the French Andre Malraux film, which the author produced, directed and adapted from his novel of the same name, will have simultaneous premieres at the 55th Street Playhouse and the Fifth Avenue Playhouse, New York, some time later this month.

# French Edict on Dubbing Called Pact Violation

A new French Government edict calling for a special permit from three ministries before foreign films can be dubbed into French, and providing also that no pictures can be dubbed after two years following their original U. S. release date, cast a sudden gloom over French-American industry relations this week. American spokesmen saw the French move as threatening to "force American film companies out of business in France."

The decree became effective January 1. Harold L. Smith, Paris representative of the Motion Picture Association, said it was a flagrant violation of the Blum-Byrnes accord on films and of the Franco-American trade agreement of 1946. He also said that other American film representatives and the French dubbing companies were registering formal protests with the French Government.

On the French side, the general director of the French film industry early this week denied that the measure was discrimination against American films. He pointed out that the action was taken to prevent the French market from being flooded with old, outdated films from the U. S. Exceptions in the two-year clause of the edict will be made in the case of outstanding artistic or technically notable films.

It was understood at the MPA office at midweek that the State Department was looking into the new French move. Foreign department executives pointed out that most of the films now being released in France are from three to five years old and that the edict blocked a backlog of about 500 features, made between 1942 and 1945 and suitable for export. There are some who see in the development the result of the concerted drive by the French Communist Party against U. S. films.

Under the new ruling the Ministries of Information, Finance and National Economy would have to approve a film before it is dubbed. Fines ranging from $8.40 to $8,400 would be levied against anyone attempting to dub without authorization. A check in New York disclosed, however, that there is no Information Ministry in the temporary Blum cabinet and that the ministries of finance and economy are combined in one unit under Andre Philipe, a socialist.

## Schine Circuit Will Seek Supreme Court Rehearing

The Schine Circuit will appeal for a rehearing of its case by the U. S. Supreme Court, it was reported from Washington this week. The court has already taken action on the suit, ordering dissolution of the circuit, but previously refused to review the suit on the ground of a "technical error." The "error," according to the court, was in the manner of appeal.

# 83 PROPERTIES BOUGHT BY MAJORS OF 27,000 SEEN

## *1946 Good Publishing Year But Low on Quality, Say Eastern Story Heads*

Swelled by the increasing number of war-born writers free of the restrictions imposed by paper and newsprint shortages, the stream of published and unpublished material that flowed across the desks of the eastern story departments of the major companies reached the imposing total of approximately 27,000 manuscripts during 1946.

The properties by these companies included books, plays, short stories and originals written especially for the screen. Most of the companies also have story departments on the coast and abroad. A comparison with last year shows that the number of manuscripts inspected by the majors and the leading independents in 1946 topped the 1945 total by from 70 to 100 per cent.

### *Many Were Called, but Few Were Chosen*

In contrast, however, are the figures of books and plays actually bought during this past year. Although publishers put on the market an approximate total of 7,000 books in 1946 and the average number of plays produced in New York annually is about 100, only 75 books were acquired by the motion picture companies for adaptation to the screen. Of the many plays read only eight were bought, but many of the studios have money invested in current productions.

All the eastern story heads agreed 1946 was a good publishing year, but a poor one for literary quality and, consequently, for screen appeal. Partly, it was explained, the war was to blame for his dearth of high-standard material.

Toward the end of the year the stream of war books ebbed and reconversion and occupation problems were brought into focus. At the same time the realization of the problems and peace and the responsibility that went with victory seemed to have affected the public's taste. It is generally agreed there is a trend toward the serious, towards films with significant themes and motives.

### *Many Companies Subsidize Promising Authors*

To encourage budding young writers whose first chapters have shown promise, many companies now are subsidizing authors. While this had been done before, 20th Century-Fox was the first to start placing options on unfinished work. Usually the author is paid so much a week until the book is finished. Then he is either paid a certain agreed sum for the screen rights and the option is picked up or other arrangements are made according to contract.

Heading the eastern story department at Paramount is Alan Jackson, veteran writer formerly with the *Saturday Evening Post,* who has been in his present post for two years. Russell Holman is eastern production head, and John Byran reviews plays. Paramount this year bought 12 books and four plays for screen adaptation. Outstanding among the books are: "The Gauntlet," "The Sealed Verdict" and "The Big Clock." Among the plays were: "State of the Union," "Dream Girl," "Sainted Sisters" and "Eagles Have Flat Feet," the latter two as yet untested on Broadway. "State of the Union" will be produced soon and is scheduled for release next autumn. The company bought six magazine stories and several radio scripts during the year.

### *MGM Eastern Story Unit Reorganized in 1946*

The year 1946 saw a reorganization in the eastern story department of MGM, presided over by Mrs. Caroll Brandt as executive head, and Olin H. Clark, eastern story editor. Feeling that the prices it had to pay for plays were unproportionally high, MGM discontinued its play department altogether. Altogether MGM acquired 60 properties of all kinds during the year. Included in the list of books are: "The Hucksters," "B. F.'s Daughter," which is to be produced soon; "Cass Timberlane," "East River," "Where Blows the Wind," "Blue River" and "Return Tonight."

The company subsidizes a number of young writers.

MGM bought a Libby Block magazine article, two originals, "A Family for Jock," by Margery Rinnan Rawling, and "What Venus Knew," by Louis Bromfield, and one radio script.

There was much activity in the RKO story department, headed by Leda Bauer. With an average 400-500 scripts reviewed a month, seven books and one play, in addition to a great number of short stories, were purchased. Most of the short stories were selected from Faulkner, Fast and Steinbeck anthologies. Outstanding among the books were: "Written in the Wind," "White Tower," now being shot in Switzerland; "Tycoon," "Brick Foxhole," "Trail Street" and "So Well Remembered."

One Molnar play was purchased, as well as many old plays and musicals. The company has money in a number of plays, including the unproduced "Barnaby," "I Remember Mama," "On the Town," to which RKO bought the picture rights, and "It Takes Two."

### *Warner Department Read More Than 1,500 Pieces*

Don Moore heads the eastern story department at Warner Brothers. More than 1,500 books and originals were read there during 1946, a 100 per cent increase over 1945. Many of the studio's 1946 box office hits, including "The Big Sleep," "Saratoga Trunk," "A Stolen Life" and "Cloak and Dagger," had been adapted from books. Last year, Warners bought 17 new books, five of them for early production. Outstanding among them are: "Dream Street," "Farewell to Arms," for which remake rights were bought from Paramount, "The Glass Room," "Return of the Soldier," "Young Man with a Horn," "Dark Passage" and "Winter Meeting." Three plays, "Johnny Belinda," "Distant Drums" and "Flamingo Road," also were bought.

Twentieth Century-Fox covered about 4,500 titles during the year and bought 17 books and one play. Head of the story department is Bertram Bloch. Joseph H. Moskowitz is eastern studio representative. Among the books bought by 20th Century-Fox this year are: "The Green Grass of Wyoming," "Nightmare Alley," "The Snake Pit," "Brittannia Muse," "Scudda Hoo, Scudda Hay," "Foxes of Harrow" and "The Turn of the Screw." The company also got John Galsworthy's play, "Escape."

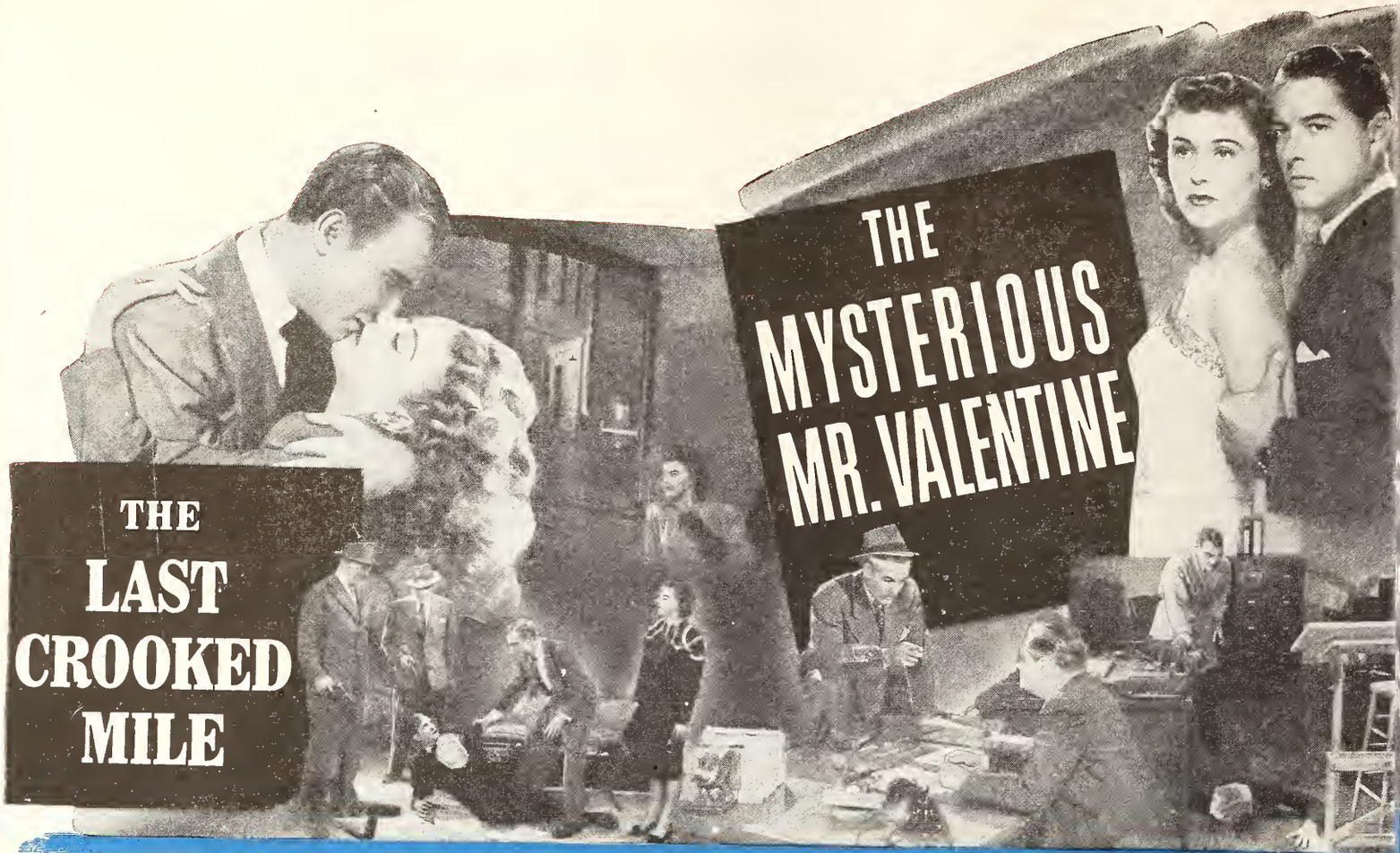
### *Two Books and Short Story Purchased by Universal*

Universal-International story department under James Poling, eastern story head, and Bob Goldstein, eastern studio representative, although in existence only since October 1, already has bought two books and a short story. The books are: "Tap Roots" and "Ride the Pink Horse." Complete domestic as well as foreign coverage is planned for next year.

No books are plays were bought this year by Columbia, although the eastern story department, headed by Janet Wood, read more than 3,000 manuscripts.

### SELZNICK and GOLDWYN READERS BUSY

**Some 800 manuscripts were read by the Goldwyn story department, headed by Marian Howell, eastern production representative, and Bernard Smith, eastern story head. One play, "Billion Dollar Baby", and a short story were bought. Purchase of a book is now under negotiation. Mr. Goldwyn also has options on two unfinished novels. A total of 1,700 properties were digested by Vanguard Films. The story department there is under Robert Ross, eastern production head, and Elsa Neuberg, eastern story editor. No books or plays were bought in the east, but Mr. Selznick did acquire "Tender Is the Night" and "The Dark Medallion", both novels, and a Vicky Baum original in 1946.**




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# ENTERTAINMENT!

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# REPUBLIC

# Holiday Keeps Studios Inactive; Cantor Film For RKO Is Started

*Hollywood Bureau*

The holiday week, as usual, found production activity in the doldrums. Eight films went to the cutting rooms during the week, whereas only two faced the cameras. At the weekend, the shooting index stood at 42.

Of the two new ventures, the most impressive was RKO's musical, "If You Knew Susie," which Eddie Cantor is producing, and in which he co-sars with Joan Davis. Prominent in the cast are Allyn Joslyn, Sheldon Leonard, Douglas Fowley, Charles Dingle, Sam Stein and Phil Brown. Gordon Douglas is the director. Although the story takes its name from a song popular some 20 years ago, it is an up-to-date tale with a modern setting.

Republics' entry-of-the-week is "Lightnin' Strikes Twice," co-starring William Marshall and Adele Mara, with Ricardo Cortez, Stephanie Bachelor, Richard Fraser, Grant Withers, Roy Barcroft, Tristram Coffin and George J. Lewis. William J. O'Sullivan is the associate producer, and Lesley Selander the director.

### *Incidental News of Pictures and People*

Cowboy star Gene Autry's new production company will make four high-budget pictures annually for Columbia release during the next two years. Armand Schaefer, formerly a producer at Republic, has joined Autry as president of the new firm, and agent Mitchell Hamilburg is vice-president.

Republic plans to send to its English distributor, British-Lion, a special advance 1,000-foot condensed version of its de luxe productions. The purpose of the idea, conceived by Republic president Herbert J. Yates during discussions with Sir Arthur Jarrett, managing director of British-Lion, is to keep executives of the latter company posted on the studio's production activities by giving them an opportunity to view short versions of the product months before the final prints are shipped.

Mark Hellinger has arranged with MGM to borrow Hume Cronyn, one of the screen's outstanding character actors, for a top role in "Brute Force," Hellinger's next picture for Universal-International release. . . . George Raft and William Bendix will be teamed by RKO as rivals in "Race Street," a melodrama of racketeering and the Fourth Estate. It will be Bendix's first and Raft's third starring role for the studio. Enterprise has signed Canada Lee, Negro actor, for an important part in John Garfield's next starring vehicle, "Body and Soul."

"The Lady Member," an original story by the late Damon Runyon depicting the career of a woman in the House of Representatives, will form the basis of the second Allied Artists film for Monogram release, starring Constance Bennett. . . . As a result of plans formulated at Eagle-Lion's recent regional sales meetings, the world premiere of "It's a Joke, Son!" will take place at Austin, Texas, and will share the spotlight wih the inauguration of Governor-elect Beauford H. Jester.

Franchot Tone and Raphael Hakim, who will make "The Mating Call" for Columbia release, have arranged to borrow Lucille Ball from MGM to co-star with Tone in the film.

### *Monogram Will Release Cooper - Coogan Picture*

Monogram has completed negotiations with Dick Irving Hyland and Sid Luft to release the pair's initial production, "Kilroy Was Here," in which Jackie Cooper and Jackie Coogan will be co-starred. . . . Nunnally Johnson has acquired the screen rights to Storm Jameson's novel, "The Other Side," to serve as the basis of one of his future productions for U-I release. The producer has also arranged to borrow Herman Mankiewicz from RKO to write the adaptation and screenplay.

Producer-exhibitor W. R, Frank is in town from Minneapolis, conferring on releases for his forthcoming harness-race feature, "Dan Patch." . . . Ann Miller's next starring vehicle at Columbia will be Alfred Blomingdale's production of "The Petty Girl." . . . Dan Duryea has been signed by U-I to an exclusive contract calling for a maximum of three pictures a year, the first of which will be a screen adaptation of Dorothy B. Hughe's mystery story, "Ride the Pink Horse." The locale is a small town in New Mexico during the visit there of a traveling carnival, and much of the action takes place on a merry-go-round.

Executives at 20th Century-Fox Studio are maintaining direct communication via short wave with the "Captain from Castile" company, now shooting at Morelia, Mexico. Studio heads contend that this method of communication saves money and time in the routing of supplies, as well as in keeping production up to schedule. . . . Edward Arnold has been cast as the talent agency head in MGM's film version of "The Hucksters," which will star Clark Gable and Deborah Kerr, with Adolphe Menjou in a top featured role.

Viveca Lindfors, Swedish star, whose Warner contract was recently extended, has been assigned a co-starring role with Errol Flynn in "The Forty-Niners," Technicolor spectacle of early days in California, which Raoul Walsh will direct for producer Robert Buckner. . . . Vivian Cosby will act as associate producer on "The Pitchman," initial film on the program of the newly-formed Jimmie Dunn Productions. . . . Albert Lewin's next production under the Loew-Lewin banner will be an original screenplay which he is currently writing.

### *Pickford Company Signs Bernstein, Composer*

Artists Alliance, new company formed by Mary Pickford and Lester Cowan, has engaged Leonard Bernstein, famous young composer, to star in "The Beckoning Fair One," based on a story by Oliver Onions. His contract calls for Bernstein to act, to compose and conduct a musical score for the picture, and to contribute to the screenplay.

Michael Curtiz has arranged to borrow Joan Caulfield from Paramount for the leading feminine role in "The Unsuspected," Curtiz Productions' first film for Warner release. . . . John Carroll and Vera Ralston will be co-starred in "Crime Passionelle," which John Auer will produce and direct for Republic. . . . A family affair: Anthony Quinn's wife, Katherine DeMille, will portray Anthony Quinn's mother in "The Gentle Stranger." Quinn is slated to star in the picture as well as produce it.

### *Sam Wood Seeks Cooper For "World in His Arms"*

Sam Wood is negotiating for Gary Cooper for the male lead in "The World in His Arms," Rex Beach novel, which Wood will make as an Interwood Production for Universal-International release. Lawrence Stallings is writing the screenplay. Following his current Interwood production, "Ivy," Wood will seek entry into Russia to look for an actress for the leading feminine portrayal in the picture, "The World in His Arms."

Due to casting difficulties for "Winchester 73," producer-director Fritz Lang has postponed shooting and instead will next make "The Secret Behind the Door" for Diana Productions, a psychological murder mystery which is based on Rufus King's "Museum Piece 13."

# *Coast Reviewers React to "Duel"*

# PREVIEW OF TRADE SHOW

by WILLIAM R. WEAVER
*Hollywood Editor*

Due to circumstances without known precedent, the Los Angeles newspaper reviews of David O. Selznick's "Duel in the Sun" will be the only ones printed for quite a spell. It will be at least three weeks before the producer-distributor can get enough exhibition prints from the strike-impeded Technicolor laboratory to open it elsewhere. (It was a feat of prodigious persistence to get a print ready in time to open the picture in Hollywood within the calendar year of 1946 as a condition of eligibility for Academy award).

It will be much longer than three weeks before magazines of general circulation can get reviews of the picture to their readers, since it was impossible to show the picture to their critics months in advance of their publication dates, as is customary.

### *It's Trade News*

In a somewhat extraordinary sense, therefore, the Los Angeles newspaper reviews of the first attraction to be offered by the new-born Selznick Releasing Organization qualify under the heading of trade news. Here, then, in excerpt, is what the ladies and gentlemen of the Los Angeles lay press have to say about the picture:

Hedda Hopper, *L. A. Times*: "'Duel in the Sun' is sex rampant. . . . Jennifer Jones as Pearl Chavez is no 'Bernadette.' Gregory Peck as Lewt McCanles is no 'Father Chisolm.' But these two are hotter than a gunman's pistol. . . . It's lusty, lush and lascivious, and will make David O. Selznick millions."

Louella O. Parsons, *L. A. Examiner*: "This is not a delicate story. Whether or not you enjoy this lusty, rowdy story set against the turbulent blood-and-sand background of Texas depends on whether you like your meat rare or well done. For those who like it rare and blood raw, this is your dish. . . . There's never been a more out-and-out melodrama."

Virginia Wright, *L. A. Daily News*: "'Duel in the Sun' will go down in history as the noisiest film ever made, and certainly the one with the goriest clinch. When pounding hooves, gunfire, train whistles, explosions and screams aren't filling the air with clamorous sound, stentorian background music is. You may be bored, but you won't sleep through this."



***ALTHOUGH the situation looks bad, Douglas Fairbanks, Jr., following the dashing tradition of his father, will probably get out of this one. The scene is from "Sinbad the Sailor", RKO Radio's Technicolor spectacle in which Fairbanks stars with Maureen O'Hara and Walter Slezak. New York and Los Angeles exhibitors will see the picture Monday; those in other territories will see it January 28 and 29.***

Harrison Carroll, *L. A. Herald-Express*: "'Duel in the Sun' is the super Western of all time, not to mention being one of the sexiest pictures of 1946. Jennifer Jones blazes like a prairie fire in her love scenes with the lanky Gregory Peck, here cast as an arrogant and stubbornly possessive seducer who pumps lead at any man, even his brother, whom he suspects of trying to steal his girl. . . . There is no doubt that 'Duel in the Sun,' a late entry into the race for Academy honors, will be a potent candidate. If it fails to win, Mr. Selznick will just have to be satisfied with the millions of dollars pouring into the box office."

Lowell Redelings, *Hollywood Citizen-News*: "'Duel in the Sun,' stripped of its fancy trappings, is a glorified Western dominated by a violent love affair. It is spectacular, earthy and elemental. It is a saga of the old West where men took what they wanted by force and killed those who opposed them. Woven into this pattern is a torrid romance with sexual suggestion and implications which classify this film as strictly for adults. . . . 'Duel in the Sun' has everything that another famous Western, 'The Outlaw,' has—and more. All except Jane Russell. That might seem to be a major lack—but Jennifer Jones takes care of this quite nicely—quite nicely indeed."

Edwin Schallert, *L. A. Times*: "A picture of terrific—well nigh bewildering—impact. It embodies a strange, tragical drama of love, hate and death, set against wild western desert wastes and fierce mountain fastness. . . . A tremendously strong production, lurid and violent in the handling of many of its scenes. . . ."

## *COMPLETED*

**MONOGRAM**
Violence (B&B)

**PARAMOUNT**
Blaze of Noon

**PRC**
Border Feud

**RKO RADIO**
Flight
The Fugutive (Argosy)

**SCREEN GUILD**
Shoot to Kill (formerly "Untitled Melodrama")

**UNITED ARTISTS**
Christmas Eve (Bogeaus)
Personal Column (Stromberg)

## *STARTED*

**RKO RADIO**
If You Knew Susie

**REPUBLIC**
Lightnin' Strikes Twice

## *SHOOTING*

**COLUMBIA**
Corpse Came C.O.D.
Assigned to Treasury (Kennedy-Buchman)
Three Were Thoroughbreds (Cavalier)
Lady from Shanghai

**EAGLE-LION**
Repeat Performance

**INDEPENDENT**
Women in the Night (So. Cal. Films)

**MGM**
Rich, Full Life
Song of Love
Birds and the Bees
Green Dolphin Street
To Kiss and to Keep

**MONOGRAM**
Black Gold

**PARAMOUNT**
Road to Rio
Variety Girl
Saigon
I Walk Alone (Wallis)

**PRC**
Philo Vance No. 3
All in the Game

**RKO RADIO**
Out of the Past
Magic Town (Riskin)

**REPUBLIC**
Bells of San Angelo

**20TH CENTURY-FOX**
Ghost and Mrs. Muir
Moss Rose
Captain from Castile
Forever Amber
Mother Wore Tights
It's Only Human

**UNITED ARTISTS**
Heaven Only Knows (Nebenzal)
Copacabana (Beacon)
Vendetta (California)
Other Love (Enterprise)

**UNIVERSAL-INTERNATIONAL**
Ivy (Interwood)
Time Out of Mind
Buck Privates Come Home
Egg and I

**WARNERS**
The Unfaithful
Dark Passage
Deep Valley
Woman in White
Night Unto Night

# *Industry to Aid Greek Orphans*

Greek children, orphans of the war, and suffering severe hardship, will be "adopted" by the industry, in a plan announced in New York last week. During the month of February 15 through March 15, industry individuals, organizations. theatres and companies will be asked to "adopt" some 15,000 Greek youngsters in conjunction with the Greek War Relief Association, of which Spyros Skouras, president of Twentieth Century-Fox, is also president.

The drive will honor Mr. Skouras, an industry leader and philanthropist, according to S. H. Fabian, Fabian Theatres president, who announced the project Friday, January 6, at a luncheon for trade press editors at the Hotel Astor, New York. Mr. Fabian, Jack Cohn, president of Columbia Pictures, and Ned E. Depinet, executive vice-president of RKO, has been designated co-chairmen of a Motion Picture Industry Appeal for the Orphans of Greece.

The drive will be "the finest living monument we can erect to one of our industry leaders, Spyros Skouras," Mr. Fabian said, and added that it would also provide valuable publicity for the Greek War Relief Association and the motion picture industry.

Sam Shain, Twentieth Century-Fox trade relations director, is drive assistant co-chairman; others aiding organization and promotion are Ben Serkowich, Columbia advertising-publicity director; S. Barret McCormick, RKO Radio Pictures advertising-publicity director; Leon Bamberger, RKO Radio Pictures, and Ray Murray, Columbia.

## RCA Opens New Studios For Film Recording

The RCA film recording department has opened enlarged and renovated scoring and recording studios at 411 Fifth Avenue in New York. A new activity in the added studio space will be the dubbing of foreign language narrative and lip-synchronized dialogue on films for distribution abroad. At the same time, the new studios will accommodate an increased schedule of English narrative recording, sound effects recording, music scoring and re-recording. The studio is equipped for both 35mm and 16mm recording.

## Transatlantic Musical Film May Star Crosby, Fields

New York interests, reports London, are endeavoring to sell J. Arthur Rank the idea of starring Bing Crosby and Sid Fields, one of England's most popular musical comedy stars, in a big transatlantic musical. Mr. Crosby is reportedly in the deal, having suggested Mr. Fields as his teammate after seeing him in "My Heart Goes Crazy." However, says London, nothing can be set until mid-summer, when Mr. Fields will close in his West End show, "Piccadilly Hayride."

## "Swell Guy" Train Premiere Starts New C. & O. Service

The theatre-on-rails became a reality Monday night as the Chesapeake & Ohio Railroad instituted its new motion picture service on the crack "George Washington" train rolling through the night from Washington to Cincinnati. More than 60 newspapermen from New York, Washington, Philadelphia, Cincinnati, Cleveland, Chicago and other key cities, as well as C. and O. and Universal-International officials, sat in a specially adapted car and watched the world premiere of UI's "Swell Guy."

They all made the trip at the invitation of Robert R. Young, C. and O. board chairman. The railroad has signed a contract with UI for the exhibition of the company's picture aboard "The George Washington" and later, when special cars are built, aboard "The Chessie." No admission charge is planned by the C. and O. Each UI release, starting with "The Dark Mirror" last Tuesday night, will be shown for two weeks on "The George Washington" operating in both directions.

At present twin-unit dining cars are used to show the films. Continuous service is provided by two 16mm projectors, operated by regular union projectionists. Among the UI men attending the railroad-opening were Al Horwitz, Charles Simonelli, Ben Katz, Milton Livingston and Robert Wile. The company was host at a Cincinnati dinner and reception at the Hotel Netherland Plaza Tuesday night, with prominent civic leaders attending.

## Swell Guy Barker Awards To Be Made by Hellinger

Mark Hellinger, who has just completed his independent production, "Swell Guy," will present Swell Guy Awards to barkers from 25 key city tents of the Variety Clubs of America. The Swell Guy of 1946 in each tent is to be chosen by a special committee of that tent and will receive a ceramic and mahogany reproduction of the statuette of The Barker in ceremonies to be arranged by the tents.

## AMPA Luncheon Meeting Addressed by Leigh

Douglas Leigh, creator of electrical displays, was to be principal speaker at the luncheon meeting of the Associated Motion Picture Advertisers at Town Hall Club, New York, Thursday. His topic was "Selling with Spectaculars." Rutgers Neilson, AMPA president, presided, with Harry Blair as master of ceremonies.

## Eagle-Lion Films Joins Confidential Reports

Eagle-Lion Films has joined Confidential Reports as a stockholder, becoming the ninth subscriber-stockholder of the company, it was announced this week. Other subscribers are Warners, Republic, United Artists, Columbia, Paramount, Twentieth Century-Fox, RKO and Universal.

# *Majors Named In Chicago Suit*

An anti-trust suit was filed last Friday in the U. S. District Court in Chicago by Louis B. Philon in behalf of his recently opened Liberty theatre in Michigan City, Ind. The suit asks for equitable relief and names as defendants the Manta-Rose Circuit, Loew's, RKO, Twentieth Century-Fox, Warner Bros., Paramount, Columbia, Universal, United Artists, Republic, Monogram, PRC, Screen Guild, Film Classics and James E. Coston, Warner Theatres zone manager, who has been referred to as an owner of substantial stock in the Manta-Rose Circuit.

In his complaint, Mr. Philon charged that his Liberty theatre, which was formerly the Lake theatre operated by the Manta-Rose Circuit, has been unable to obtain product.

Mr. Philon is asking for first and second runs in Michigan City and that he be allowed to bid on all pictures from all companies.

Handling the case for Mr. Philon is Seymour Simon of the Schradzke and Gould law firm. Arnold Stein of Rosenberg, Stein and Rosenberg has been appointed to handle the case for the Manta-Rose Circuit.

## Leggewie Appointed Manager Of 20th-Fox Subtitling

Edward Leggewie has been appointed manager of the foreign versions department of 20th Century-Fox, according to an announcement from Murray Silverstone, president of 20th Century-Fox International and Inter-America Corporations. Mr. Leggewie succeeds Boris Vermont, who becomes production supervisor for a special series of shorts for Movietone. Mr. Leggewie has been Mr. Vermont's assistant for the past six monhs. The company does no dubbing and currently subtitles its films in Spanish, Portuguese, French and German.

## Magnetic Sound Is Topic of SMPE Section Meet

Magnetic Sound for Motion Pictures will be the topic of discussion at the next meeting of the Atlantic Coast Section of the Society of Motion Picture Engineers January 16 at the Hotel Pennsylvania, New York, it was announced by James Frank, Jr., new chairman of the section. The speaker will be Marvin Camras of Armour Research Foundation.

## Schaefer Acquires Rights To "Sixteenth Bar"

George F. Schaefer Associates have acquired the American distribution rights to "The Sixteenth Bar," originally titled "Teheran," which was filmed on location in Rome and Teheran. Directed by William Freshman from an original story by Dorothy Hope, "The Sixteenth Bar" is an action suspense film built around the 1943 meeting of the Big Three in Teheran and a plot on the life of President Roosevelt.

## ALBANY

The Palace led off with four performances of "The Jolson Story" on New Year's Eve at $1.20 top. The Palace's normal top is 65 cents. "The Jolson Story" also opened the night of December 31 at Proctor's in Troy, Proctor's in Schenectady, and Schine theatres in Amsterdam, Gloversville, etc. The Strand lighted New Year's Eve with a Warner release, "The Time, the Place and the Girl." The Grand, which usually starts the week on Friday, moved up to Tuesday evening for the first screenings of "Nocturne" and "Heldorado." The Ritz played "Sioux City Sue" and "That Brennan Girl" for the week beginning New Year's Eve. The Strand, Ritz and Grand also raised admissions for the big night. Hikes were general. Business for the evening was on a par with that of the previous year.

Exhibitors who came to Film Row included: Frederick Baroudi, of the Northwood in North Creek; Sam Davis, of the Phoenicia in Phoenicia; Harry Lamont, of the Vanderbilt in Greenville, the Strand in Philmont, and Town Hall in Woodstock. . . . Universal wound up the holiday season with a celebration in the exchange. . . . Warner Theatres zone officers had a dinner in Jack's restaurant. . . . The Variety Club held a dinner Monday night for Alex Sayles, manager of Fabian's Palace. It marked his 25th anniversary in show business.

## ATLANTA

The Macon *Telegraph* has received tentative authorization to operate a FM radio station in Macon. . . . New officers named for the year for the Atlanta lodge of Colleseum of Motion Picture Salesmen of America; Frank Salley, RKO, president; Ben Butler, MGM, vice-president; E. D. Foster, Republic, financial secretary; Clarence Deever, MGM, treasurer; George Jones, Republic, recording secretary. . . . R. E. Justice has closed his colored theatre in Bainbridge, Ga., due to lack of business. . . . Bolivar F. Hyde, district manager for Florida Theatres, has announced the reopening of the Capitol. St. Petersburg, Fla., which was closed during the war. . . . Matt Bates of Calhoun, Ga., has been named as manager of the Strand theatre in Marietta, Ga., to succeed Harris Rogers. Bates has been with the Martin theatres for the past 16 years. . . . Edward A. Crane has sold his theatre, the Ritz, in Daytona Beach, Fla., for $70,000. The new owner is the Ritz Corporation, a subsidiary of the Bailey Theatres Corporation with headquarters in Atlanta. . . . Dr. Charles J. Costner, of Chattanooga, Tenn., has begun construction of a ne wtheatre in Trenton, Ga.

## BALTIMORE

With all first runs showing their best for the holiday week, cashiers were kept busy handling the crowds. Pictures continuing into second weeks with high attendance included "The Magnificent Doll" at Keith's; "The Razor's Edge," at the New theatre, and "The Time, the Place and the Girl," at the Stanley. Others having big starts included "Till the Clouds Roll By," at the Century; "The Jolson Story," at the Hippodrome; "The Plainsman and the Lady," at the Mayfair; and the French, "The Well Digger's Daughter." At the Roslyn and Times, "The Truth About Murder," with "Barbary Coast," started nicely. At the




Valencia, "The Westerner" was held for second week. . . . Visitors to Atlantic City over New Year's were Mr. and Mrs. Morris Oletsky and Mr. and Mrs. Barry Goldman. . . . With service of 18 years at Loew's Parkway and 20 years member of Local 181, Edward J. Reilly, projectionist, died recently. . . . Town theatre, Fayette near Eutaw, now being completed, will be opened by I. M. Rappaport, January 21. . . . Robert T. Marhenke, now manager of the Hiway, has been succeeded by Jack Eskrighe as salesman for Equity in this territory. . . . David Reitzick has been appointed relief manager of the Walbrook, Hilton and Harford.

## BOSTON

John McConville at the Watertown Square theatre gave a special entertainment for the children of his area on New Year's Day. . . . Joe Di Pesa, Loews, Inc., celebrated last week his 30th year with that company. . . . Work of remodelling the Globe theatre is progressing rapidly. . . . Every motion picture theatre in Boston has been rigidly inspected and each has been found safe from fire hazards. They received an excellent report from the Fire Marshall. . . . Directors of the Tub Thumpers met this week to elect the new Chief Tub Thumper. . . . Harry Browning has held this post since the Tub Thumpers were organized in 1944. . . . Stephen White who won Honorable Mention at the American Association for Advancement of Science for Scientific articles, now with the New York *Herald Tribune*, formerly was a Boston representative of film trade papers.

## WHEN AND WHERE

**January 13–19:** American-Mexican "Variety Club Week" in Mexico City to inaugurate the Variety Club of Mexico.

**January 22–23:** Allied Motion Picture Theatre Owners of Western Pennsylvania 26th annual convention, William Penn Hotel, Pittsburgh.

**January 26–28:** Theatre Owners of North and South Carolina convention, Charlotte, N. C.

**January 31:** Allied States Association board of directors meeting at the Statler Hotel, Washington, D. C.

**February 1–3:** Virginia Motion Picture Theatre Owners Association midwinter convention, Shoreham Hotel, Washington, D. C.

**March 3–7:** Institute of Radio Engineers national convention at Hotel Commodore, New York.

**March 18–19:** Independent Theatre Owners of Ohio annual convention at the Dashler Wallick Hotel, Columbus, Ohio.

## CHARLOTTE

Frank H. Beddingfield, retiring Chief Barker of the Charlotte Variety Club, was presented with a handsome silver service tray at the annual ball of the Variety Club held New Year's Eve at the Hotel Charlotte. The presentation was in appreciation by the club members for outstanding services rendered by Beddingfield during 1946. . . . Though it is not to be staged here at the Carolina theatre until January 16, orders are already being received for tickets to the stage show "Dear Ruth," according to Jack Austin, city manager of the Kincey theatres.

## CHICAGO

While business between Christmas Day and New Year's Day was the greatest in the loop's history, a combination of cold weather and increased admission prices combined to make the New Year's Eve and New Year's Day business one of the worst experienced in downtown Chicago in years. A prominent circuit executive, who declined to be quoted, said he felt the lowered grosses were indicative of a patron's "strike" against raised admission prices. . . . Jack Flynn, western division sales manager for MGM, and former Chief Barker for the Variety Club of Michigan, conducted the installation of officers of the Illinois Variety Club held at the club's new headquarters in the Continental Hotel on January 3. . . . Reelected president Jack Rose, partner in the Manta & Rose Circuit, told members that the new club rooms will be officially dedicated February 1. Roy Blass, well known theatre architect, is in charge of building the new quarters. . . . Universal-International will break ground for a new building on Michigan Avenue, between 12th and 13th Streets, in the spring. Actual occupancy will probably not take place till late 1947 of 1948. This will be the second company to have its own building on Michigan Avenue. Paramount is at 13th and Michigan. Eagle-Lion and Producers Releasing Corporation are reported bidding for the present Universal quarters.

## CINCINNATI

Post-Christmas theatre attendance took a definite upturn, giving local houses one of the best weeks in many months, for the period between Christmas and New Year's. . . . The Cin-O-Pix Co., recently formed here to distribute 16mm features and deal in equipment in connection therewith, has been incorporated. Officers are Paul McMullen, president; John H. Herbert, vice-president, and Dorothy E. Henn, secretary-treasurer. . . . William A. Clark, RKO assistant divisional manager, has returned to his desk

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from a Florida vacation. . . . The sunset, Glenway and recently opened Covedale theatres, operated by Charles G. Ackerman, have been signed by the Theatre Owners Corporation for the buying and booking of product for independent exhibitors. . . . The seventh annual banquet staged by Maurice White, head of several theatre companies operating houses here and in nearby communities and states, given for Cincinnati exchange bookers at the Netherland Plaza, proved one of the trade highlights of the holiday season. . . . A new 1,250-seat ultra-modern theatre, equipped for television and stage shows will be built at St. Marys, Ohio, by Chakeres Theatres, Inc., with headquarters at Springfield, Ohio. . . . "The Jolson Story" was played by the Northio Paramount theatre, in Hamilton, Ohio, as a New Year's Eve show at 80 cents top for the one engagement only. The film is booked into this house for showing later in January. . . . The Lyric theatre, one of the first houses to open in Hamilton, will be razed, along with adjoining buildings, to clear the site for a branch of a Cincinnati department store, which has purchased the property.

## CLEVELAND

Holidays passed off without any spectacular incidents. Comeback following the pre-Christmas slump was normal. New Year's Eve midnight attendance was disappointing. Comparatively few came downtown either for late shows or for late night club festivities. Euclid Avenue was dead after 11 p.m. . . . Meyer Fine, Associated Circuit official, announces purchase of the three theatres in Port Clinton, Ohio, from Popular Theatres and Amusement Company. Circuit's new 1,268-seat house in Port Clinton is expected to be completed in March. . . . "Westerner," now in its third week at Warners' Lake theatre, claims to be the first reissue ever to hold that long in Cleveland. . . . Herbert Ochs, drive-in theatre circuit operator, spent the holidays with his family in Dayton. . . . Sidney Cohen, with co-op for the past eight years with time out for military service, left Monday to join Inter-Mountain Theatres. Before reporting to Salt Lake City where he will headquarter, he will confer with Northio officials in New York and Chicago. . . . Norman Levin, Republic branch manager, is back after a brief illness. . . . "Razor's Edge" broke house records during its opening week at the RKO Allen and holding almost as strong in the second week. . . . Paramount's newsreel, "Two Decades of History," was screened for educators and members of the Board of Education. . . . "Henry V" is selling out at the Lower Mall, where it is now in its second week.

## COLUMBUS

Extra-capacity crowds were the rule New Year's Eve and for the holiday week with all theaters offering strong attractions. Prices for New Year's Eve shows, starting at 5 p.m., ranged from 75 cents at the Ohio and Broad to $1.00 at the Grand and $1.20 at the Palace. At the latter theater a stage-screen show was offered, including Alvino Rey and his orchestra plus "The Verdict." The Ohio had "The Razor's Edge." The Grand ran a New Year's Eve premiere of "Margie," two days in advance of the Palace opening of the same picture. The Broad started a second week's run of "Blue Skies"




on December 31. . . . James C. Platt, city manager for Schine theaters, Mt. Vernon, was awarded a lease for 1947 on the Memorial theatre, Mt. Vernon, by Knox county commissioners. . . . Commissioners said the lease went to Platt as an individual and not as a representative of the Schine interests. . . . The city-made film, "This Is Columbus," has been shown to more than 125,000 persons in the past year, Mayor James A. Rhodes announced. . . . City planning commission is studying a completely revised building, plumbing and heating code. . . . The revised code will tighten building regulations, permitting the use of modern materials and make it harder to use inferior materials, according to J. Barker Garwick, chairman of the committee which drafted the code.

## DENVER

Robert Selig, assistant to the president of Fox Intermountain Theatres, was placed in the Denver *Post's* weekly hall of fame because of his work in leading the drive for $157,164 funds for final year of operation of the USO. . . . "Razor's Edge" becomes one of the very few pictures to be held over at the Denver, Esquire and Webber. "Blue Skies" heading for record-breaking run at Denham. . . . "Adventures of Tom Sawyer" and "Prisoner of Zenda," bought for Denver and Salt Lake City territories by Cinema Distributing Co., breaking records at Broadway and Vogue, where it is showing day and date, and is being held over. . . . J. J. Goodstein, out of business several years, reentering, having bought Rialto, Haxtun, Colo., from R. O. Beck. . . . K. M. Krause, recently with Service Theatre Supply, leases Main, Walsenburg, Colo. Joe Giordano had been operating same. . . . W. B. Pickard buys Arcade, Newell, S. D., from Mack Niccum. . . . Out-of-town theatre folks seen on film row included Mr. and Mrs. Leon Coulter, Loveland, Colo., C. E. McLaughlin, Las Animas, Colo.; W. L. Beckman, Bayard, Neb., and David Thomason, Cope, Colo.

## DES MOINES

Theatre business improved here last week with the Orpheum's showing of "Song of the South" bringing in nearly double normal crowds. The picture was held for a second week. Also drawing good box office and into its second week was "Blue Skies" which played simultaneously at three Tri-States houses in the city. . . . Vaudeville has been revived in Des Moines by the Management of the KRNT Radio theater which is booking a stage show each Sunday at popular prices. . . . The Rex theatre at Fairfield was opened to the public on Christmas day after extensive repairs and remodeling. . . . More than $7,000 has been raised for a Memorial theatre in Glidden, Ia. . . . Mayor Knapp F. Matthews of Waterloo has announced formation of a board of motion picture censorship for his city. Mayor Matthews took action, he said, after he had received numerous calls complaining about scenes of nude women portrayed on the screen of a Waterloo theatre. "It is a farce to spend taxpayers' money to maintain correctional institutions for boys and girls and then permit them to see indecent motion pictures," the mayor said.

## HARTFORD

Among the hold-overs in Connecticut film theatres last week: Paramount's "Blue Skies"; 20th Century-Fox's "Margie"; and Warners' "The Man I Love." . . . In Superior Court for Hartford County, Albert Berge, an actor, of Studio City, Calif., has brought an action against the State Theatre, Inc., of Hartford, for $10,000 damages for injuries Berge claims to have received while performing in Hartford December 21, 1945. . . . Visiting Hartford: Harry F. Shaw, Loew's Poli-New England Circuit division manager; Roland Culver, British stage-screen actor, making his U. S. stage debut in the new play, "Best of Spirits," at Bushnell Memorial. . . . In New Haven's town clerk's office a trade name, New England Film Service, 25 Broadway, New Haven, has been filed by Sidney and Abraham Greenberg. . . . In New Britain, Baruch LeWitt of the Arch Street theatre entertained newsboys of the New Britain *Herald* at a special entertainment last week. LeWitt made the performance a memorial to the late John S. P. Glackin, Arch Street manager, who had hosted the boys for several years.

## INDIANAPOLIS

The holiday spirit gave the expected lift to theatre business, resulting in several fine grosses. "The Show-Off," which seemed to find the customers in just the right mood, earned a hefty $18,000 at Loew's. "Margie" was close behind, taking $17,500 Christmas week at the Indiana, then going to the Lyric on a moveover. "The Magnificent Doll" also rated extra playing time after a nice $13,000 in its first seven days at Keith's. . . . Travel notes are plentiful on film row. Laddie Hancock and Frank Warren, Fox salesmen, are vacationing in Florida. Earl Cunningham, general manager of the Fountain Square group, is established at Daytona Beach until Jan. 14. Art Borkenstein of the Wells, Fort Wayne, stopped off here on a motor trip to California to meet his son, coming home from overseas. . . . Noting straws in the wind, the Associated Theatre Owners of Indiana urge exhibitors to acquaint themselves and their projectionists with television equipment. "Sports, news and special events will be on the theatre screens sooner than most people think," in its opinion. . . . Elmer Hoehn and Sam Giltner of New Washington were among the visitors on the Row this week.

## KANSAS CITY

Exhibitors had numerous and various problems charged to the weather, such as failure of heating plants or lights, during the severe cold spell. . . . With wreckage from burned buildings next door, the Brookside theatre of the Fox Midwest circuit suspended operations only one day, New Year's Day, resuming as usual January 2. Water in the basement got to a motor, a new one being installed at once.

Kansas City (and in general the exchange area) had a festive but not boisterous New Year's celebration. The city's recreation department had set up several "New Year Greeting" parties, the largest of which drew about 2,000. Theatres generally did well with their special midnight shows—in the city as in the territory, these being largely musical, only a few being of the horror type.

E. L. Bradley, formerly of Kansas City, where he had worked at theatres, is planning to open a theatre at Ravenwood, Mo., to be known as the Ravenwood. . . . George W. Hinton, for 25 years a salesman in the Kansas City area, recently with RKO in Omaha territory, has joined Warner Brothers branch at Kansas City. . . . A. F. Baker Enterprises, with several theatres in Kansas, will reopen their Manor theatre at McPherson, Kan., during January.

## MEMPHIS

First run theatre attendance got off to a good start in 1947 in spite of snow, ice and freezing weather which closed schools and grounded all planes. First run houses boasted of their New Year pictures which seemed certain of holdovers. Warner had "The Time, the Place and the Girl." State had "The Razor's Edge." Palace showed "Till the Clouds Roll By." Malco presented "Blue Skies." Ritz opened "A Yank in London." . . . A second children's matinee with the Ritz theatre as the place and "Huckleberry Finn" as the picture late in January is planned by Mrs. Larry Akers, chairman of Better Films Council, following the big turnout which required two shows instead of one at Lamar theatre of "Alice in Wonderland." . . . Memphis Variety Club meets Monday, January 20, to select a new charity to sponsor during 1947 and install officers headed by Chief Barker Herb Kohn. . . . "The Outlaw," outlawed by Memphis Board of Censors, is back for another run at Von theatre, Hernando, Miss., 30 miles from Memphis, with Memphis people attending in large numbers.

## MINNEAPOLIS

A bitter cold wave lopped off theatre grosses during the holiday week with only two films, "It's a Wonderful Life" and "The Time, the Place and the Girl," doing better than average and both holding over for a second week. . . . George Granstrom, St. Paul independent operator, and associates have purchased the Alvin and World, Minneapolis loop houses, from the estate of the late W. A. Steffes. The Steffes estate also sold the Bijou, one of the oldest houses in the city, to Harry Dryer, former associate of Steffes. . . . The recently-formed Selznick Releasing Organization has leased office space for a branch headquarters in Minneapolis. . . . The Metro and Chief, independent houses at Red Wing, Minn., have been merged with Jack Wright, owner of the




Chief, heading the operations. The Metro is owned by E. R. Ruben's Welworth circuit. . . . Al and Raymond Lee and Lou Feldman are Northwest Variety Club members who will attend the opening of the Mexico City tent of the organization. . . . Louis Gainsely has applied to construct and operate an outdoor 20-acre motion picture amphitheatre eight miles west of Minneapolis. He plans a capacity of 1,500 to 2,000 automobiles. New theatre owners in the northwest include: Richard Buchholtz at the Roxy, Clarkfield, Minn.; Art Brudvig, the Aneta, Aneta, N. D.; Jay Jeanotte, the Kozy, Exira, Iowa; G. W. Gordon, the Eddy, Eddyville, Iowa; Joseph J. Carriere, the Grand, Hallock, Minn.

## NEW ORLEANS

New Orleans was in the midst of its annual sport celebration last week when something big happened every day—tennis, golf, boxing, track meets, and the big final event was on New Year's Day, the Sugar Bowl game. The city was packed and jammed with visitors and the theatres, especially the downtown houses, got their share of the business. Loew's State is offering MGM's "Till the Clouds Roll By." The RKO Orpheum and Liberty have "Song of the South." The Saenger has "Margie"; the Tudor, "Earl Carroll Sketchbook"; the Globe, "Nobody Lives Forever." The St. Charles has one of its biggest road show attractions of the season—"Star and Garter" with a cast of prominent vaudevillians and musical comedy artists and the screen attraction "Alias Mr. Twilight." The Strand has "Ghost on the Loose" and Wild Bill Elliott in "Hidden Valley Outlaw." . . . Tom Patton, head of Consolidated Productions, in Hollywood, was in the city last week. Consolidated has started work on "The Swamp Angel," another story laid around New Orleans, on Delacroix Island, and "The Scavenger," the background of which is being photographed on the Amazon. The story of the Scavenger deals with New Orleans in the early days and is written around the famous Marie LeBeau, the Voodoo Queen.

## OKLAHOMA CITY

Tulsa has abandoned its proposed local theatre tax of one cent on each 10 cents of admission after strong pressure from local theatre owners labeling the idea as "discriminatory." . . . Governor-elect Roy J. Turner has announced upon return from California that he had a conference with Republic studio officials who will send executives to the state to check over possibilities for establishing western production here. . . . John Brown, veteran theatre man, has returned to Tulsa from Springfield, Mo., to manage the Cozy theatre; he previously managed the Lyric. . . . Raymond McMillin and Clyde Walker opened the Dixie theatre at Hugo on New Year's Eve. . . . Mrs. George Williams has resigned from the office staff of the MGM exchange here. . . . Frank P. Dove has opened the Groom at the Texas town of the same name.

## OMAHA

R. S. Ballantyne of the Ballantyne Company; William Raapke, head of Metropolitan Screenic Studios; Frank Hannon, Warner's branch manager; and Jess McBride, Paramount branch manager, have written the City Council asking that action be deferred on an ordinance providing for the purchase of two square blocks of land for the $3,500,000 City Auditorium. Their businesses are in the path of the proposed auditorium. . . . Oscar Hanson has added W. D. Horstman's theatre at Odeboldt, Ia., to his booking string. . . . Donald Plott, former service man, is new at Western Theatre Supply. . . . Bill Miskell, Tri-States district chief, received an award for "distinguished service to safety" from the Omaha Safety Council. . . . Robert Johnson hopes to open his new theatre at Shelby, Ia., January 15.

## PHILADELPHIA

Weather elements combining rain and snow and cold started the new year off at low box office levels, with holiday holdovers predominating at the first run houses. . . . However, a decided upswing is expected this week. . . . Ben Felcher, formerly with the Varbalow independent circuit in Southern New Jersey, has joined the Columbia sales staff. . . . Walt Donahue, Columbia office manager, was on the sick list during the holidays. . . . Jack Feldman, former manager of the Byrd, pulled through a serious spinal operation at Osteopathic Hospital thanks to the blood donations of many industry members. . . . Atlantic City, N. J., Hotel Greeters, club of hotel men, selected Kathryn Howard, cashier at the Hollywood, for their January Award in recognition of her "continued courtesy to residents and visitors." . . . Mark Rubinsky Theatres, operating 15 houses in up-state areas, appointed John Joseph Wolfe as manager of the Hollywood, St. Clair, Pa. . . . Redecorating and refurbishing of the Variety Club's rooms in the Bellevue-Stratford Hotel has been completed. . . . Larry R. Levy, manager of Loew's, Reading, Pa., presented service pins at a luncheon party to eight veteran employees ranging in service from 12 to 21 years. . . . Because of the Atlanta hotel fire and the resultant check by the fire department, the Reading, Pa., fire chief is having announcements warning against smoking anywhere in theatres. . . . Carl F. Hermann, manager of the Capitol at nearby Pottsville, staged a canned food matinee for the Salvation Army. . . . Eastern Pennsylvania Allied will hold its annual meeting January 28 at the Warwick Hotel here. A big meeting is planned in 1947 to celebrate the 10th anniversary of the local unit.

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## PITTSBURGH

In one of the many unlooked for changes sending drama desks here into a turmoil over the holidays, the Warner theatre went back to showing second run pictures after being named a first run house for one week. . . . RKO Radio had a trade showing of "It's a Wonderful Life" in the Shady Side theatre and it brought many favorable comments. . . . "Blue Skies," in the Penn theatre, is expected to break all records for that house and it looks good enough for a three-week run. . . . Harald Zeltner, salesman for MGM, had a narrow escape when his new auto overturned and was demolished. . . . Joe Miller, a gunner in the AAF, has been added to the Paramount sales staff. . . . Byron Keyham, Columbia salesman, is spending a couple of weeks in Miami with his bride. . . . The night clubs didn't fare so well over the holidays and in many places the $25 tariff boomeranged. As the motion picture houses emptied on New Year's Eve, many of the churches filled up.

## SAN FRANCISCO

Considering that 1947 marked the first post-war celebration, fun-making remained on a restrained pitch here. Perhaps this mood was reflected in the philosophic tone of "Razor's Edge" which now swings into its second record-breaking week at the Warfield and United Nations. . . . Mickey Rooney scored a gigantic week at the Golden Gate; the weekly gross second only to Frank Sinatra's. . . . Ed Sobel of Theatre Enterprises checked out for Los Angeles. . . . Barney Rose, district manager for U-I, back from a holiday jaunt to Seattle. . . . Bob Lippert, of Lippert Theatre Circuit, has purchased eight new theatres in Southern Oregon and Northern California from Walter Leverette, pioneer circuit operator. . . . Deal is said to involve around $500,000. . . . Houses include four in Medford, Ore., two in Ashland, one in Weed and one in Yreka. . . . The new Park theatre, Menlo Park, recently purchased a new marquee at a cost of $10,000. . . . Bessie Lanier has been granted a $3,100 building permit from the Chamber of Commerce to construct a theatre at Folsom, California. . . . Plugged ventilator holes were held responsible for the recent fire at Bob Spittler's Ritz theatre, Stockton. . . . Leo Hahn, councilman at Tracy, is urging passage of an amusement tax for an extended recreation program. The proposal has been endorsed by the local coordinating council.

## ST. LOUIS

"Razor's Edge" and "Show-Off" out-distanced other attractions in the week between Christmas and New Year's, each chalking up impressive $25,000 weeks at the Missouri and Loew's State, respectively. . . . St. Louis police investigating attempt by a patron to start a fire in the Norside theatre, de luxe neighborhood house. . . . Charles W. Owens, former PRO at Jefferson Barracks here, appointed field director for the March of Dimes campaign here. . . . White Way theatre, downtown subsequent run house operated by Sam Komm, closed for alterations. . . . "Henry V" will be road-shown here at the Shady Oak, 600-seat subsequent run house in the F&M circuit, starting January 16. . . . Plaza theater has opened here as a second run house in the Wehrenberg-Kaimann Circuit, the 23rd house in this group. . . . Plymouth theatre, neighborhood house in the West End, sold by Tommy Tobin to Helen McMillan and William Hayes, newcomers to the picture industry here. . . . New radio station, KXLW, independent and operating exclusively in St. Louis County, started operations January 1. . . . Hoyd Langston has sold his Batchtown theatre in Batchtown, Ill., and the Winfield in Winfield, Mo., to Ernest Freese.




## TORONTO

There was altogether too much winter for Toronto theatres in the introductory week of 1947 with sleet, heavy snow and wind making streets impassable and snarling traffic, but yet "Blue Skies" registered good business at Shea's. . . . "Temptation" brought nice crowds to the Uptown theatre, largely on the strength of the first screen appearance of Suzanne Cloutier, new Canadian film personality. . . . "Three Little Girls in Blue" at the Imperial theatre and "Undercurrent" at Loew's played to good audiences in spite of conditions. . . . All Toronto theatres had late shows on New Year's Eve by continuing regular programs until 2:30 or 3 a.m. but the sleet kept many people at home. . . . The Tivoli theatre in downtown Toronto had a fire scare which drove a matinee crowd of 500 to the street, followed by a destructive night fire at the Famous Players' Algoma in Sault Ste. Marie, Ont. . . . The incidents induced Deputy Fire Marshal Sam Hill to renew his campaign for a law to forbid smoking in all parts of theatres at all times and an investigation got under way to check fire precautions. . . . The last bad blaze in a Toronto theatre occurred last June when the Capitol was severely damaged.

Newspapers throughout Canada gave news space to the MOTION PICTURE HERALD'S poll of the 10 top film stars of 1946 and emphasized that Bing Crosby was first choice in both Canada and the United States. . . . Hon. J. Earl Lawson, president of Odeon Theatres of Canada, and Mrs. Lawson entertained at dinner in Toronto for Michael Powell, producer of the Arthur Rank Organization, and his wife who were on their return trip to England following a trip to South America. Powell was sure that Canada had reached a definite stage as a film-producer but said little about South America. . . . Not having seen "The Best Years of Our Lives," Canadian reviewers are favoring "Henry V" as the best of the 1946 crop. . . . Famous Players Canadian Corp. is holding the first of three banquets for 1947 of its 25-Year Club at Winnipeg January 15 for the initiation of further employes who have completed a quarter-century of service with the company. . . . The other two club functions are scheduled for Vancouver January 20 and at Toronto January 30 and 27 new members all told will be welcomed by President J. J. Fitzgibbons.

## VANCOUVER

The Music Box theatre, Vancouver suburban house, changed hands this week, O. T. Soole leasing it to Frank Patterson from Camrose, Alberta. It seats 450. . . . Donald McLean, manager of the Odeon theatre, North Vancouver, has resigned from the circuit and left for Calgary, where he will be in charge of sales for that territory for Eagle-Lion Films.

Vancouver amusement business put over a stag party at Hotel Georgia for Bob Cringan, 20th-Fox salesman who was transferred to Winnipeg, succeeding Charles Krupp, who resigned. Ken McHale, contract clerk, follows Cringan as booker-salesman at the Vancouver branch. . . . David Theatres of Vancouver have leased their York theatre, Victoria, to Mike Goldin, former manager of the Vogue, Vancouver. . . . Films made in England are commanding plenty of free space in Vancouver and B-C papers, some of the Sunday editions devoting an entire page to British stars and coming attractions, creating more demand for English pictures. In the past exhibitors used to try and duck any pictures from across the pond, but not now. . . . On the sick list here are Bob Harris, Strand; Tom Winchester, Dominion; Joe Archer, manager of Monogram Pictures, and Don McLean, manager Odeon theatre, North Van. . . . Local B-71, Film Exchange Employees, elected the following officers for 1947: president, Rod McArthur; George Hislop, vice-president; Charles Backus, secretary-treasurer; Douglas Isman, business agent, and Doreen Fitzpatrick, recording-secretary; Harry Thornton, member-at-large.

## WASHINGTON

A combination of snow, sleet and rain on New Year's Eve and New Year's Day was instrumental in keeping many Washington film-goers at home, but "big" pictures lured many away from their firesides. "The Time, the Place and the Girl" opening at Warner's Earle did well, as did "My Darling Clementine" and stage show at Loew's Capitol. Holdovers were "Song of the South," doing an exceptionally fine business at RKO Keith's, and "Till the Clouds Roll By" at Loew's Palace. . . . Community and civic leaders and representatives of all film companies attended the opening of the new MacArthur theatre on Christmas Day. Owned jointly by Warner Brothers and Kegod-Burka Amusemento Co. the MacArthur will be operated by Warner Brothers under the zone management of John J. Payette. The house seats nearly 1,000 persons. . . . Warner Brothers Theatres in Washington, Frederick, Md., and Staunton, Virginia, held special children's shows during the holidays. Canned goods and non-perishable foods were admission tickets for children of Frederick, Md., on December 23. Manager Jack Forney, of the Tivoli theatre, gave the food to Salvation Army and City Police for distribution to the needy.

# Television Must Adopt Program Code, TBA Told

The recommendation that the television industry adopt a code at the earliest possible moment to guide broadcasters in their programming was made Tuesday morning by J. R. Poppele, president of the Television Broadcasters Association, Inc., in his report to members of the Association at the annual meeting at the Waldorf-Astoria Hotel in New York.

In his report, Mr. Poppele also reviewed television activity of the past year, told of immediate plans of the Association and expressed his views on future operations.

At the luncheon session, an inscribed scroll commemorating the 40th anniversary of the invention of "Audion," the epoch-making three-element vacuum tube, was presented to its inventor, Dr. Lee de Forest. In accepting the honor, Dr. de Forest said: "This year, 1947, is certain to convince every skeptic, every scoffer, that television has arrived from around that fabled corner, is here to command, to entertain, instruct and enthrall."

### *Cites Social Responsibility*

Mr. Poppele in his address discussed the social responsibility that goes with television programming and warned that it shall have only itself to blame if it missed the "great opportunity to supply good, clean entertainment and information." He said that "unless we set our course well at the outset and stick to it, we may run into squalls . . . that could very easily upset our ship."

"This danger," Mr. Poppele continued, "can be avoided by taking immediate action to assume, honestly and sincerely, the responsibilities which television programming thrusts upon us. We should and must adopt a code or guide which each and every broadcaster should pledge to fulfill. This goes for the small community station operator as well as the network organization."

### *Sees Station Total at 79*

Mr. Poppele also said the FCC has before it an additional 25 applications still pending, which should be processed in 1947. If granted, he said, "they will bring the total number of television stations likely to be operating by 1949 to 78."

At the meeting Mr. Poppele was reelected president. Other officers elected were G. Emerson Markham, general manager of WRGB, Schenectady, vice-president; Will Baltin, reelected secretary-treasurer; Paul Raibourn, vice-president of Paramount Pictures, assistant secretary-treasurer. Mr. Raibourn also was reelected director. Other directors were: John F. Royal, vice-president in charge of television for NBC, succeeding O. V. Hanson, and George Schreiber, general manager of WGN, Chicago, replacing E. A. Hayes of Hughes Tool Company.

## Says Television Catches The Fancy of Mexicans

"Television in Mexico has caught the people's fancy as has no other 20th century innovation," Ralph B. Austrian, president of RKO Television Corporation, said in New York after a month's visit to Mexico City. He returned to Mexico last weekend. He said a special demonstration of bull fights, picked up by television receivers several miles away, "left a huge section of the population gasping in astonishment." Mr. Austrian disclosed that plans are underway for the establishment of a transmitter in Mexico City and four other cities. "Mexico," he said, "will serve as a link between the United States and the South American countries in the establishment of a Western Hemisphere network." He is arranging production facilities for RKO Television Corporation.

# Goldberg Plans 12 Negro Films

Jack Goldberg, president of Herald Pictures, Inc., believes that pictures may be produced in New York to compare with Hollywood product in entertainment value. His company has embarked on a program of 12 all-Negro features annually. He sees no reason why these pictures should not have national appeal, and plans exchanges in New York, Chicago, Dallas, Atlanta and Los Angeles.

He plans light musicals and stories with Negro casts which have registered favorably in night clubs and bands. Two pictures already completed are "Boy! What a Girl," with Gene Krupa as guest star, and "Sepia Cinderella."

In expanding production plans, a Herald Pictures subsidiary, Federal Studios, Inc., has acquired the five-story former home of the Elks in Brooklyn and is stating immediately on the conversion of the property into a modern studio.

When completed, the plant will contain three sound stages. Preparations are being made to utilize the top floor for television. Facilities will permit all types of films from features to industrial and educational shorts.

## No Union Affiliation For Picture Salesmen

Arthur M. Van Dyke, Chicago sales manager for Twentieth Century-Fox in Chicago and president of the Colosseum of Motion Picture Salesmen of America, told reporters in Chicago this week that his organization was not contemplating affiliation with any labor union for at least another year. Thirteen film salesmen's groups, with a membership of about 500, are affiliated with the Colosseum at present, according to Mr. Van Dyke. Other officers of the organization are Mel Keller, Portland, executive vice-president; N. Provencher, Milwaukee, executive secretary, and Frank W. Solley, past president, Atlanta; executive treasurer.

# Portuguese Quota Law Published; Changes Slight

by JOAO de MORAES PALMEIRO
*in Lisbon*

Following a long period of silence and expectation, the new Portuguese film quota law was officially published December 27, ready for presentation to the Portuguese National Assembly and for official discussion. Contrary to hopes generally held by exhibitors and distributors alike, and contrary even to public opinion, only very few and unimportant amendments were added to the original text.

These changes involve a reduction in exhibition licenses for short features and newsreels and exemption of all short features, imported into the country prior to December 31, 1946, from the new dubbing regulations.

Among the main points of the new law are: All theatres must devote one week out of each six weeks' playing time to Portuguese product; all pictures entering Portugal must obtain a special license from the Board of Public Entertainment and must be passed by the censor; money obtained from these licenses is to go into a fund to protect the national Portuguese industry; no Portuguese theatre may be owned or exploited by any foreign company or individual; and the screening of any picture dubbed into Portuguese in a foreign laboratory is not permitted. An exception is made in the case of Brazilian films.

A representative of the American Motion Picture Association recently visited this country and it is known that he and Mr. Dickerson of the U. S. Embassy in Lisbon discussed the problem in detail, but no official statement has been issued. Only two Portuguese films have been completed so far and two more are being made so that, in the first months of 1947, foreign product undoubtedly will hold its own. However, all business will be affected by the uncertainty of future developments.

Lisbon's Christmas enjoyed added cheer with the opening of "Bells of St. Mary's," which was received with stormy approval by critics and the public alike. The picture is now in its third week, with day and evening performances completely sold out. Other local American successes at present are: "A Song to Remember," "Mildred Pierce," "Conflict," and a reissue of "Snow White and the Seven Dwarfs."

## Col. Kalish Joins Ganz

Colonel Bertram Kalish announced his resignation Monday as chief of the adaptation section of the State Department's motion picture division, to become associated with the William J. Ganz Company and the Institute of Visual Training in New York, in the production and distribution of theatrical, industrial and educational short subjects.

# Exhibitor Prizes For Dimes Drive

Two sets of prizes, one for exhibitors producing the most dimes per seat in the 1947 March of Dimes drive and the other for those showing the largest percentage of increase over last year's collection, will be offered to theatre managers participating in this year's drive, according to an announcement by Emil C. Jensen, director of the motion picture division of the National Foundation for Infantile Paralysis. Details of the contest and the list of prizes are now being prepared and will be sent to exhibitors by Charles Reed Jones, national publicity manager of the division.

Among the prizes are a Higgins Camp Trailer, an RCA Victor television set, a Victor Animatograph 16mm sound projector, an Eastman Kodak 16mm motion picture camera, two Apex vacuum cleaners, two Apex washing machines and a Mercury II camera.

The committee of judges will be headed by Jack Alicoate, and will include Martin Quigley, Abel Green, Jay Emanuel, Pete Harrison, Charles E. Lewis, Ben Shlyen, Herman Schleier and Mo Wax.

The 1947 March of Dimes campaign will start January 15 at a luncheon at the Hollywood Athletic Club with Earl Warren, California Governor and March of Dimes state chairman, as the guest of honor. Leading personalities of the screen, radio and press also will attend. The luncheon will precede a March of Dimes rally at the Hollywood Bowl.

E. C. Beatty of the Butterfield circuit has advised Mr. Jensen all of the circuit's theatres will take collections for the drive from January 24 through January 30. J. O. Brooks has been named chairman of the Butterfield March of Dimes committee. The circuit intends to follow the same procedure as in the past with audience collections at all shows during the drive.

## Goldwyn Wants Awards On Worldwide Basis

Returning from England last week, Samuel Goldwyn expressed the belief that "The Academy of Motion Picture Arts and Sciences' annual awards should include pictures made all over the world and not be limited to American films. The day is gone," he said, "or it will be gone before long, when organizations such as the New York Film Critics will distinguish between films made in different countries." The New York critics, which voted Mr. Goldwyn's "The Best Years of Our Lives" the best picture of 1946, gave their "best actor" and "best actress" award to performers in foreign films. Numerous "top ten" listings by individual critics have named foreign films. While in England, Mr. Goldwyn visited with the J. Arthur Rank family and presented a print of "Best Years" to the wife of Prime Minister Clement Attlee for a charity showing.

## Operators Union Signs With Major Producers

Local 306, Moving Picture Machine Operators Union, New York, last Friday signed an agreement with the major producers covering projectionists in the majors' New York offices. The agreement is for a two-year period retroactive to September 1, 1946, and grants the projectionists a 15 per cent increase, effective that date. This is the second 15 per cent increase the union has received within a year. Companies which signed included: Ace Film Laboratories, Columbia, Hearst Metrotone News, Loew's, Movietone News, National Screen Service, Paramount, Pathe, RKO Pathe, RKO Radio, Republic, 20th Century-Fox, United Artists, Universal and Warners.

# Reade Acquires 16-Unit Circuit

Walter Reade, circuit operator, who recently opened and later leased to Universal Pictures the Park Avenue theatre in New York, has acquired 16 upstate and New Jersey houses from the Frank V. Storrs estate executors and the Chase National Bank. The deal is said to have involved $5,000,000. Mr. Reade has had these 16 theatres under lease for the past 20 years.

The houses to which he acquired title include: Community theatre and Congress theatre, Saratoga Springs; Kingston theatre and Broadway theatre, Kingston; Warren theatre and Community theatre, Hudson. In New Jersey: Strand theatre, Oxford theatre and Paramount theatre, Plainfield; Majestic theatre and Strand theatre, Perth Amboy; Strand theatre, Freehold; Carlton theatre and Strand theatre, Red Bank; Community theatre, Morristown, and Community theatre, Toms River.

The Walter Reade's Theatres, Inc., a new corporation, has been formed to handle the acquisition of the Storrs circuit and to build and purchase other houses throughout the country. The First National Bank of Boston advanced $4,000,000 to Mr. Reade to enable him to purchase the 16 theatres and to undertake necessary modernizations.

## Warner Investment Abroad Increased to $8,852,847

Due largely to the acquisition of another 12½ per cent interest in Associated British Pictures, the foreign investment of Warner Brothers increased in the past year from $4,284,870 to $8,852,847, the company reports. The Warner investment in Associated British Pictures now amounts to $8,164,826, compared with $3,636,701 in the previous year, when these holdings represented only 25 per cent of Associated British Pictures' ordinary shares. Total foreign assets of Warner Brothers increased to $14,337,140, compared with liabilities of $6,997,640, making new assets of $7,339,500. Assets in foreign countries aside from Great Britain amount to $1,221,286.

# Retroactive Pay To Coast Unions

Retroactive pay checks, amounting to more than $17,000,000, have been sent to or are in preparation for some 18,500 employes at 10 of Hollywood's major film studios, according to a year-end announcement from Byron Price, board chairman of the Association of Motion Picture Producers. A total of 43 unions, guilds and independent workers shared the retroactive awards.

The payments were based on new contracts providing for wage increases of 25 per cent and more, retroactive to January 1, 1946. Additional checks, totaling about $1,600,000, will be sent to members of five more unions as soon as final contracts have been signed. The average retroactive award was $919, with some payments ranging as high as $2,600.

Payments already distributed or authorized by the studios break down as follows: Columbia, $1,394,000; Samuel Goldwyn, $425,000; MGM, $3,230,000; Paramount, $2,040,000; Republic, $810,000; RKO, $1,853,000; Hal Roach, $255,000; 20th-Fox, $2,890,000; Universal-International, $1,734,000, and Warners, $2,618,000.

Meanwhile, the momentarily bright prospects for a settlement of the studio strike subsided again as Roy Brewer, head of the IATSE, joined the producers in refusing the invitation of the Los Angeles Inter-Faith Council to attend a conciliation meeting. Mr. Brewer explained that he could not attend because the council also had invited officials of IATSE Local 683 to sit in on the meeting with the CSU and SAG. This local has bolted the international rule and has joined the strikers.

The producers' refusal was no surprise to anyone and was in line with their hands-off policy. Despite the slim chances of a settlement, the meeting was nevertheless held.

## Monogram Franchise Holders And Branch Heads To Meet

Franchise holders and branch managers of Monogram Pictures, excepting those from the west coast, will hold a mid-season meeting at the Coronado Hotel in St. Louis January 11-12. Morey Goldstein, general sales manager, will preside.

Samuel Broidy, Monogram president, will attend the conference, stopping off on his way to New York from the coast. Other Monogram executives scheduled to attend are: Norton V. Ritchey, president of Monogram International; Edward Morey, vice-president and executive assistant to Mr. Broidy; Jack Schlaifer, sales head, and Arthur Greenblatt, eastern sales manager.

Meanwhile, it was announced that producer-director Roy Del Ruth's comedy, "It Happened on 5th Avenue," will be released nationally during Easter week. The film will be the first production to be handled through the newly-formed Allied Artists company. It stars Don DeFore, Ann Harding, Victor Moore, Charlie Ruggles and Gale Storm.

# "WHAT THE PICTURE DID *FOR ME*"

**. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.**

## Columbia

**KISS AND TELL:** Shirley Temple, Jerome Courtland—I went below average on this picture. I had a snowstorm for opposition the second night, which might have been partially responsible. Played Friday, Saturday, Dec. 6, 7.—K. Walshaw, Broadview Theatre, Sask., Can. Small town and rural patronage.

**MEET ME ON BROADWAY:** Marjorie Reynolds, Fred Brady—This should have been billed as a mystery film. Then, at least, people might have been interested enough to wonder why it was made. Played Friday, Saturday, Dec. 20, 21.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

## Metro-Goldwyn-Mayer

**BAD BASCOMB:** Wallace Beery, Margaret O'Brien—This resulted in our biggest take since "Thunderhead." Our patronage really turned out for this one. It is a good show for all small towns which want action. Play it by all means. Played Friday, Dec. 5.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can. Small town and rural patronage.

**BOY'S RANCH:** James Craig, Jackie "Butch" Jenkins—This is an excellent down-to-earth picture. We need more of this kind. My patrons really rave over "Butch." Hurry back, Butch. Played Sunday, Dec. 15.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

**HOLIDAY IN MEXICO:** Walter Pidgeon, Ilona Massey—not a big draw, but it certainly pleased. Played Monday, Tuesday, Dec. 9, 10.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

**POSTMAN ALWAYS RINGS TWICE, THE:** John Garfield, Lana Turner—This is a well acted show that appealed to a few. The weather being cold and many roads impassable was probably the main reason why I didn't have more attendance. Played Friday, Saturday, Dec. 20, 21.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

**SAILOR TAKES A WIFE, A:** Robert Walker, June Allyson—A good little comedy that pleased a small crowd. Weather was against us and roads were blocked with snow. Played Tuesday, Wednesday, Dec. 17, 18.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

**SAILOR TAKES A WIFE, A:** Robert Walker, June Allyson—We played this late, but still not late enough. A below average crowd turned out for this effort. Few of the scenes were really funny and some of the cast were not particularly good. Luckily, our shorts were rather good and that helped considerably. Played Friday, Dec. 27.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can. Small town and rural patronage.

## Monogram

**DRIFTING ALONG:** Johnny Mack Brown, Raymond Hatton—Why must they make Johnny Mack sing? Played Friday, Saturday, Dec. 20, 21.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

**JOE PALOOKA, CHAMP:** Joe Kirkwood, Elyse Knox—Played this with "Wanderer of the Wasteland" to below average attendance. Not the fault of the picture, for it is good entertainment. Those who saw the picture liked it. More came the second night so word-of-mouth comment must have been good. Played Friday, Saturday, Dec. 13, 14.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

**SWING PARADE OF 1946:** Gale Storm, Phil Regan—I liked this one. So did my patrons. I had a good turnout on this one. This is a good little picture that should please the majority. Played Tuesday, Wednesday, Nov. 26, 27.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

## Paramount

**HOT CARGO:** William Gargan, Philip Reed—Used on second spot on double bill. Very sad case. Leading lady aroused much sympathy as she was apparently suffering from hay fever. Played Friday, Saturday, Dec. 27, 28.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**KITTY:** Paulette Goddard, Ray Milland—Did not expect any business on this offering so was not disappointed when business was way down. Played Thursday-Saturday, Dec. 19-21.—E. C. Armold, Chapman Theatre, Chapman, Kan.

**O.S.S.:** Alan Ladd, Geraldine Fitzgerald—Used this on midweek to good business. Ladd is very popular here and the story was interesting, making good box office combine. Played Wednesday, Thursday, Dec. 25, 26.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**SWAMP FIRE:** Johnny Weissmuller, Virginia Grey—Very weak. Used on weekend double bill. No draw. Played Friday, Saturday, Dec. 20, 21.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

## PRC

**DOWN MISSOURI WAY:** Martha O'Driscoll, William Wright—Not up to par. Too much solo singing and no action. Pass it up. Plenty of walkouts. Played Sunday, Dec. 29.—Ben Brinck, West Point Theatre, West Point, Iowa.

**GREAT MIKE, THE:** Robert Henry, Stuart Erwin—A great horse and children's picture. Business was average. Played Tuesday, Dec. 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

## RKO Radio

**HEARTBEAT:** Ginger Rogers, Jean Pierre Aumont—Our box office low for the past four years. This picture was a disgrace to all those who had anything to do with it. Played Sunday, Monday, Dec. 15, 16.—Ted Keelen, Royal Theatre, Sheffield, Ill.

Dear Fellow Exhibitors:

Many thanks for your Christmas cards from Canada, the United States, Holland, New Zealand and Brazil. I note you are all readers of "What the Picture Did for Me". I would like to see every exhibitor give a little of his time each week in the interest of his fellowmen. Many tell me that these columns are of great help to them as booking guides.

At a recent banquet in Toronto, I met a fellow exhibitor who said, "Rankin, I follow your reports religiously and just book on your say; so it better be good, so help me."

I get a great kick out of this. Thanks, fellows, for your many letters and also thanks to Motion Picture Herald that has made this column possible.

—*HARLAND RANKIN, Plaza Theatre, Tilbury, Ont., Canada.*

**HEARTBEAT:** Ginger Rogers, Jean Pierre Aumont—This is a good picture for any town, because it is different. Ginger Rogers plays an eighteen-year-old girl and does a very fine job of it. She is a favorite in my town and the picture drew well both nights. No complaints at all. Played Wednesday, Thursday, Dec. 25, 26.—Jim Haney, Milan Theatre, Milan, Ind.

**STEP BY STEP:** Lawrence Tierney, Anne Jeffreys—A fast action-packed mystery that will keep your patrons on the edges of their seats. Played Wednesday, Dec. 25.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

**SUNSET PASS:** James Warren, Nan Leslie—Zane Grey's Westerns are always good. Good draw. Played Thursday, Dec. 26.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

**TILL THE END OF TIME:** Dorothy McGuire, Guy Madison—Played this excellent feature to excellent attendance. They all seemed to like this one. It is well worth your best playing time. Played Tuesday, Wednesday, Dec. 3, 4.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

**WANDERER OF THE WASTELAND:** James Warren, Audrey Long—This is a good Western which I played double bill with "Joe Palooka, Champ," to below average attendance. Played Friday, Saturday, Dec. 13, 14.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

**WITHOUT RESERVATIONS:** Claudette Colbert, John Wayne—This picture didn't do the business we had hoped it would. We opened on Christmas Day. I personally thought it fine entertainment, but the natives of Tilbury didn't seem to agree with me. Played Wednesday, Thursday, Dec. 25, 26.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

## Republic

**CRIME OF THE CENTURY:** Stephanie Bachelor, Michael Browne—Just a little quickie which will not stand alone. Played Tuesday.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**EARL CARROLL SKETCHBOOK:** Constance Moore, William Marshall—The best musical that Republic ever put out, but that isn't saying a whole lot. The picture pleased. Vera Vague and Edward Everett Horton's comedy just didn't exist. Johnny Coy and his dancing partner were the highlights of the picture. Constance Moore was O.K. and had a few nice numbers. The picture lacked that old socko. Played Sunday, Monday, Dec. 22, 23.—Jim Haney, Milan Theatre, Milan, Ind.

**HOME IN OKLAHOMA:** Roy Rogers, Dale Evans—Roy packed them in again. This picture was made in Oklahoma on the ranch of Governor-elect Roy Turner. Played Friday, Saturday.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**PASSKEY TO DANGER:** Stephanie Bachelor, Kane Richmond—Doubled this with Jimmy Wakley's "West of the Alamo." If the producers don't stop making murder pictures, they are going to run everybody out of the theatres. After the folks saw the Western they took off. They should pay the exhibitor for playing such bunk. Played Friday, Saturday, Dec. 20, 21.—Jim Haney, Milan Theatre, Milan, Ind.

**PLAINSMAN AND THE LADY, THE:** William Elliott, Vera Hruba Ralston—Good Western which did average business and pleased. Played Wednesday, Thursday.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

## Twentieth Century-Fox

**AND THEN THERE WERE NONE:** Barry Fitz-

(*Continued on following page*)

(Continued from preceding page)

gerald, Walter Huston—An average crowd turned out for this feature and appeared to be enthralled with the proceedings. The public was fairly familiar with the book and there were no adverse comments. A few more good mysteries like this would be appreciated. Played Monday, Dec. 23.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can. Small town and rural patronage.

**CLUNY BROWN:** Charles Boyer, Jennifer Jones—Played this two days before Christmas and starved to death. Played Monday, Tuesday, Dec. 23, 24.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**DRAGONWYCK:** Gene Tierney, Vincent Price—This is decidedly not a small town picture. Business was way off. It was scarcely above midweek average. The few present who appreciated this type of entertainment spoke highly of the excellent acting. Played Sunday, Monday, Dec. 15, 16.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**JESSE JAMES:** Tyrone Power, Nancy Kelly—I expected to do quite well on this but had less than average crowd. Not the fault of the picture at all. It is better than many of the present releases. Played Friday, Saturday, Nov. 22, 23.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

**RENDEZVOUS 24:** William Gargan, Marie Palmer—They failed to use the theatre as their rendezvous from the cold wave. Good fare for weekend customers. Played Friday, Saturday, Dec. 27, 28.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**RETURN OF FRANK JAMES, THE:** Henry Fonda, Gene Tierney—Like "Jesse James" this picture didn't draw average business. Perhaps the pictures are too old for my patrons. Played Friday, Saturday, Nov. 29, 30.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can.

**SHOCK:** Vincent Price, Lynn Bari—This is the only thing that saved my double bill, as the dramatic feature was well received. Excellent comments. Played Friday, Saturday, Dec. 20, 21.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

**SHOCK:** Vincent Price, Lynn Bari—I played this very late. I should not have played it at all. It was so bad that I closed my theatre the second night. Played Wednesday, Thursday, Dec. 18, 19.—Jim Haney, Milan Theatre, Milan, Ind.

**SUN VALLEY SERENADE:** Sonja Henie, John Payne—Still a good picture, hut business was below average on this reissue. Played Sunday, Monday, Dec. 15, 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**WALK IN THE SUN, A:** Dana Andrews, Richard Conte—This was a very realistic picture, but was not at all popular. Very poor turnout. Played Sunday, Monday, Dec. 22, 23.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**YANK IN LONDON, A:** Anna Neagle, Dean Jagger—Twentieth Century-Fox pulled "If I'm Lucky" on us at the last minute and shoved this film on us. We really caught it from our patrons. All the G.I.'s who saw this really kicked. Flop. Played Sunday, Dec. 22.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

## United Artists

**YOUNG WIDOW:** Jane Russell, Louis Hayward—This picture was pretty well liked by those who saw it. Attendance was a little down. It is actually not a small town picture. Played Tuesday, Wednesday, Dec. 10, 11.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

## Universal

**GET ALONG LITTLE DOGIE:** Gene Autry—We are looking forward to Gene Autry in his new pictures. These reissues don't have the punch they had. Played Friday, Saturday, Dec. 27, 28.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**LAWLESS BREED:** Kirby Grant, Fuzzy Knight—A good Western which pleased all on Friday and Saturday.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**TANGIER:** Maria Montez, Preston Foster—Maria Montez without color is like shortcake without the strawberries. This was a below average draw for a Monday night show. Sabu was not up to his usual good standard in the part allotted to him. There were few complaints, however, and the crowd that came seemed to enjoy the proceedings. Played Monday, Dec. 9.—Fred J. Hutchings, Communiy Theatre, Leader, Sask., Can. Small town and rural patronage.

**TIME OF THEIR LIVES:** Bud Abbott, Lou Costello—I couldn't fill my house with these two if I invited everyone in the county free of charge. The few who came seemed to be well pleased. Played Wednesday, Thursday, Dec. 18, 19.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

# Short Product in First Run Houses

### *NEW YORK—Week of January 6*

***CAPITOL: Henpecked Hoboes*** ..... **MGM**
***I Love My Husband, But*** ..... **MGM**
**Feature: The Secret Heart** ..... **MGM**

***CRITERION: Melody Maestro*** ..... ***Universal***
**Feature: Love Laughs at Andy Hardy** ..... **MGM**

***HOLLYWOOD: Lozy Hunter*** ..... ***Worner Bros.***
***The Hare Grows In Brooklyn*** .... ***Worner Bros.***
**Feature: Humoresque** ..... **Warner Bros.**

***PALACE: Bowling Fever*** ..... ***RKO***
**Feature: Song of the South** ..... **RKO**

***RIALTO: Old Sequoio*** ..... ***RKO***
**Feature: The Overlanders** ..... **GFD**

***RIVOLI: The Americon Cop*** .... ***20th Cent.-Fox***
***The Snow Mon*** ..... ***20th Cent.-Fox***
**Feature: My Darling Clementine** .... **20th Cent.-Fox**

***ROXY: Joil Breok*** ..... ***20th Cent.-Fox***
***Sons of Couroge*** ..... ***20th Cent.-Fox***
**Feature: The Razor's Edge** ..... **20th Cent.-Fox**

***STRAND: Alice in Movielond*** .... ***Worner Bros.***
***Sentimentol Over You*** ..... ***Worner Bros.***
***So You Think You're A Nervous Wreck*** ***Warner Bros.***
**Feature: The Time, the Place, the Girl. Warner Bros.**

***WINTER GARDEN: Juvenile Jury*** .... ***Universal***
**Feature: Wicked Lady** ..... **Universal**

### *CHICAGO—Week of January 6*

***GARRICK: Sudden Fried Chicken*** .. ***Paramount***
**Feature: The Return of Monte Cristo** .... **Columbia**

***GRAND: Kentucky Bosketeers*** ..... ***RKO***
**Feature: It's a Wonderful Life** ..... **RKO**

***RIALTO: Three Little Pirates*** ..... ***Columbia***
***Rodeo*** ..... ***20th Cent.-Fox***
***Monkeytone News*** ..... ***20th Cent.-Fox***
***Electronic Mousetrap*** ..... ***20th Cent.-Fox***
**Feature: Rage in Heaven** ..... **MGM Reissue**

***ROOSEVELT: Pluto's Kid Brother*** ..... ***RKO***
**Feature: Never Say Goodbye** ..... **Warner Bros.**

***UNITED ARTISTS: Solid Serenode*** ..... ***MGM***
**Feature: Undercurrent** ..... **MGM**

**WICKED LADY:** Margaret Lockwood, James Mason—This is a show that deserves all the praise that it has been getting. The story, settings, acting and all details were perfect. Only adverse comments were from those farm people who do not care for costume dramas. Above average crowd for this feature. Played Monday, Dec. 16.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can. Small town and rural patronage.

## Warner Bros.

**BIG SLEEP, THE:** Humphrey Bogart, Lauren Bacall—Business was a little below average due to the date played, but it would have held up O.K. on a better date. Well liked and pleased. Played Sunday, Monday, Dec. 22, 23.—E. C. Armold, Chapman Theatre, Chapman, Kan.

**CINDERELLA JONES:** Joan Leslie, Robert Alda—Very weak at the box office and no interest from the few who turned out to see it. Played Wednesday, Thursday, Dec. 18, 19.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**HER KIND OF MAN:** Zachary Scott, Janis Paige—Used on top half of weekend bill to good business. Played Friday, Saturday, Dec. 27, 28.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patroange.

**JANIE GETS MARRIED:** Joan Leslie, Robert Hutton—A good comedy which did average business. Played Wednesday, Thursday, Dec. 18, 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**JANIE GETS MARRIED:** Joan Leslie, Robert Hutton—A good little show. Many laughs. However, the holiday season and bad weather held the attendance low. Played Tuesday, Wednesday, Dec. 24, 25.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

**NIGHT AND DAY:** Cary Grant, Alexis Smith—This is a good musical in color, but business was poor. Played Sunday-Tuesday.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**NIGHT AND DAY:** Cary Grant, Alexis Smith—One of the best of its type. Well liked by all. The box office results were excellent. Why not sing the praises where they are due. Max Steiner's scoring is to be found in so many Warner successes. It is the best in the business. Played Tuesday-Thursday, Dec. 3-5.—Ted Keelen, Royal Theatre, Sheffield, Ill.

**NOBODY LIVES FOREVER:** John Garfield,, Geraldine Fitzgerald—A combination like Garfield and Miss Fitzgerald can make any picture a success. It is a very fast moving mystery that is very good. Played Wednesday, Thursday, Dec. 11, 12.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

**OF HUMAN BONDAGE:** Paul Henreid, Eleanor Parker—Glad there aren't many of this type made. Played Monday, Tuesday, Dec. 16-17.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

**TWO GUYS FROM MILWAUKEE:** Jack Carson, Dennis Morgan—A box office natural. Jack Carson, I mean. His type of comedy appeals to all. It is not smutty, not slapstick, but genuine. Played Sunday, Monday, Dec. 8, 9.—Ted Kellen, Royal Theatre, Sheffield, Ill.

## Short Features

### Paramount

**BROOKLYN, I LOVE YOU:** Pacemakers—Entertaining sport reel about Brooklyn's Dodgers.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**DIVE HI CHAMPS:** Sportlight—Entertaining sport reel.—E. M. Freibuger, Paramount Theatre, Dewey, Okla.

**GRANITE HOTEL:** Cartoon—A black and white reissue which showed its age.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

### Twentieth Century-Fox

**MY OLD KENTUCKY HOME:** Terrytoons—One of the best Mighty Mouse cartoons we have played. It was above average for the series. Play it, if you haven't done so.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

### Warner-Vitaphone

**CINDERELLA'S FELLER:** Technicolor Specials—One of the best featurettes we have played. The whole audience was pleased with this. More like this and we would need fewer double programs.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

**FOX POP:** Blue Ribbon Hit Parade—Good color carton.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**ROUGHLY SPEAKING:** Merrie Melodies Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**THE LAZY HUNTER:** Sports Parade—This sport reel in color is worth playing.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

## Superior Court Dismisses DeMille's AFRA Suit

Cecil B. DeMille's appeal from a court order disallowing his suit to restrain the American Federation of Radio Artists from levying an assessment against him for use in a political campaign, was denied last Tuesday in Los Angeles by Superior Court Judge Emmett H. Wilson, who held the assessment was permissible under AFRA's articles of incorporation. Mr. DeMille began court action when, as a radio director, he objected to the payment of a $1 assessment, allegedly to be used for political purposes.

# *Austrian Picture Industry Seeks Product Outlet*

by HUBERTUS ZU LOEWENSTEIN
*in Vienna*

The problems of Austria are clearly demonstrated by the difficulties facing its post-war motion picture industry. The inner market of the country, divided into four zones of occupation, is too weak to support a worthwhile production volume. Of course, Germany would be the natural outlet for Austrian films, but since the end of the war, the German-Austrian frontier has remained hermetically sealed.

Before the war, many Austrian pictures found their way into Czech and Hungarian theatres, where they were very popular. Also, the 3,500,000 Sudeten Germans living in Bohemia and the large German minorities in Hungary provided important additional chances for Austrian pictures. These German-speaking people have now been transferred to Germany and strong governmental pressure is preventing German-language pictures from reaching Czech and Hungarian audiences. Thus, in order to reopen those Danubian markets, the Austrian industry will be forced either to dub in foreign languages or to shoot parallel versions in non-German tongues. Also, it is hoped in Vienna, that new markets may be found, perhaps in Latin America or in the Soviet Union.

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The first post-war Austrian picture has been released in Vienna. It is "The Way Is Long," dealing with the return home of prisoners from British, American and Russian prisoner of war camps. It was produced by Donau Film, which is now shooting a musical, "Viennese Melodies". Additionally, there are three other producing companies in Austria. Production has been helped along by the Soviet film director, Lev Borisovitch Lunin, who controls the large Rosenhuegel studios. With his assistance, Austrian producers have been able to purchase raw stock from Russia. The American, in control of the Vienna Studio at Sievering, have extended similar aid. Other studios are planning entertainment and documentary films.

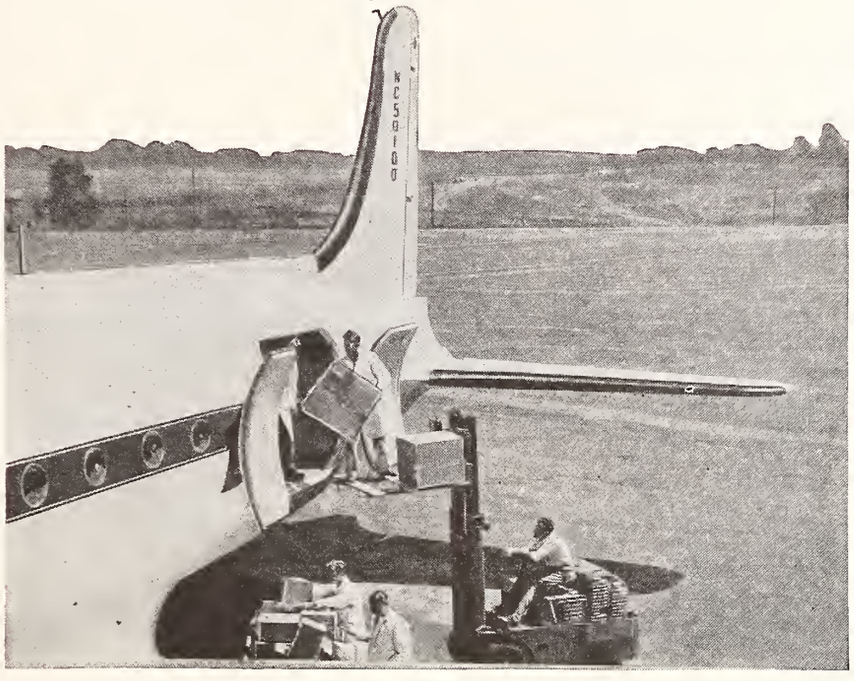
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The theatres in Vienna are crowded, no matter what kind of films are being shown.

## James P. Eastman Dies

James P. Eastman, 34, a film promotion writer employed by Vanguard Films in New York, was found dead last Thursday in his home in New York. He was graduated from Princeton in 1933 and during the war was an aide to Major General Terry Allen. Funeral services were held at the Coughlin Funeral Parlor, New York, with interment at Arlington National Cemetery.


When your shipment's "in a hurry" count on the speed of AIR EXPRESS



With more and faster planes in the service of the Airlines, Air Express frequency of service is stepped up. Speeds up to five miles a minute now make even coast-to-coast delivery overnight a routine affair. Same-day delivery between many United States towns and cities.

These are compelling reasons why Air Express is even more essential and useful to your business than ever. And the cost to you for this super-fast service is surprisingly low. International Air Express is just as speedy and inexpensive, too. When speed is what's called for, count on Air Express.

Specify Air Express - it's Good Business

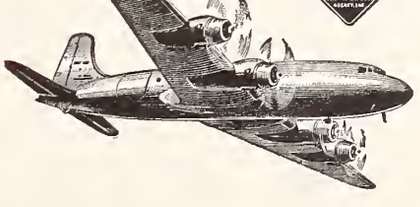
- Low rates. • Special pick-up and delivery at no extra cost.
- Direct by air to and from principal United States towns and cities.
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Just phone your local Air Express Division, Railway Express Agency, for fast shipping action . . . Write today for Air Express Rate Schedules containing helpful shipping aids. Address Air Express, 230 Park Avenue, New York 17. Or ask for it at any Airline or Railway Express Office. Air ExpressDivision, Railway Express Agency, representing the Airlines of the United States.

AIR EXPRESS

AIR EXPRESS

GETS THERE FIRST



Rates are *low*

To Air Express a 5-lb. package 1349 miles costs only $2.32! Heavier weights similarly inexpensive. Investigate!

# *Paramount News Films 20 Years Of World Pains*

Currently in release by Paramount is a newsreel history of the world from the era of wonderful nonsense in 1927 to the present time. Culled from some 14,000,000 feet of film by the Paramount News staff, the finished product is an interesting, poignant and smoothly-flowing story of a nation which was unprepared for reality, was cast into the gloom of a depression, and then refused to see the signposts which pointed toward a second World War. It is titled "Two Decades of History."

The 22-minute subject opens with nostalgic shots of the feminine fashions and the reception accorded Charles Lindbergh after his trans-Atlantic flight in 1927. From there the Paramount News cameras bring to the screen a panorama of national events which include the stock market crash and the ensuing depression, the inauguration of Franklin D. Roosevelt, the NRA under fiery Hugh Johnson, the activities of the TVA, the AAA and other agencies which revolutionized the social and economic order.

Following this is a pictorial report on international events—events which were to lead to the second World War. The cameras have captured scenes of the rape of Manchuria by the Japanese, the rise to power of Hitler and Mussolino, the ruthless crushing of Ethiopia, civil war in Spain, Hitler' march into Poland and Russia, and Chamberlain's and Daladier's appeasement pleas for "peace in our time."

The latter part of the reel is concerned with the war, the bombing of London, the sufferings of the civilian population, Pearl Harbor, America's part in the war, the death and funeral of the late President Roosevelt, and the surrender of the Axis powers. Finally, there are scenes of a world working for permanent peace through the United Nations.

Gregory Abbott, the newsreel's first commentator, again handles the vividly descriptive narration. A. J. Richard, editor-in-chief of Paramount News, prepared the subject, which was nationally released last Saturday, January 4.—G. H. S.

## Bonuses Presented to Skouras Employes

At a luncheon in the St. Francis Hotel, San Francisco, Monday, Charles Skouras presented bonus checks to employes of National Theatres and Fox West Coast. Attending were all northern California managers and George Bowser, general manager of Fox West Coast. Also, John Bertero, general counsel; Harry Cox, treasurer for National Theatres, and Cullen Espy, head booker and buyer for Fox West Coast. The meeting was arranged by Richard Spier, division manager for Fox West Coast.

# IN NEWSREELS

**MOVIETONE NEWS — Vol. 29, No. 37**—President Truman proclaims end of hostilities. . . . Politics. . . . Jail break in Brooklyn. . . . Nature on the rampage. . . . Mummers Day fete held in Philadelphia during snowstorm. . . . Huge New York throngs hail the New Year.

**MOVIETONE NEWS — Vol. 29, No. 38**—President Truman addresses new Congress. . . . Freak storms in east cause air crashes. . . . It's all weather. . . . Bowl highlights: Sugar, Orange, Rose.

**NEWS OF THE DAY—Vol. 18, No. 235**—GOP Congress in spotlight. . . . President Truman proclaims end of hostilities. . . . Earthquake in Japan. . . . All saved in shipwreck. . . . Church ceremony in Africa. . . . German war plant blasted . . . Mummers parade in Philadelphia. . . . Florida sailboat regatta. . . . 1947 bathing suit preview.

**NEWS OF THE DAY—Vol. 18, No. 236**—Opening of new Congress. . . . President Truman addresses Congress. . . . Rose Bowl. . . . Orange Bowl.

**PARAMOUNT NEWS—No. 38**—1,000,000 bushel grain elevator destroyed by fire. . . . Sports: Man O' War turns 30, Orange Bowl regatta. . . . U. S. airliner crashes in Ireland. . . . Japanese earthquake. . . . 80th Congress—Republicans take over.

**PARAMOUNT NEWS—No. 39**—80th Congress tackles first problems. . . . Bowl games: Orange, Cotton, Sugar, Rose.

**RKO PATHE NEWS—Vol. 18, No. 40**—Tidal waves sweep Japan. . . . GOP majority sets up Senate machinery. . . . Shift atom control to civilian group. . . . France resumes movie making on big scale. . . . Strasbourg celebrates its day of liberation. . . . Fiber-glass auto has revolutionary design.

**RKO PATHE NEWS — Vol. 18, No. 41** — Congress opens, Truman talks. . . . Bowl games: Rose, Sugar, Orange.

**UNIVERSAL NEWSREEL—Vol. 20, No. 1**—Truman ends hostilities. . . . Earthquake in Japan. . . . GOP solons get set. . . . Winter floods in Canada. . . . Mummers parade in snow. . . .Wrestling in gay Paree. . . . Prize Spanish livestock.

**UNIVERSAL NEWSREEL — Vol. 20, No. 2** — 80th Congress convenes. . . . Orange Bowl parade. . . . Bowl games: Georgia vs. North Carolina, Illinois vs. UCLA.

## Steffes Estate Sells Three Minneapolis Theatres

Administrators of the estate of the late W. A. Steffes sold three Minneapolis Loop theatres January 1 for a reported price of $290,000. The Alvin, which has been operating as a burlesque house, and the World, with 350 seats, were purchased by George Granstrom and Associates. Mr. Granstrom is president of the Highland Theatre Corporation, St. Paul, which operates several large independents in that city. The Bijou, one of Minneapolis' oldest theatres, was purchased by Harry Dryer, its present manager, a partner of Mr. Steffes for many years. Mr. Steffes, veteran northwest theatre operator, died last June.

## Set IATSE Winter Meeting For Seattle January 27

The mid-winter meeting of the executive board of the IATSE will be held in Seattle for four or five days, starting January 27, Richard F. Walsh, president, has announced. Attending in addition to Mr. Walsh will be William P. Raoul, secretary-treasurer, and vice-presidents Harland Holmden, William P. Covert, Floyd M. Billingsley, James J. Brennan, Roger M. Kennedy, Felix D. Snow, Carl G. Cooper, W. C. Barrett and Louise Wright.

## "Best Years" Cited

Sam Lesner, film critic of the Chicago *Daily News,* picked Samuel Goldwyn's "The Best Years of Our Lives" as the best picture of 1946.

# *Italy Signs Film Deals With Three Other Countries*

by ARGEO SANTUCCI
*in Rome*

Three international agreements, concerning the export and import of pictures to and from Italy, have been signed recently. Under the terms of an understanding between Italy and Poland, Italian equipment and films can be exported without the permission of Italian authorities.

An agreement between Belgium and Italy provides for the delivery of 10 million Belgian francs ($200,000) worth of Italian 35mm and 16mm projectors to Belgium. In turn Belgium promises to export to Italy about 48,000 pounds of film stock with about 32,000 pounds destined for the use of the industry.

An Italian-Hungarian pact calls for the exchange of pictures between the two countries with details to be worked out in a supplementary agreement. Italy also promises to export to Hungary film stock in the value of about $20,000.

▽

Columbia Pictures, represented in Italy by the CEIAD concern, is planning to produce four pictures in Italy within the next six months, it is reported. Gregor Rabinovitch is in charge of the project. He has sent William Sekely to Italy and preparations for these four productions have been completed. Two of the pictures will be in Italian, the rest will be Italo-American.

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Shareholders of the Lux Film Company decided at a recent meeting on the need of increasing capital from 10 to 100 million lire ($44,440 to $444,440) and that this increase would have to be realized by November, 1947. Every stockholders will have to give 900 lire for each 100-lire share and 225 additional lire to constitute a surplus which is considered necessary to cover the risks in the industry.

It was pointed out that present costs of production are very high and that the company has been obliged to borrow large amounts of money from banks.

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The Ente Nazionale Industrie Cinematografiche, the largest Italian theatre circuit, has reached an agreement with the Armando Leoni distributing company, which is connected with the Italian producing company, Scalera Films and with Trans-World Films. The agreement follows a period of rumors which said ENIC had signed to show 20th Century-Fox or Rank pictures exclusively.

Under the new arrangement ENIC will show native or foreign productions of which the distributors are the sole agency in Italy. The circuit will receive 35 per cent of the gross. ENIC has cancelled its arrangement with Italfrancofilm Company. The French films imported by Italfrancofilm in the future will be distributed by Generalcine.

MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

# On a Reciprocal Basis

We consider that newspaper advertisement which ran in the Chicago dailies on January 29 and 30, in 1946, a classic example of smart showmanship.

The advertisement, headed "This Is One of Those Great Weeks for Chicago Show Business", was paid for by a popular Chinese restaurant, Shangri-La.

Attractively laid out with straight type, the copy pointed out some of the fine motion pictures playing at the Chicago theatres and concluded with a simple but effective message on where moviegoers could best satisfy their appetites for good Cantonese food.

No doubt the theatres were grateful. The restaurant probably also benefited through this novel form of advertising.

The idea gives rise to a thought on how theatre managers could employ similar tactics to increase goodwill and benefit the theatre.

On special occasions or with some outstanding picture we frequently ask merchants for cooperative newspaper advertisements or similar promotional tieups. Why not make some anniversary date for the merchant an event where reciprocal courtesy could be extended?

A card in the lobby, extending congratulations to the merchant, would be a nice gesture of friendship. Or perhaps there is room in your regular newspaper ad for such a message.

Maybe the businessman would get a kick out of that . . . and next time you need a favor or want a tieup ? ? ?

△ △ △

# Yesterday's Headline

Exactly 30 years ago this week, one of the great showmen of this industry was asked the secret of his success. "I pounded the theory of individuality of the theatre as an institution, not as a mere showplace for films," was the reply given by the late S. L. (Roxy) Rothafel.

At the time, Mr. Rothafel's statement drew the following editorial comment in the *Motion Picture News*, one of the leading trade journals of the day.

"Pictures should be the best possible . . . but the reputation the house must make is not on the trademark of the films shown, but on its comfort, appearance, courtesy, projection, taste of decoration, ventilation, etc.

"The seating capacity of the house does not make any difference. If you have 250 seats, it can be run just as well on a smaller scale as if you have 2,500 seats.

"In other words, appeal to the personal comforts of the people you cater to. Build up the theatre name as a trademark of excellency so, if you lose a special line of film, your theatre will go right along, and you, because of your reputation, are none the less off."

Factually, Mr. Rothafel was the first to introduce and to publicly reveal his technique for institutionalizing theatres which he directed.

His statement and the excerpts quoted above indicate that for 30 years the industry has been aware that it takes more than the current screen attraction to keep the theatre on a solid financial basis.

During the past few years, the theatre was frequently the center of community activities related to the war effort. But, while we were increasing our general prestige in this direction, our service, comfort and many staple items of equipment were being impaired through shortage of manpower and scarce replacement items.

During 1946 there was notable acceleration and improvement in theatre advertising and exploitation.

We thought that, as 1947 is beginning, it might be worthwhile to reemphasize what Mr. Rothafel said 30 years ago about institutionalizing our theatres. It seems just as applicable and even more urgent today.

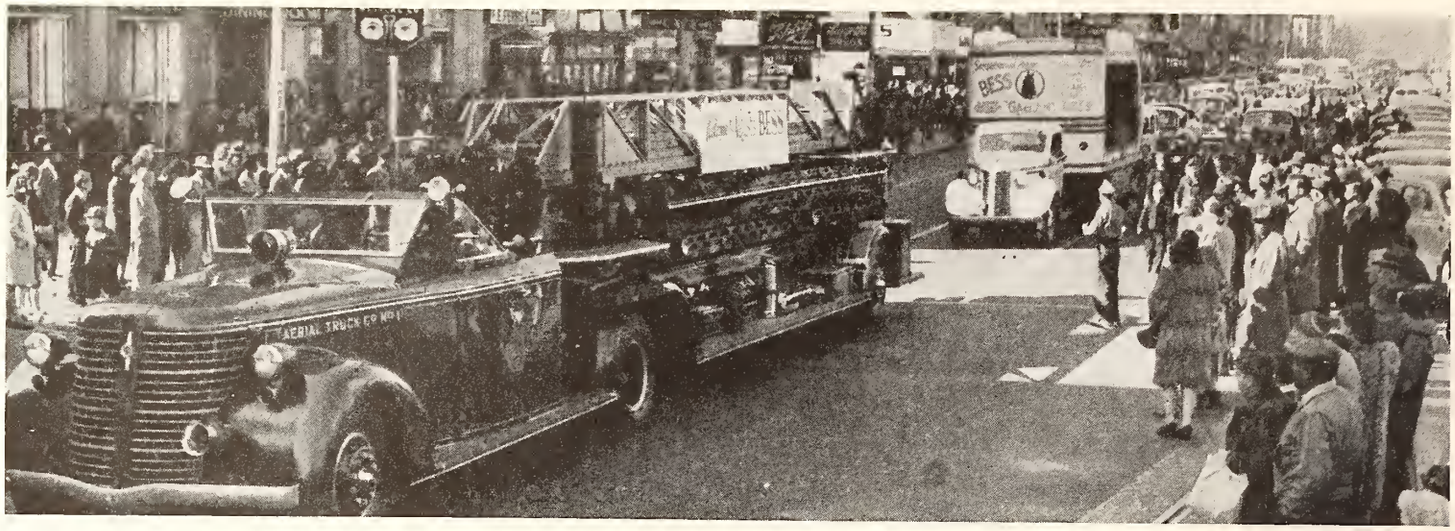
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# Short, Short Story

The latest issue of *Contact*, the Wometco circuit house organ, gives this brief but accurate story of theatre business, under the title, "Reconversion":

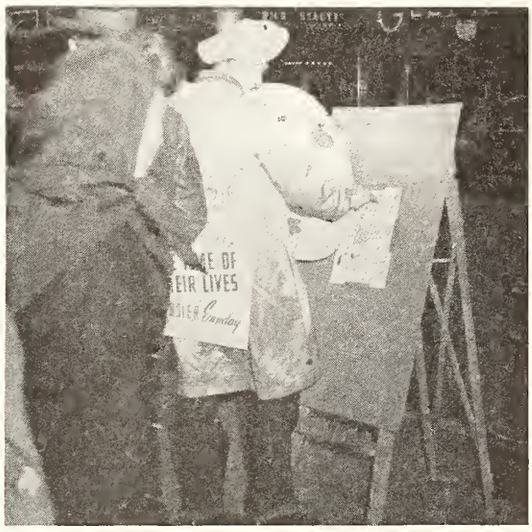
1941 — The patron was always right.
1942–44 — The patron was always left.
1946 — Unless you make the patron right, you won't have a patron left.

—CHESTER FRIEDMAN




# "GALLANT BESS"

**— arrives in Augusta, Ga., with a big welcome from the local citizens. P. E. McCoy, manager of the Miller theatre, had this aerial truck from the city fire department in the welcoming parade.**



At left, Louis Nye, manager of the Hoosier, Whiting, Ind., had an usher, costumed as an artist, focusing attention on the "Time of Their Lives". The man stopped at busy street corners and dabbed at his sign.




Don Shane, manager of the Paramount, Omaha, tied up with the Greyhound bus company which bannered one of its buses, had it touring the city streets for six hours each day during the current showing of "No Leave, No Love".

At right, novel street ballyhoo with donkey and cart helps to draw advance attention to "Monsieur Beaucaire" in East Chicago, Ind. Credit Roy Peffley, manager of the Voge.







Novel twist on a street ballyhoo for "Badman's Territory" by J. D. Edwards, manager of the Park, Williamsport, Pa., was the addition of a mounted Santa Claus to a cavalcade of mounted cowboys and Indians.

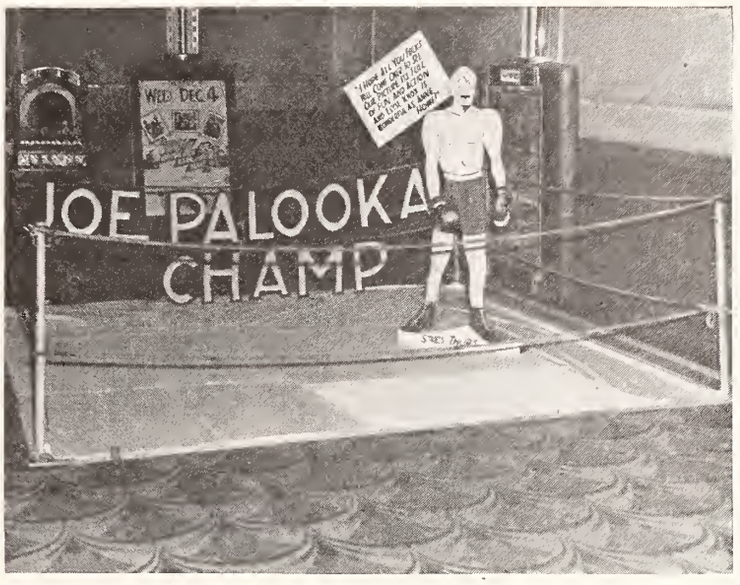



At left, tieup with local taxicabs netted Art Ableson, manager of the Lake theatre, Devils Lake, N. D., an effective ballyhoo on "Night and Day" for 10 days prior to opening.

# SHOWMANSHIP AT WORK



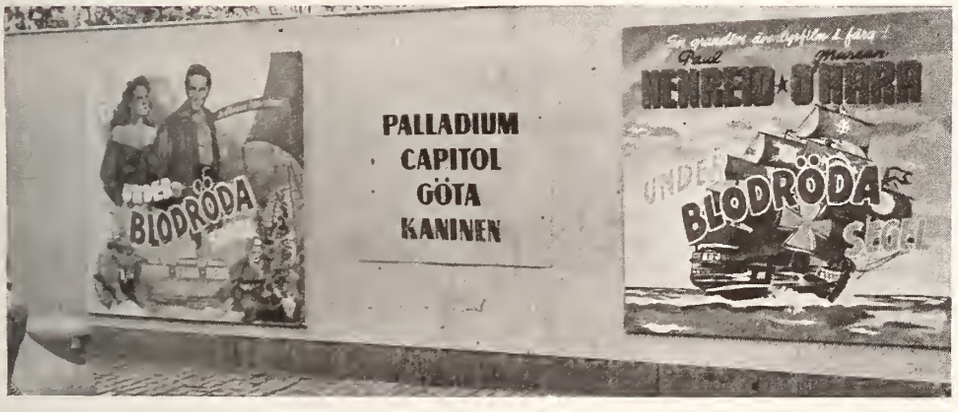

At left, hunter and dog ballyhooed "The Chase" for Arnold Gates, manager of the Stillman theatre, Cleveland, Ohio, with excellent results.




George Pappas, manager of the Roxy theatre, Peru, Ind., rigged up a regulation size boxing ring, with lifesize cutout of Joe Palooka, which served as an effective lobby attractor to his date on "Joe Palooka, Champ".



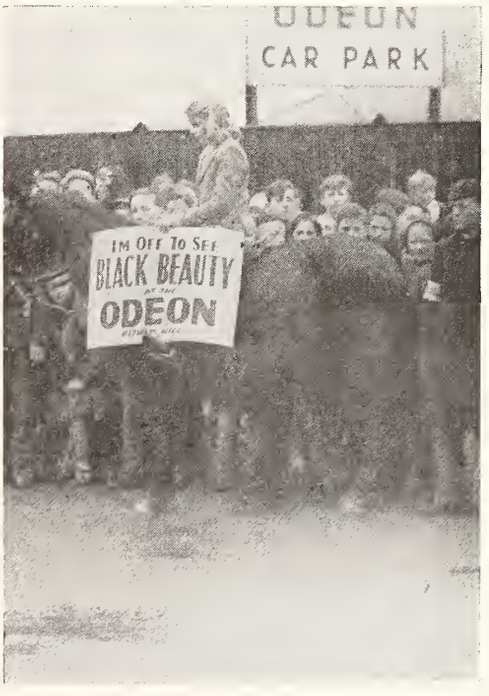

For the current showing of "A Thousand and One Nights" at the Encanto theatre in Havana, Cuba, manager Rafael Morales built this attractive false front.




In Malmo, Sweden, bill posting played an important part in the campaign for "Spanish Main" by manager Sten Lofberg of the Palladium theatre.




At left, a good street stunt, used by Jack O'Rear at the Colonial theatre in Harrisburg, Pa., for "Margie". A stock 22 x 8 on the picture was placed atop a tall building, with binoculars trained upon it. Passersby got a free look.




F. W. Minde, manager of the Odeon theatre, Eltham Hill, London, England, provided members of his Saturday Cinema Club with an exhibition of the horse and rider, above, to publicize "Black Beauty."

# *The Selling Approach*

## ON NEW PRODUCT

*[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]*

**THE MIGHTY McGURK (Metro-Goldwyn-Mayer):** Wallace Beery in this picture plays a blustering two-fisted ex-prize-fighter who finds himself the reluctant guardian of young Dean Stockwell, playing an orphaned youngster who idolizes the tough saloon character. Play up the fact that Beery has had some of his greatest successes with juvenile stars; with Jackie Cooper in "The Champ" and with Mickey Rooney and Margaret O'Brien.

Arrange for an attractive, smartly-dressed young lady to sit at a restaurant table or on a park bench in your lobby—or to stand on a prominent street corner. Sign merely states: "I am waiting for 'The Mighty McGurk'." Pass out numbered date cards to women only for "The Mighty McGurk". Copy suggested: "If the number hereon corresponds to one posted in the lobby, you have a date to see Wallace Beery in, etc. Free admission if you're lucky!"

You have to fight a little harder to get feminine patrons to see a new Beery picture because his box office appeal is essentially to men. One way of doing it is by a teaser campaign challenging "50 brave women to meet 'The Mighty McGurk'." Look for a big man to impersonate Beery in the title role. Publish his picture and itinerary. Offer prizes to those first identifying him as "The Mighty McGurk". It won't be too hard to pick him out, so limit your number of guest tickets.

Beery generally wears an "iron hat", a tough-looking derby. It suggests a lobby contest that will attract men. Display an oversized derby, offering guest tickets to those whom it fits. Build a big or enormous wooden chair for advance lobby display. Place a sign on the chair, with copy reading: "This chair is reserved for 'The Mighty McGurk'."

Your doorman can wear the clothes of a carnival barker and deliver a prepared spiel extolling the fighting and romancing qualities of the picture's star. Display a stretcher prominently in your lobby. Copy could read: "This stretcher is here for emergency only. Someone might have the nerve to challenge 'The Mighty McGurk'."

**SINGIN' IN THE CORN (Columbia):** Judy Canova stars in this musical comedy. Use a lobby set-piece of Judy holding a pistol in each hand and appropriate copy.

Capitalize on Judy's radio popularity by tagging her Saturday night show. She is heard every Saturday on NBC over 139 stations for a coast-to-coast hookup sponsored by the Colgate-Palmolive-Peet Company. Get the local Colgate distributor to run cooperative newspaper ads on the radio pages.

Corn! Audiences love corn, be it in gags or cans. Several days before your playdate, place a box, containing several cans full of corn kernels, in your lobby or in a nearby store window. Invite passersby to guess the quantity of kernels contained in the box. Have them submit their guesses on slips at the box office, the participants retaining a portion of the slip for identification purposes. Those 10 contestants guessing closest to the correct number of kernels in the box could be awarded guest tickets. Announce the correct number the day after the contest ends, which should be opening day, as well as the names and addresses of the winning contestants.

Based on the fact that Judy Canova inherits an entire town in "Singin' in the Corn", suggests a newspaper contest in which entrants are to list the names of characters (Sinbad, the Sailor; Ali Baba, Jim Hawkins in "Treasure Island", etc.) who have been on the receiving end of fabulous fortunes. Award guest tickets to those entrants sending in the longest correct lists. To avoid ties, require a 100-word essay on "What I would do if I inherit a fortune".

### Ties In with Football Games

Manager Tom Wolf had programs printed for the last two home games of the local high school football team and used the book cover to advertise his playdates at the State theatre, Bellevue, Ohio. The programs were sold for the benefit of the team's injury fund. Considerable good-will accrued to the theatre for the donation of the printing costs of the program.

### Promotes Full Page Co-Op Ad

A full page cooperative newspaper display ad was promoted by manager H. W. Reisinger to exploit "No Leave, No Love" at Loew's theatre, Dayton, Ohio. The highlight of the ad, which advertised perfumes at Elder's Department Store, was a large portrait of Pat Kirkwood, singing star of the picture.

### Rubber-Stamps Popcorn Bags

A. G. Painter, manager of the Center theatre, Oak Ridge, Tenn., finds that rubber-stamping his popcorn bags is an economical way to call his big attractions to the attention of patrons well in advance. The stamp costs less than $3. Painter estimates that he stamps about 40,000 imprints over a three-week period.

# *Newspaper Tieup Draws Attention To "Dagger"*

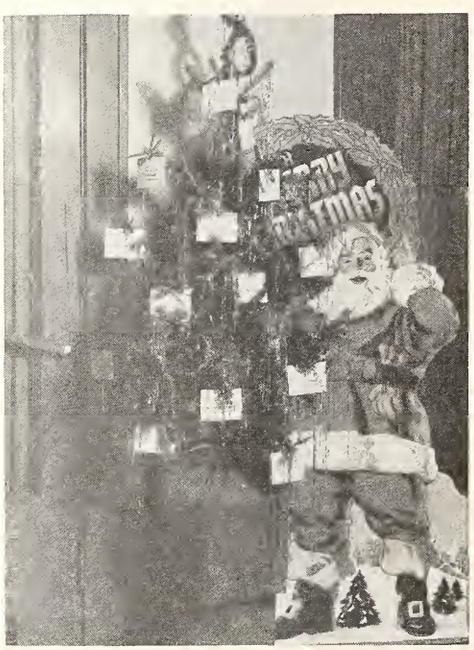
A newspaper tieup was arranged by manager Howard Busey to exploit his engagement on "Cloak and Dagger" at the Orpheum theatre in Wichita, Kan. Through the tieup, 10 guest tickets were given away each day for two weeks prior to playdate to persons whose names were printed in the classified section of the Wichita *Eagle*. The names were chosen at random from the telephone book.

Of all the promotions used to sell "Cloak and Dagger" at the Orpheum, none attracted more attention than a 24-sheet on the lobby floor. When patrons passed over the sheet they really stopped and took a good look. A "water glass" preparation was used to cover the sheet so that it could not be marred.

The bottom line on the marquee was used to plug the picture a week in advance. Ribbons were worn by usherettes well in advance. Six teaser trailers were interspersed with the newsreel and short subjects.

Every seat in the theatre was plastered with a 11 x 4 card announcing the coming of "Cloak and Dagger." Large letters, spelling out the title, were strung across the stage. A windlass device was used so that these letters were raised automatically during each show "break" when the curtains were closed.

Window and counter tieups were arranged by Busey to exploit the picture. In addition, window cards were planted in stores throughout the town.



*Carl E. Young, manager of the Rialto in Morrilton, Ark., dressed up his lobby Christmas tree with special packages announcing his coming attractions. The Santa Claus figure is a stock National Screen Service accessory.*

# Search and Fencing Tournament Build Interest In "Monte Carlo"

A variation of the old "raffles" promotion highlighted the campaign for "The Return of Monte Cristo" at the Colonial theatre, Erie, Pa. Manager Victor Weschler and publicity director Jack Cotter arranged the campaign.

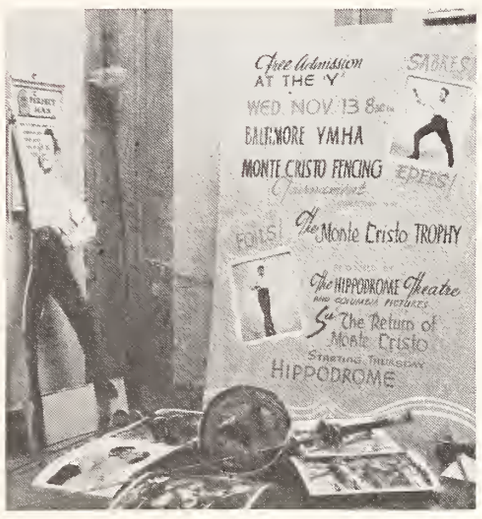
Through newspaper cooperation, it was announced that "Monte Cristo" would appear at a certain place at a definite time. The promotion was started 10 days in advance of opening and ran for six days. The first person to identify "Monte Cristo" each day received a cash award. The tieup was arranged with the *Times*.

A second contest also helped to publicize the picture. For the contest, the Press Department Store put a large glass containing more than 3,000 new pennies in a street window. Passers-by were invited to guess the number of pennies in the jar. Prizes were awarded for the best answers. Along with the glass of pennies were a 30x40 art card containing theatre and film credits, a group of 11x14 stills from the picture and a contest card with copy, reading: "Are you lucky? Come inside, make your guess, win free theatre tickets, etc."

Attractive window displays were set with a five and dime store, the Unity Haberdashery Shop and Murphy's. Both the *Times*, which cooperated in the identification competition, and the *Dispatch Herald* accorded the picture extra large art breaks and stories.

A fencing match, arranged in connection with the opening of the picture at the Hippodrome theatre, Baltimore, Md., helped to garner some unusual publicity in that city.

Bert Claster, manager of the Hippodrome and publicist Ted Routson promoted the match which was held at the Y. M. C. A. on the night before opening. Participants in the match were ranking state and national champions at swordsmanship, with a trophy going to the winner from the theatre.




*Posters in store windows help to exploit "fencing tournament" in connection with the Baltimore engagement of "Return of Monte Cristo".*

Newspapers, radio stations and department stores helped the general publicity on the promotion while the Y. M. C. A. distributed posters throughout the city with full theatre credit and picture mention.

Another feature of the campaign was a coloring contest promoted in conjunction with the *News-Post*. Four days in advance of opening, line drawings were published and readers invited to join in the contest.

Window tieups were numerous with sporting shops which displayed fencing equipment and art from the picture.

# *Stars Shine At Chicago Opening Of "Best Years"*

All facets of advertising, publicity and exploitation were employed to herald the engagement of "Best Years of Our Lives" at the Woods theatre in Chicago.

Under the direction of Norman Kassel, advertising manager for Essaness theatres in Chicago, the campaign got under way at high speed with billboards and painted signs engaged throughout the city. Display cards were used on and inside street cars, buses, elevated and subway trains and suburban transportation.

Newspaper ads started a month in advance; art and publicity stories broke well ahead of opening and the Chicago *Sunday Tribune* broke a full color photo of Myrna Loy, star of the picture.

Strong radio promotion, including bought and gratis time, was highlighted through special breaks over WCFL. Thirty associated Essaness theatres in the city used cross trailers and 40 x 60 displays to announce the opening.

Window tieups were fully utilized in the downtown and neighborhood sections.

A gala Hollywood opening marked the premiere with prominent stage, screen and radio celebrities in attendance in addition to local officials and dignitaries. The premiere festivities were broadcast over WCFL while newsreel cameramen recorded the scene for local consumption.

Kassel received assistance handling the campaign from Jack Belasco, manager of the Woods theatre, and Bill Prager, RKO field man for Chicago.

## Entertains Police Officers at Special Screening

Helen Beckerman, alert manager of Century's College theatre in Brooklyn, N. Y., capitalizing on the fact that the latest March of Time, "The American Cop," was filmed in Brooklyn, with local policemen in the cast, arranged for a pre-release screening of the film for Brooklyn officers.

Miss Beckerman was host to several hundred of Brooklyn's best of New York's Finest. Her stunt created some healthy publicity for her theatre and substantial goodwill for the circuit.

## Brown Cashes In with Personal Appearance

The personal appearance of Warden Lewis E. Lawes, famed penal authority, helped to make manager Bill Brown's engagement of "San Quentin" an outstanding success at the Poli-Bijou theatre, New Haven, Conn.

Extensive radio breaks resulted from interviews, and Brown arranged an essay contest in conjunction with Station WNHC giving guest tickets as prizes to winners.

## Cookery Lecture Tied In With "This Day Forward"

An interesting tieup with the Ministry of Food was arranged by manager Preston Swan to promote "From This Day Forward" at the Elephant Cinema, Shawlands, Glasgow, Scotland. An invitation was extended to all husbands to attend a cookery demonstration. The demonstration was tied-in with the theme of the picture, wherein a young husband attempts to cook a meal for his bride with disastrous results.

## Mrs. Lottie Friedman Dies

Mrs. Lottie Friedman, 69, mothor of Chester Friedman, editor of Managers' Round Table of Motion Picture Herald, died Tuesday night of a heart attack. Funeral services were held Wednesday at Park West Chapel, New York.

## Stage Appearances Attract Attention to "Quentin"

Daily appearance at each show of a masked "Mr. X" helped to exploit "San Quentin" at the Albee theatre, Providence, R. I. Publicist Bill Morton, who arranged the campaign, publicized the stage appearance with a 40x60 board display in the lobby. The picture also received quite a boost from the appearance opening day of the star of the picture, Lawrence Tierney. A poster calling attention to the national tieup with the Lewis E. Lawes radio show was placed in station WEAN's reception room.

## Passing Years Contrasted in Window Tieup for "George"

A window tieup was arranged by manager Eric V. Walls to promote "Gaiety George" at the Clifton Cinema, Great Barr, Birmingham, England. The display, in a local men's shop, consisted of a cutout centerpiece contrasting a half-century ago with modern times. Connecting the two eras, represented by buildings, buses, etc., was a strip, with copy reading: "Times and fashions have changed in 50 years."

# MANAGERS JOIN JUDGES IN PRAISING QUIGLEY AWARDS

## LEONARD KLAFTA

*Manager, Paramount Theatre*
*Kankakee, Ill.*

There is a book on the market called "I Wish I Said That!" Each week when I picked up the MOTION PICTURE HERALD and saw what other managers were doing I said to myself many times, "I wish I did that!"

As for my activities getting recognition, the most important person to please is one's self. Money can't buy the feeling that comes when a particularly impressive or catchy display or idea gets comment from the patrons. There's enough ego in each of us to want that.

The actors have their Academy Awards. The managers have their Quigley Awards.

They say "There'll always be an England" —I hope "There'll always be a Quigley Award."

## WILLIAM MORTON

*Publicity Manager, RKO Albee*
*Providence, R. I.*

Having been a contributor to the Quigley Awards Competitions the past eight years (interrupted only by three years for Uncle Sam) I should like you to know that I have always found it an excellent spot to learn about exploitation for "box office action," as used in other situations.

The Managers' Round Table also provides an opportunity for one to see how his exploitation on any one picture compares with promotion used elsewhere. This of course is also an incentive to continually try to better one's efforts for bigger and better showmanship, which we must admit certainly pays off at the box office. That's the place that counts!

## LOU HART

*Group Manager, Schine Circuit*
*Gloversville, N. Y.*

As both a participant and as an observer the Quigley Awards, in my opinion, represent the showcase for the toil of theatre managers everywhere.

In the Quigley Awards the industry has an opportunity to measure the efforts of the men on the firing line. It is here that they see the final disposition of the tremendous work and investment which is put into the production of a motion picture. For in the final analysis. it is the man in the theatre who must put forth his efforts to bring in the revenue necessary to keep the industry rolling.

### *FACTOR IN EARNING MY PROMOTION*

*Speaking as a winner of Quigley Awards in 1945, I definitely can say that these Awards are certainly a motivating force to bring out the best in exploitation methods to the selling of motion pictures.*

*The efforts put forth and recognition gained in winning one of the Awards was a contributing factor in my case to earn a promotion from theatre manager to operation of a district.*

*In our company Quigley Awards are a definite part of the agenda in operating the business and managers throughout the circuit receive invaluable help and guidance through the pages of the Managers' Round Table of up-to-minute exploitation methods used throughout the nation.—HARRY G. BOESEL, Downtown district manager, Fox Wisconsin theatres, Milwaukee.*

## JACK MATLACK

*Manager and Advertising Manager*
*J. J. Parker Theatres*
*Portland, Ore.*

Winning my first Quigley Award brought Mrs. J. J. Parker's attention to my work and was directly responsible for her asking me to join the J. J. Parker Theatres.

The fact that I now hold a responsible position as executive assistant is partly due to my winning several Quigley Awards.

I have been a member of the Managers' Round Table for a long time—in fact, so long I consider it a part of me and my work; and each New Year brings added importance because I look forward to the possibility of my winning one of the Quigley Awards.

Every showman hopes to be a better one; therefore, on my part, I consider the keen competition for the Quigley award an added stimulant in my putting forth my best efforts in exploitation.

## GEORGE PAPPAS

*City Manager, Alliance Theatre Corp.*
*Peru, Ind.*

I don't believe I could do the Quigley Awards justice by trying to express myself in mere words.

Through the pages of the MOTION PICTURE HERALD, and the Quigley Awards, I have gained not only a salary increase but also a promotion.

I am city manager of three theatres in Peru, Ind., and credit goes to the Quigley Awards. Without my participating in the competition I would have never caught the fancy of my present employers.

I say, never has there been such an opportunity given to better a manager's position than the Quigley Awards.

## LOUIS CHARNINSKY

*Manager, Capitol Theatre*
*Dallas, Texas*

For 25 years I have been a member of the Round Table, and I have always sent in campaigns, and I will say that it keeps a manager on his toes—it keeps them from getting stale on the job; that is why all during the war I had campaigns when I could have sat back and relaxed.

Years ago they got me raises in salary when I was with Pantages, and I still get raises with Interstate. Mr. Karl Hoblitzelle and Mr. R. J. O'Donnell, our bosses, want me to continue with campaigns to win another Grand Award.

## E. F. KISTNER

*Manager, Forsythe Theatre*
*East Chicago, Ind.*

I find that the Quigley Awards are a decided stimulant to me in putting forth more effort to increase my boxoffice receipts.

I really enjoy exploitation, and to see a few of my small gags in print in the MOTION PICTURE HERALD makes me feel great.

The heads of this organization are interested in our participation in the Awards and use the Awards list as one of the deciding factors in awarding prizes within the circuit on our current drive.

## ROBERT P. BEAMER

*Manager, Pulaski Theatre*
*Pulaski, Va.*

I have always been interested in the Quigley Awards and I believe that they do more to stimulate showmanship among theatre managers than any other one thing in the

### *VALUE AND INFLUENCE OF AWARDS ARE TREMENDOUS*

*The Quigley Awards inspire the theatre manager in his work, stimulate and encourage him toward greater creative results in advertising, exploiting, and publicizing the product which he presents. This inspirational element is probably more important than any other single factor of these Competitions, and they help to bring to the attention of the industry, the competency and the creative talent and showmanship of the men in the field. The value and influence, therefore, of these awards, are of tremendous importance in our business, and now more than ever.—SPYROS P. SKOURAS, president, 20th Century-Fox Film Corp.*

# "Guide for Stimulating Effort"

theatre world. Learning what other managers are doing through the "Managers' Round Table" is always interesting to me, as I am sure it is to other HERALD readers.

The heads of our own organization are naturally interested in seeing their managers show initiative and showmanship in promoting product that merits it, and while I cannot attribute any direct salary increase or promotion to any exploitation in the past, I am sure that it is taken into consideration in the long range planning that is necessary in operating a chain of theatres.

## ANTONIO BALDUCCI

*District Manager, Kallet Circuit*
*South Fallsburg, N. Y.*

The Quigley Awards bear great weight in the correct operation of theatres. In his relation to the public served, the alert manager can become a leader in his community. Quigley Award entrants easily attain this eminent position because they continuously school themselves to find new and better methods of advancement.

My superiors are quick to recognize extra-curricular activities and initiative does not go unrewarded in salary increases and promotions. May the Quigley Awards always continue so that both the experienced and the newly initiated showman may be better served.

## FRED PERRY

*Manager, Liberty Theatre*
*Cumberland, Md.*

As you know, I have consistently subscribed to the Managers' Round Table Club. I am exchanging ideas with the ones I obtain through the pages of your fine Theatre Managers' Guide.

I have gained more than a prize through these activities that you so generously published in the HERALD. I have gained the confidence of my owners and superiors of the Schine Circuit.

They have appreciated my added efforts and I have gained considerable recognition with several salary increases in the past year, thanks to you.

Messrs. Schine have proved themselves to be very interested in the competition for Quigley Award honors.

The Managers' Round Table is my guide for stimulating effort for greater showmanship to promote boxoffice results.

## ARTHUR J. KEENAN

*Manager, Merrimack Theatre*
*Lowell, Mass.*

I regard the Awards as top trade recognition in our field. Special efforts and smart showmanship must be accelerated by such notice. It is only natural that jobs well done and publicized by the Quigley Awards will be an incentive to other managers toward better selling methods and public relation work.

The entire industry benefits through the advancement of methods which the Awards are instrumental in promoting. I do believe that recognition in the Quigley Awards is also recognized by our executives.

## *RAISED STANDARDS IN EVERY CORNER OF GLOBE*

*I shall be happy to serve again on the Judges' Committee for the coming year.*

*The Quigley Awards take on added lustre as the years roll on. I am quite certain that a poll of showmen the world over would underscore the fact that these competitions have played an all-important part in raising the standards of film exploitation in every corner of the globe.—SAMUEL COHEN, foreign publicity director, United Artists Corp.*

## RALPH G. TIEDE

*Manager, Community Theatre*
*Welland, Ontario*

It is my opinion that the Quigley Awards prove a greater stimulus for individual theatre exploitation.

I hope to submit bigger and better campaigns in the year to come.

## MILDRED A. FITZGIBBONS

*Manager, Roosevelt Theatre*
*Flushing, N. Y.*

My staff and I have enjoyed very much submitting our campaigns during 1946 for the Quigley Awards.

We feel we are all better showmen through participating in these competitions. They have proved not only stimulating but educational in that we have been inspired to explore new avenues of showmanship and study audience appeal, both child and adult.

The heads of the Skouras Theatres Corporation are very much interested in the campaigns we submit and give us every encouragement. We have all found our participation most rewarding, in that it has deepened our interest in our daily work and helped to show us the vast possibilities of the motion picture field.

## HARRY F. WILSON

*Manager, Capitol Theatre*
*Chatham, Ontario*

I am pleased that our company executives encourage all managers to submit material regularly to the Managers' Round Table. Personally I take great pride in submitting material to the Managers' Round Table, particularly on stunts and promotions which have proved successful at the box office. Since my bookings here in Canada are somewhat later than those in the U. S., I use many of the showmanship ideas submitted by U. S. exhibitors and published in the MOTION PICTURE HERALD.

The majority of merchandising activities bring box office results, box office results bring Head Office recognition and Head Office recognition brings promotions and salary increases.

## WALTER CHENOWETH

*Manager, Alexandria Theatre*
*San Francisco, Calif.*

I feel that the Quigley Awards are a fine institution for the continued efforts of all theatre managers. I am proud to forward material of my activities and find that they measure up to the standards set by other showmen of the nation.

It is like an unseen pat on the back to have your material selected and placed before the outstanding showmen that you secure for your judges.

## NORMAN W. LOFTHUS

*Manager, California Theatre*
*Santa Barbara, Calif.*

I believe that the Quigley Awards are an excellent stimulus to greater activity. This arises from the fact that everyone likes to see his work appreciated. This appreciation spurs the participant on to better and better campaigns.

Our organization is keenly interested in showmanship and anything that causes greater activity in that field. I believe that recognition I have gained has been partially responsible for salary increases I have received even though I have never been an Award winner.

## *AWARDS—A PERENNIAL SEARCHLIGHT ON EFFORT*

*The Quigley Awards remind us annually that our business is, to a large degree, a word-of-mouth business and that word-of-mouth publicity is the happy result of a good picture successfully exploited.*

*Ideas spring from imagination, energy and enthusiasm as well as from experience. No other field rewards unusual achievements so swiftly or so brusquely unmasks the pretender.*

*It is important that we should remember that the motion picture is of equal value to the audiences of cities and villages, no matter what size, and that any one town can become the birthplace of a great exploitation campaign. These campaigns and the men who create them are important to our industrial well being. This perennial searchlight thrown on the efforts of exploitation men everywhere is a contribution to the developing science of distribution and exhibition.—BARNEY BALABAN, president, Paramount Pictures, Inc.*

# SHOWMEN PERSONALS

**In New Posts:** James Barnes, manager, Warner theatre, Oklahoma City, Okla. James McCarthy, Warner, Memphis, Tenn. Louis Moureau, El Rancho, Culver, Ind. Dan Rhodes, Brooks, Brookston, Ind. Frank Millspaugh, State, Roseland, Ill.

C. V. Woodward, city manager, Ames theater circuit, Ames, Iowa. Joe Simon, City manager, Flexer theatres, Memphis, Tenn. H. E. Walters, manager, Avenue; Leo Stolzer, Vogue; John Mincey, State; all in Kansas City.

Changes in Interstate circuit; Lionel Hannington, Santa Rosa; John Ellis, Blue Bonnet; Emory Borne, Alabama; all in Houston, Texas.

**Assistant Managers:** Joseph Colorite, Alvin theatre, Detroit, Mich. George Bressler, Portage, Chicago. Luther Richardson, trainee, State Lake, Chicago.

**Junior Showmen:** George Ronald, eight-pound newcomer born recently to Mr. and and Mrs. George W. Pugh in Lexington, Ky. Father is manager of the Strand theatre there.

Ted Teschner, manager of Loew's Valentine, Toledo, Ohio, and Mrs. Teschner are the parents of a second son, as are Mr. and Mrs. Karl Lybrand, Jr. of Wills Point, Texas. Father is manager of the Majestic and Ritz theatres.

Paul Lyday, assistant manager of the Egyptian theatre, Denver, Colo., and Mrs. Lyday are the proud parents of twin boys, David and Dennis.

**Birthday Greetings:** Claude L. Davis, Eugene O. Stutenroth, William M. Sholl, Fern Lynn, Herman Semel, Harold Bishop, Frank J. Margiotta, William S. Ryan, Paul E. Sweeney, Hugh G. Martin, Jr., John C. White, Jr., Frank X. Linn, Claude L. Flater.

James M. Raskin, Rene Daigneault, Joseph Feeney, Robert F. Black, A. E. Ableson, W. L. Stratton, Mark T. Kempenich, J. Edwin Milstein, C. W. Davis, C. Russell Marsh, Kenneth Higgins, C. J. Hubley, Jr., John J. Gildea, James W. Taylor.

Harry M. Rouda, Lawrence Waters, Harry E. Jones, Dave Davidson, Ralph W. Tarkington, David Collie, F. H. Jones, Jr., Merrill F. Hanna, Henry E. Newberry, William V. Novak, O. C. Lam, Jr., Donald H. Alldritt, J. W. Alston, Jules Koenig.

Thomas R. Reilly, Anton Janssen, Robert Holland, John J. Revels, Alvin K. Lavender, Charles L. Stephenson, W. Spencer Bentley, Philip Sigel, Raymond C. Fahrenholz, Henry Sutton, Conrad Mandross, Russell Callen, Sr.

## *Press and Radio Campaign Sells Peters' Date*

Considerable newspaper and radio publicity was promoted by manager George Peters to exploit "The Strange Woman" at Loew's theatre in Richmond, Va.

Stories with art were planted in the *Times-Dispatch* and the *News Leader*. In addition, two cooperative newspaper ads were promoted. The radio promotion consisted of three broadcasts by Edith Lindeman, drama editor of the *Times-Dispatch*, over WLEE; "Juke Box" program over WRVA; "Battle of the Crooners" on WLEE; street broadcast in front of the theatre over WRVA; Harvey Hudson's "1450 Club," and Philip Levy and Company's program on WLEE.

A sign six feet high by 10 feet long entitled "Fall Festival of Hits," was placed in the main lobby. The sign carried the head of Hedy Lamarr, star of the picture, and a plug for the show. Easel standees were placed in four leading hotel lobbies and in the Cosmopolitan restaurant. A 24-sheet was placed on a lighted sign board on the Petersburg Pike, approaching Richmond from the South. Three news agency trucks were bannered with "The Strange Woman" playdate copy.

Five attractive windows were promoted in strategic locations. They were arranged with Jones and Gooding Company, Philip Levy and Company, Westhampton Electric Center, Price's and Northside Electric Company.

### Promotes Co-Op Ad for "Fools"

A full-page cooperative newspaper ad was promoted by manager Tom Wolf in the weekly *Shoppers News* to publicize "Three Wise Fools" at the State theatre, Bellevue, Ohio. The ad also served to introduce an identification contest, held in conjunction with the picture.






## *Forms Children Movie Club for Saturday Shows*

A Famous Players Movie Club has been formed by manager Bob Harvey at the Broadway theatre, Timmins, Ontario, Can. Members receive attractive membership cards, buttons and gifts.

Through a tieup with Meyers Studios, a children's beauty contest was held to draw attention to the formation of the club. Contestants, from the age of six months to eight years, were photographed at Meyers Studios. Cash prizes and free portraits were presented to winners from the stage.

Club members meet each Saturday morning for an all-cartoon program and specialty acts on the stage. The acts are thought up and performed by members of the club. Considerable newspaper publicity was garnered to exploit the Movie Club.

For "Meet the Navy," Harvey ran teaser ads in the local press and tied-up with radio station CKGB for a 15-minute program and a broadcast from the stage opening night. In addition, the Navy Cadet Band and Sea Cadets marched to the theatre.

### Willis' Whispering Campaign Clicks for "Boy's Ranch"

Several weeks before "Boy's Ranch" was scheduled to open at the Corbett theatre, Wildwood, Fla., manager Norman H. Willis got his staff embarked on a whispering campaign that one of the year's outstanding hits would soon be on the screen. The device worked so well that inquiries were shortly coming in from theatre patrons.

Two weeks prior to opening, Willis tied up with the schools and had good announcements in classrooms on the picture. Heralds were imprinted and distributed locally and in surrounding communities. Window cards also helped to exploit the showing and during the current run, the theatre front was decorated with flags and pennants.

### Football Star Makes Appearance

Learning that one of England's outstanding football heroes was in town during a lecture tour, Jack Campbell, manager of the Scala cinema, Runcorn, Cheshire in England, contacted the distinguished visitor and persuaded him to make a personal appearance on the theatre stage. The result was some excellent publicity and a pleasant treat to the audience.

### Barber Pole Spins for "Beaucaire"

To exploit "Monsieur Beaucaire," Gene Peffley, manager of the Marion theatre, Marion, Ohio, rigged a barber pole in the lobby in advance. Copy read: "See the sharpest barber of them all—Bob Hope cutting up in, etc." The red and white striped device proved a good attention-getter.

# PICTURE GROSSES

*A statistical compilation and comparison of Box Office Performance in first run theatres*

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.
Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1946.
SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.
INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

## THE RAZOR'S EDGE (20th-Fox)

*Intermediate Report:*

| | |
|---|---|
| Total Gross Tabulated | $1,260,600 |
| Comparative Average Gross | 768,400 |
| Over-all Performance | 164.0% |

| | |
|---|---|
| BALTIMORE—New | 190.9% |
| CHICAGO—State-Lake | 139.7% |
| CLEVELAND—RKO Allen | 358.4% |
| KANSAS CITY—Esquire | 170.7% |
| KANSAS CITY—Uptown | 183.3% |
| LOS ANGELES—Chinese | 206.5% |
| LOS ANGELES—Loew's State | 211.4% |
| LOS ANGELES—Loyola | 145.2% |
| LOS ANGELES—Uptown | 181.4% |
| NEW YORK—Roxy, 1st week (SA) Rosario and Antonio, others | 177.5% |
| NEW YORK—Roxy, 2nd week (SA) Rosario and Antonio, others | 183.0% |
| NEW YORK—Roxy, 3rd week (SA) Rosario and Antonio, others | 141.6% |
| NEW YORK—Roxy, 4th week (SA) Rosario and Antonio, others | 119.8% |
| NEW YORK—Roxy, 5th week (SA) Rosario and Antonio, others | 92.5% |
| NEW YORK—Roxy, 6th week (SA) Rosario and Antonio, others | 206.9% |
| OMAHA—Paramount | 129.6% |
| PHILADELPHIA—Fox | 228.3% |
| SALT LAKE CITY—Rialto | 136.0% |
| SALT LAKE CITY—Uptown | 131.7% |
| SAN FRANCISCO—Warfield | 212.2% |
| ST. LOUIS—Missouri | 186.5% |

•

## UNDERCURRENT (MGM)

*Final Report:*

| | |
|---|---|
| Total Gross Tabulated | $1,010,200 |
| Comparative Average Gross | 1,022,500 |
| Over-all Performance | 98.7% |

| | |
|---|---|
| ATLANTA—Loew's Grand, 1st week | 100.7% |
| ATLANTA—Loew's Grand, 2nd week | 97.4% |
| BALTIMORE—Century, 1st week | 139.5% |
| BALTIMORE—Century, 2nd week | 95.9% |
| BOSTON—Orpheum, 1st week | 103.5% |
| BOSTON—Orpheum, 2nd week | 83.6% |
| BOSTON—State, 1st week | 90.3% |
| BOSTON—State, 2nd week | 78.3% |
| CHICAGO—United Artists | 132.8% |
| CINCINNATI—RKO Capitol, 1st week | 153.1% |
| CINCINNATI—RKO Capitol, 2nd week | 90.9% |
| CINCINNATI—RKO Capitol, 3rd week | 63.0% |
| CLEVELAND—Loew's State, 1st week | 135.0% |
| CLEVELAND—Loew's State, 2nd week | 92.8% |
| CLEVELAND—Loew's Ohio, MO 1st week | 114.2% |
| CLEVELAND—Loew's Ohio, MO 2nd week | 78.5% |
| INDIANAPOLIS—Loew's 1st week | 118.0% |
| INDIANAPOLIS—Loew's 2nd week | 72.9% |
| KANSAS CITY—Loew's, 1st week (DB) Betty Co-ed (Col.) | 126.4% |
| KANSAS CITY—Loew's, 2nd week (DB) Betty Co-ed (Col.) | 86.2% |
| LOS ANGELES—Belmont, 1st week | 150.5% |
| LOS ANGELES—Belmont, 2nd week | 103.3% |
| LOS ANGELES—Belmont, 3rd week | 82.0% |
| LOS ANGELES—Egyptian, 1st week | 120.5% |
| LOS ANGELES—Egyptian, 2nd week | 95.7% |
| LOS ANGELES—Egyptian, 3rd week | 85.1% |
| LOS ANGELES—Fox-Wilshire, 1st week | 165.2% |
| LOS ANGELES—Fox-Wilshire, 2nd week | 123.4% |
| LOS ANGELES—Fox-Wilshire, 3rd week | 91.3% |
| LOS ANGELES—Los Angeles, 1st week | 136.8% |
| LOS ANGELES—Los Angeles, 2nd week | 87.4% |
| LOS ANGELES—Los Angeles, 3rd week | 68.4% |
| MINNEAPOLIS—State, 1st week | 119.3% |
| MINNEAPOLIS, State, 2nd week | 93.2% |
| NEW YORK—Capitol, 1st week (SA) Franklie Carle's Orchestra | 117.8% |
| NEW YORK—Capitol, 2nd week (SA) Franklie Carle's Orchestra | 98.0% |
| NEW YORK—Capitol, 3rd week (SA) Franklie Carle's Orchestra | 76.8% |
| NEW YORK—Capitol, 4th week | 60.3% |
| PHILADELPHIA—Boyd | 144.4% |
| PITTSBURGH—Penn, 1st week | 106.6% |
| PITTSBURGH—Penn, 2nd week | 56.8% |
| PITTSBURGH—Ritz, MO 1st week | 63.6% |
| SAN FRANCISCO—Fox, 1st week (DB) Out California Way (Rep.) | 71.8% |
| SAN FRANCISCO—Fox, 2nd week (DB) Out California Way (Rep.) | 68.7% |
| ST. LOUIS—Loew's State, 1st week | 152.2% |
| ST. LOUIS—Loew's State, 2nd week | 81.2% |
| ST. LOUIS—Loew's Orpheum, MO 1st week | 68.8% |

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## SONG OF THE SOUTH (RKO)

*First Report:*

| | |
|---|---|
| Total Gross Tabulated | $359,000 |
| Comparative Average Gross | 313,500 |
| Over-all Performance | 114.5% |

| | |
|---|---|
| ATLANTA—Fox | 100.0% |
| ATLANTA—Paramount, MO 1st week | 125.0% |
| ATLANTA—Paramount, MO 2nd week | 103.7% |
| ATLANTA—Paramount, MO 3rd week | 125.0% |
| BOSTON—Memorial (DB) The Dark Horse (Univ.) | 80.6% |
| CHICAGO—Palace, 1st week (DB) The Falcon's Adventure (RKO) | 87.5% |
| CHICAGO—Palace, 2nd week (DB) The Falcon's Adventure (RKO) | 109.4% |
| CLEVELAND—RKO Palace | 73.1% |
| NEW YORK—Palace, 1st week | 187.7% |
| NEW YORK—Palace, 2nd week | 126.3% |
| NEW YORK—Palace, 3rd week | 108.3% |
| NEW YORK—Palace, 4th week | 75.8% |
| NEW YORK—Palace, 5th week | 151.6% |
| OMAHA—RKO Brandeis (DB) The Falcon's Adventure (RKO) | 145.4% |
| PHILADELPHIA—Aldine | 139.4% |
| SALT LAKE CITY—Utah | 121.8% |

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## THE SHOW-OFF (MGM)

*First Report:*

| | |
|---|---|
| Total Gross Tabulated | $257,800 |
| Comparative Average Gross | 245,500 |
| Over-all Performance | 105.0% |

| | |
|---|---|
| BALTIMORE—Century | 98.8% |
| CHICAGO—Oriental (SA) Vaudeville | 163.3% |
| CINCINNATI—RKO Albee | 82.7% |
| INDIANAPOLIS—Loew's (DB) The Devil's Playground (UA) | 127.6% |
| KANSAS CITY—Midland (DB) The Devil's Playground (UA) | 97.1% |
| LOS ANGELES—Guild, 1st week (DB) Shadow of a Woman (WB) | 123.3% |
| LOS ANGELES—Guild, 2nd week (DB) Shadow of a Woman (WB) | 74.0% |
| LOS ANGELES—Iris, 1st week (DB) Shadow of a Woman (WB) | 105.5% |
| LOS ANGELES—Iris, 2nd week (DB) Shadow of a Woman (WB) | 74.4% |
| LOS ANGELES—Ritz, 1st week (DB) Shadow of a Woman (WB) | 110.6% |
| LOS ANGELES—Ritz, 2nd week (DB) Shadow of a Woman (WB) | 79.6% |
| LOS ANGELES—Studio, 1st week (DB) Shadow of a Woman (WB) | 93.4% |
| LOS ANGELES—Studio, 2nd week (DB) Shadow of a Woman (WB) | 66.6% |
| LOS ANGELES—United Artists, 1st week (DB) Shadow of a Woman (WB) | 128.0% |
| LOS ANGELES—United Artists, 2nd week (DB) Shadow of a Woman (WB) | 88.4% |
| PITTSBURGH—Warner | 151.1% |
| TORONTO—Loew's | 83.6% |

# *Mexican Trade Optimistic About Labor in 1947*

by LUIS BECERRA CELIS
*in Mexico City*

All branches of the industry that have important dealings with organized labor are sharing the optimism of exhibitors that they will be free of labor troubles in 1947. This optimism is the result of action taken by the powerful National Cinematographic Industry Workers Union in suddenly cancelling —and without explanation—the strike it had announced against 27 theatres in Monterrey, the important northwestern industrial center, to enforce wage increase the exhibitors called exorbitant.

The union's action in this case, it is believed in film circles, was as a result of the strong measures President Miguel Aleman used in dealing with the unruly oil labor situation. The oil workers are "comrades" of the theatre workers in that both unions belong to the Confederation of Mexican Workers.

The American distributors, eight majors and two independents, are pleased about the Monterrey case. They see it as eliminating, or at least mitigating, the labor trouble they anticipate for August when the two-year pact they made to end the 1945 strike expires.

## Screen Guild Releasing Fifteen by March 15

Screen Guild Productions will have 15 features in release by March 15 with at least six others in production for release during the late spring. Future releases included "Queen of the Amazons," January 15; "Buffalo Bill Rides Again," February 15; "Bells of San Fernando," March 1, and "Shoot to Kill," March 15. "Renegade Girl" was released Christmas Day. Other new features for release after March 15 include "Death Valley," "Flight to Nowhere," "'Neath Canadian Skies," "Rolling Home," "North of the Border," "My Dog Shep," and "Scared to Death". The company also has 12 "Hopalong Cassidy" re-releases on its 1946-47 program.

## Anglo-American Pact On Technical Data

An Anglo-American agreement for the exchange of German technical information, including that on film equipment, acquired by the two countries since "VE-Day" was announced jointly last week by W. A. Harriman, Secretary of Commerce, and Sir Stafford Cripps, president of the British Board of Trade. Microfilm copies have been made of the hundreds of thousands of German scientific and technical documents uncovered by British and American investigators in their zones.

# CLASSIFIED ADVERTISING

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197 INTERNATIONAL ALL STEEL CHAIRS fully padded backs, spring edge cushions, reupholstered and rebuilt, $8.95; 900 American spring edge cushion reupholstered metal lined, veneer back chairs, $6.95; same with panel back, $7.95; 900 American reupholstered mohair fully padded backs, reupholstered box spring cushions, $9.25; 568 American ditto with spring edge cushions, $9.75; flameproof plastic coated leatherette, $1.35 yard (60 yd. rolls). Write for Stock List. S. O. S. CINEMA SUPPLY CORPORATION, 449 W. 42 St., New York 18.

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SIMPLEX REAR SHUTTER, DOUBLE BEARING mechanisms, completely rebuilt, $302.50; Simplex 3 unit drop key ticket machine, rebuilt, $184.50; Weaver changeovers with Strong footswitches, new, $49.50. What do you need? STAR CINEMA SUPPLY COMPANY, 440 W. 45 St., New York 19.

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WE ARE INTERESTED IN PURCHASING brand new or reconditioned Film Studio Equipment for 35mm film, such as cameras, recording machines, lights, tripods, dollies, microphones, booms, etc. Also, we are interested in brand new or reconditioned theatre equipment such as projectors, chairs, light-fittings, screens, displays, panels, etc., or any other article connected with the Motion Picture Trade. Please write to: MESSRS. LOGIN DAWLAT CORPN., LTD., Motion Picture Division, PATEL CHAMBERS, French Bridge, Bombay 7, India. Cable: "BOMLOGIN," Bombay (India).

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NEW VICTOR 16MM SOUND PROJECTORS, $454.00; New Natco ditto, $479.00; DC Exciter supply, $89.50; Blowers with motors, for heating—5,500 cfm, $127.50; 8,500 cfm, $172.20; 11,000 cfm $228.90; Box Office Bowl Heaters, $3.95; Panic Bolts, $22.50; 6 amp Tungars, $2.95; Dimmers—2450W, $22.50; 2000W, $19.95; 1650W, $15.95; 1350W, $13.50. Winter Catalog ready. S. O. S. CINEMA SUPPLY CORP., 449 W. 42 St., New York 18.

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BH EYEMO MOTORIZED CAMERAS, 3 SPEEDS, 2" lens, 24V motor, case, $295.00; New 35mm Film Phonographs, $795.00; Background process outfit, $7000.00; Bardwell-McAlister floodlights on adjustable stand with casters for 3 photoflood lamps, excellent, $69.50; Bell and Howell D 35mm or J 16mm sound printers, new, $2950.00; BH Eyemo turret camera, magazine, 4 lenses, motor, $995.00. Send for latest bulletin Sturelab. S. O. S. CINEMA SUPPLY CORP., 449 W. 42 Street, New York 18.

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VETERAN DESIRES TO LEASE SMALL THEAtre anywhere with or without equipment. Would buy lease and equipment. BOX 2066, MOTION PICTURE HERALD.

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THEATRES FOR SALE IN OR NEAR SEATTLE and Spokane, Washington and Portland, Oregon. Also many others in small Oregon and Washington towns. THEATRE EXCHANGE COMPANY, 217 Governor Bldg., Portland 4, Ore.

IN BEAUTIFUL BAR HARBOR, MAINE. "CRITerian Theatre Building" consisting of theatre, two stores and club room. Practically new brick building, fireproof, all modern improvements, air conditioned, plush seats, floor coverings and very nicely decorated. Original cost $187,000. Theatre seats 945. Drawing population over 30,000, considerably more in summer. The gross annual income from theatre approximately $70,000, other tenants $2300. Stage 21' x 76', has fireproof curtain. Two projectors, two furnaces with coal stokers. All plumbing brass and copper. Priced to sell. For further information consult: MULLINS REAL ESTATE & INSURANCE AGENCY, 29 Main Street, Bangor, Maine. Tel. 4574.

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# *Suggest French Showcases Here*

The French industry should unite and build its own showcases throughout the United States as part of its effort to popularize French product in this country, according to Emil Bourcart, president of Western Hemisphere Films. Mr. Bourcart returned here from France last Saturday. With him he brought a print of "Les Clandestins," the first picture to be distributed in the U. S. by Western Hemisphere.

Mr. Bourcart painted a dark picture of industry conditions in France which, he said, are driving up production costs. French producers are wrestling with many financial and technical problems, such as the withdrawal of all credits to French domestic production by France's four most important nationalized banks, the uncertain electrical service, high labor and talent costs as well as stringent Government regulations.

The French producer-distributor laid special stress on French Government regulations which force French exporters to hand over their dollar earnings to the Government and, in return, leave them devaluated francs. "The least that could be done to provide an incentive to French exporters is to let them keep 20 per cent of their profits in dollars and convert the rest into francs," Mr. Bourcart said. He also said that 1946 saw the French industry producing 80 pictures and that it was hoped to raise that total to 100 in 1947.

## Legion of Decency Reviews Seven New Productions

The National Legion of Decency reviewed seven new productions this week, placing all in Class A-I, unobjectionable for general patronage. They were: "Blondie's Big Moment," "Ginger," "Mr. Hex," "The Overlanders," "Silver Range," "Stagecoach to Dover" and "The Trap."

## Releasing "Award" Film

The All-American Newsreel Company will release late in January pictures of the award presentation made at Station WBBM, Chicago, December 29, when "Democracy, U. S. A.," paid tribute to persons cited by the Chicago *Defender* for their efforts in behalf of the betterment of human relations.

## David Schiller Dies

Funeral services for David Schiller, 64, manager of Loew's Dyckman theatre, New York, were held December 31 from his home in Englewood, N. J. He was a brother of the late E. A. Schiller, vice-president of Loew's, Inc.

## Calvin A. Frey

Calvin A. Frey, 59, vice-president in charge of traffic of the Railway Express Agency for the past 10 years, died January 1 at Misericordia Hospital, New York City.

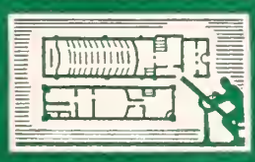
MOTION PICTURE HERALD

# Better Theatres

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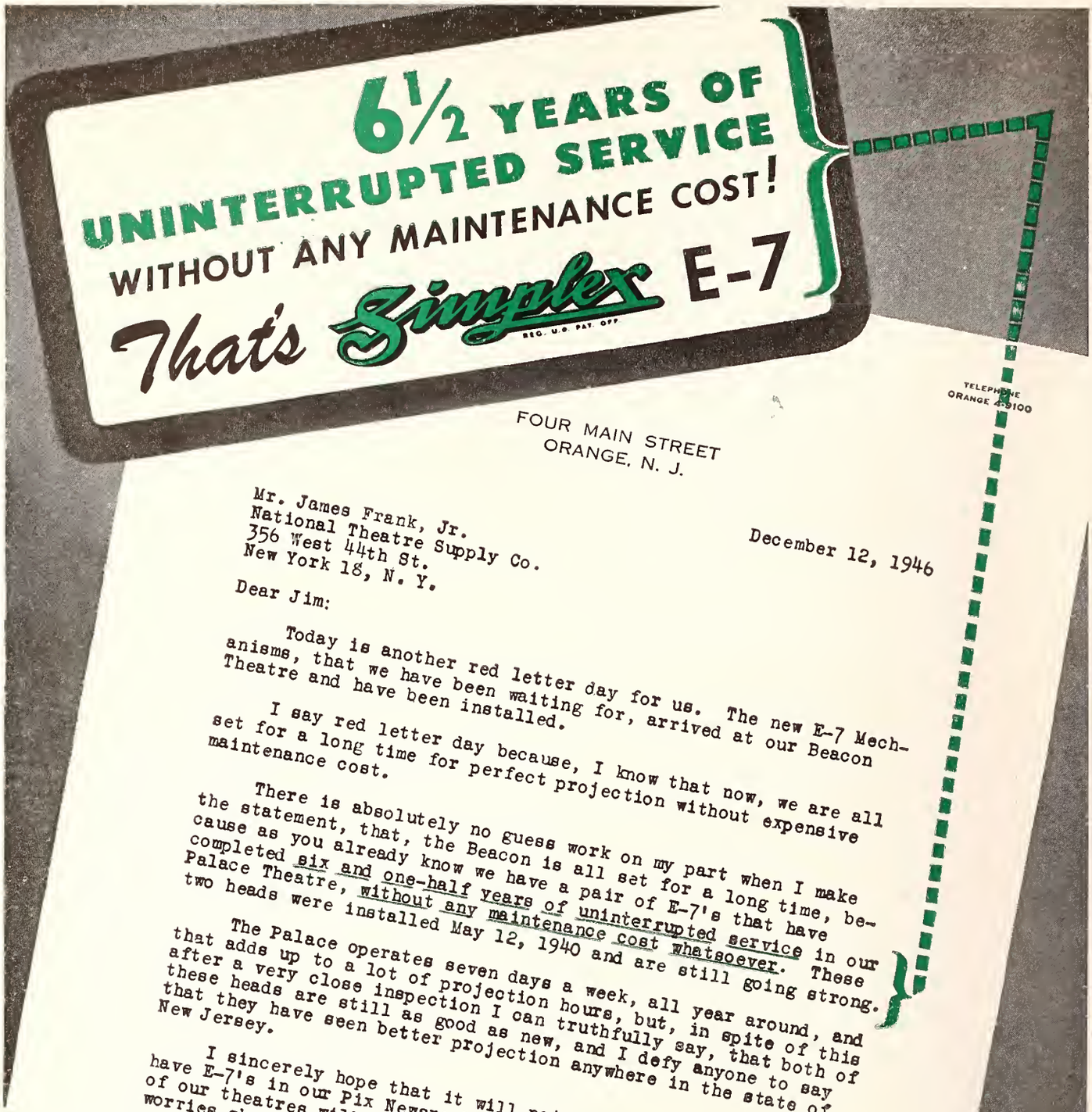
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COVERINGS FOR THE AUDITORIUM FLOOR

## PHYSICAL OPERATION • MAINTENANCE

JANUARY 11, 1947




TELEPHONE
ORANGE 4-3100

FOUR MAIN STREET
ORANGE, N. J.

December 12, 1946

Mr. James Frank, Jr.
National Theatre Supply Co.
356 West 44th St.
New York 18, N. Y.

Dear Jim:

Today is another red letter day for us. The new E-7 Mechanisms, that we have been waiting for, arrived at our Beacon Theatre and have been installed.

I say red letter day because, I know that now, we are all set for a long time for perfect projection without expensive maintenance cost.

There is absolutely no guess work on my part when I make the statement, that, the Beacon is all set for a long time, because as you already know we have a pair of E-7's that have completed six and one-half years of uninterrupted service in our Palace Theatre, without any maintenance cost whatsoever. These two heads were installed May 12, 1940 and are still going strong.

The Palace operates seven days a week, all year around, and that adds up to a lot of projection hours, but, in spite of this after a very close inspection I can truthfully say, that both of these heads are still as good as new, and I defy anyone to say that they have seen better projection anywhere in the state of New Jersey.

I sincerely hope that it will not be too long before we will have E-7's in our Pix Newsreel Theatre, because then, all three of our theatres will have the best in projectors, and break-down worries should be a thing of the past.

Kindest personal regards.

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# Enticing the... *Sugar Bowl* Money



● To bring out the Infrequents is one of the problems of show business. To induce them to open the moth-proof pocket-book, bring out the mattress money, release the sugar bowl caché calls for the smart provision of physical comfort and its adroit exploitation. USAIRCO, experienced and skilled supplier of air conditioning for the modern theatre is ready to engineer and install the type of indoor climate that builds box office receipts and pop corn and candy profits. Write today for early 1947 installation. Planning now can accelerate delivery.

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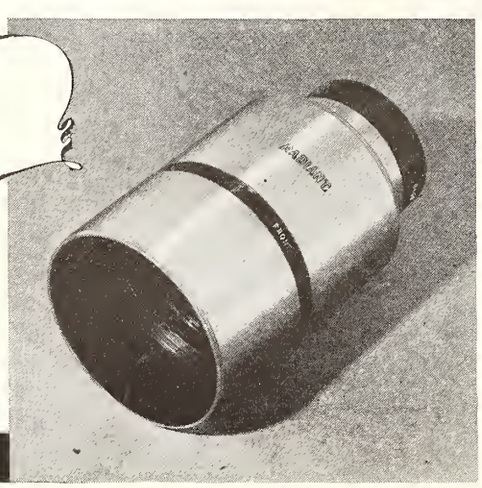
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# about People of the Theatre

***AND OF BUSINESSES SERVING THEM***

DAVID FLEXER has purchased the entire interest of the Haberfeld-Flexer Circuit in Memphis, Tenn., and has changed its name to Flexer Theatres, Inc. The circuit operates the Ritz and Peabody theatres in Memphis, the Strand and Varsity in Amory, Miss., and the Towers in Sardis, Miss. Theatres in Waverly, Watertown and Lindon, Tenn., are to be added to the chain.

Construction of a $1,000,000 multiple amusement enterprise has been planned by M. NAIFY, head of T. & D. Jr., Enterprises in San Francisco. The circuit has purchased 75 acres of land adjacent to the city of Santa Clara. CHARLES ANDREWS and VICTOR GREIFEEN, representing Mr. Naify, acquired the property from W. MERRILL JONES. The project will include a drive-in theatre, drive-in restaurant, drive-in market, a bowling alley and a variety of other sport and recreation buildings. Construction will start as soon as materials are available.

The Irvington theatre at Irvington, Cal., changed ownership when NEILL M. TOOHY of San Francisco and TURNER BARTON of Oakland sold the house to LEO THIEL and WILSON BOYD. Mr. Toohy and Mr. Barton acquired the theatre early in 1946 from ANSON LONGTIN. They intend to seek another location for a larger theatre in the East Bay area.

W. R. SHAFER of Morehead, Ky., who operates and owns theatres at Morehead, Olive Hill and Flemingsburg, has leased the Roxy and Westmor theatres at Huntington, W. Va. Mr. Shafer has been in the theatre business for 12 years and is currently expanding his theatre interests in Kentucky and West Virginia.

A. E. BAYLESS, formerly of Altec's Detroit office, has been appointed credit manager of the Cincinnati district.

The Avenue theatre in Kansas City, Kan., was formally opened during the Christmas holidays. W. D. FULTON, owner of the Avenue and the State theatres in Kansas City, also owns the Vogue in Kansas City, Mo. Mr. Fulton has announced that the State will continue in operation, at least temporarily.

DWIGHT E. CHRIST, who was associated with the Family theatre at Kirksville, Mo.,

# DO THESE FOOT HABITS COST YOU MONEY?



Of course they do! But there IS a sensible answer to the "feet-on-the-seat" problem: Recover your seats with Lumite (the amazing new plastic fabric *that has never worn out!*) and stop repair and replacement costs from eating up your profits. If you are ready to purchase *new* seats, too . . . specify Lumite fabric. *Lumite can take it!*

## Lumite is wearproof · beautiful · luxurious

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**Unlimited choice of beautiful patterns**

The pattern, weave and color-combination possibilities of Lumite are endless! Lumite reflects LUXURY... to the eye *and* to the touch... yet low cost, plus amazing long-wearing qualities, make it a highly practical investment.

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Lumite's fresh, bright colors can *never* fade or run. Because it is woven of Dow's Saran, the color is IN the plastic filament itself. *Nothing* can stain it... neither dirt, dust, mud, ink, grease, chewing gum, food, lipstick nor any liquids.

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**Easy to clean... at less cost**

No scrubbing... no vacuuming... no complicated cleaning methods! Easy to clean! That means less time and less labor required to maintain seats... which reduces your annual cost of upkeep considerably.

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**NATIONAL**
THEATRE SUPPLY
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before entering the armed services, has bought the Dixie theatre in Linneus, Mo., from HERBERT H. NEWMAN.

The Lansing theatre in Troy, N. Y., was officially opened Christmas Day as part of Upstate Theatres, Inc. The theatre is being operated by JOSEPH FARNAM. Upstate Theatres is a booking and buying agency serving independent theatres in upstate New York.

At the December meeting of the Altec-Lansing board of directors in New York, P. F. THOMAS, treasurer of the Altec Service Corporation, was elected treasurer of the former company.

Associated Theatres have announced the opening of their new Rebel theatre at Greenwood, Miss. JACK POELMAN of Prewitt Aircraft Sales Co., Inc., JOY N. HOUCK of the Houck Theatre Circuit, and other local theatre and film people attended the opening.

The new Hamilton theatre in Hamilton Township, Trenton, N. J., opened Christmas Day. The Hamilton is a suburban "community" type theatre of Colonial architecture and decoration throughout. The opening day ceremonies included dedication of a memorial tablet for the young men of Hamilton Township in the armed service during the war.

Recent construction reports include a new theatre in Blowery Branch, Ga., by W. O. ANDERSON; a 500-seat theatre, the Earle, in Callahan, Fla., and a new $54,000 theatre in Maiden, N. C., to be built by the Miller Realty Company of Lincolnton, N. C.

ROBERT SHATTUCK and THOMAS HERITAGE, former servicemen, have assumed the management of the Uptown theatre in Rensselaer, N. Y. They were projectionists at the theatre before the war. JOHN MORAN, operator of the Coxsackie Opera House in silent picture days, had been managing the Uptown theatre since last September.

The Home theatre in Oklahoma City, Okla., has been opened by R. LEWIS BARTON. With a seating capacity of 2,000, the theatre has been leased by Mr. Barton from the Home State Life Insurance Company, which spent $200,000 remodeling and refurnishing the former Shrine Auditorium.

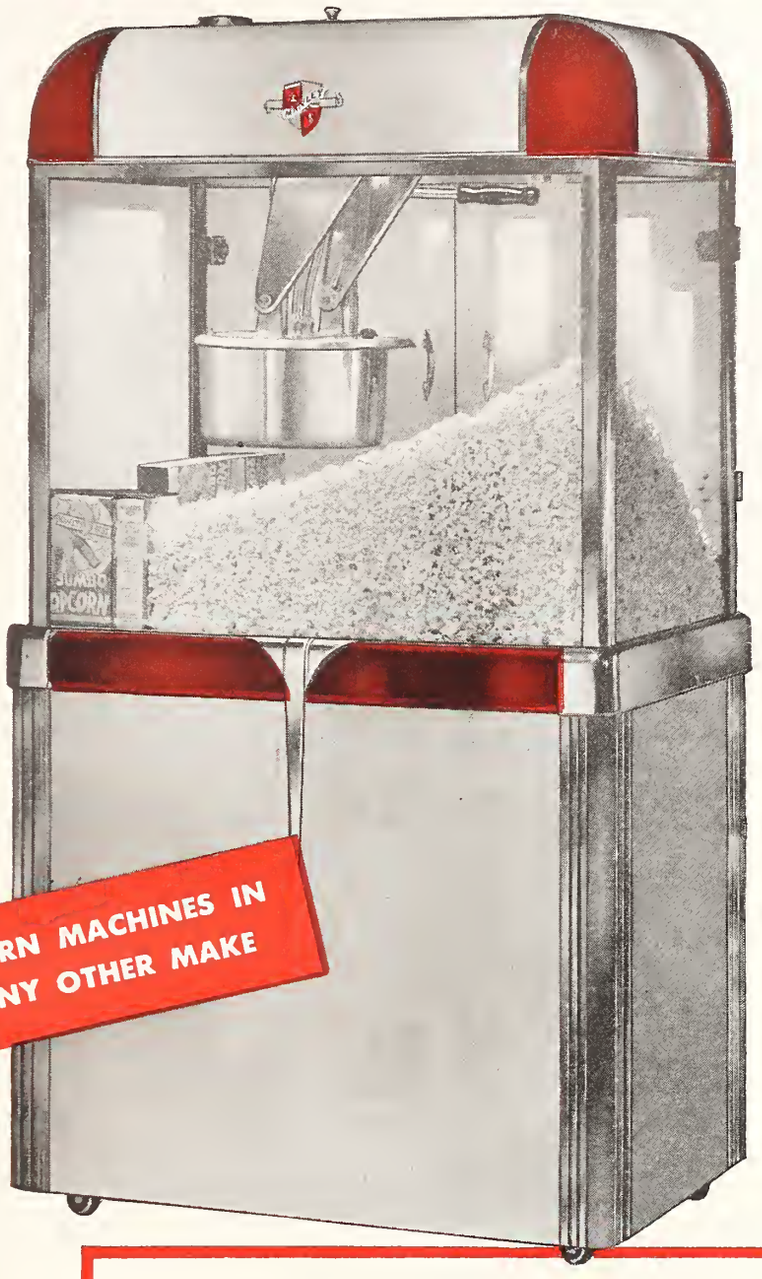
MARTIN J. MULLIN and SAMUEL PINANSKI, heads of M. & P. Theatres Corporation of Boston, have announced plans for the modernization of the Strand

# There's LASTING SATISFACTION

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St. Louis, Mo.
Son Diego, Colif.

San Froncisco, Colif.
Seattle, Wosh.
Toronto, Conada
Vancouver, B. C.
Washington, D. C.
Winnsboro, Texos

in Pawtucket, R. I. The architectural design is being prepared by Krokyn & Browne, Boston architects.

IRVING WESTENSKOW, Oregon exhibitor, has sold his Lyric theatre in Mollala to ERNEST CLARK.

Opening of the Cove theatre in Orange Cove, Calif., gave that town its first motion picture theatre. The house, which seats 508, was constructed at a reported cost of $60,000 by JOHN L. TERRILL. Mr. Terrill also owns and operates the Orosi theatre in Orosi, Calif.

K. LEE WILLIAMS, owner of a chain of theatres in Clark County, Ark., has purchased the Imperial theatre building in Gurdon, Ark., from FRANK RUDOLPH. Mr. Williams has announced he will remodel the building for a second theatre as soon as materials are available.

J. G. LONG and JACK FAR have started construction on a modern theatre for Negroes in Texas City, Tex., at an estimated cost of $40,000. The theatre will have 400 seats.

RALPH W. DRURY and KERMIT R. HURST have sold their Roxy theatre in Davenport, Wash., to IRVING WESTENSKOW, through arrangements made by the Theatre Exchange Company.

ALFRED J. PROTAS has opened the new Pix theatre in Fort Smith, Ark., for colored patronage.

Plans for the construction of two new theatres, and extensive alterations and repairs on others, were outlined by BEN BERGER, president of the Berger Amusement Company, Minneapolis, at a recent meeting of his circuit managers.

The Rex theatre in Claresholm, Alta, Canada, has been sold by MARK JENKINS, who has operated it for the past eight years, to WILLIAM HRYCUIK, who formerly operated a theatre at Daysland.

JOHN J. PAYETTE, Warner Brothers general zone manager in Washington, D. C., was host recently to theatre managers from Virginia, West Virginia, Pennsylvania, Maryland and the District of Columbia at an annual luncheon and meeting at the Statler Hotel in the capital.

R. J. BARNES, vice-president of BFI Amusements, Montgomery, Ala., will build drive-in theatres in Auburn, Gadsden, Phoenix City and Anniston, all in Alabama.

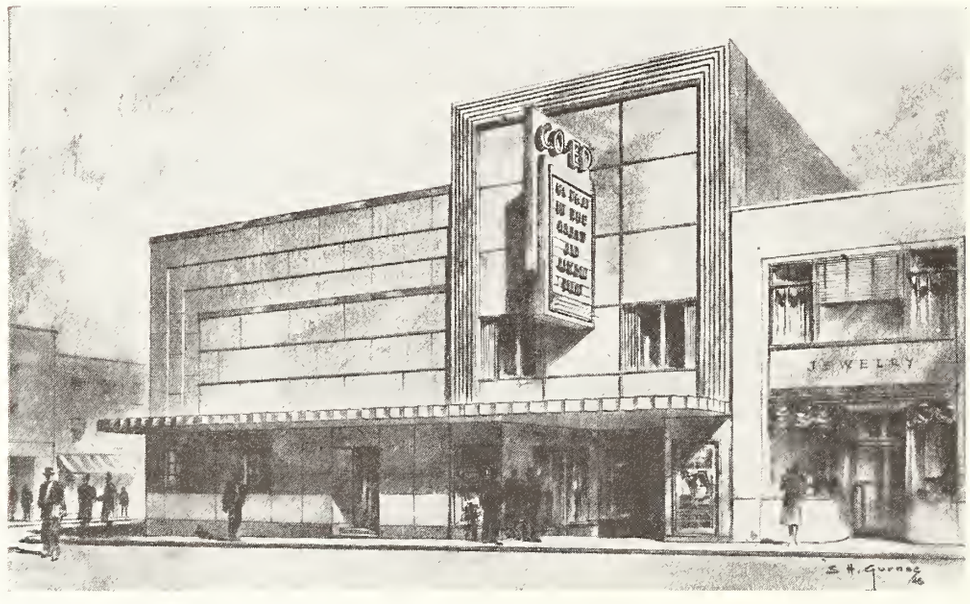
IRVING SOCHON, general manager of the Theatre Owners Corporation of Cincinnati, has announced the acquisition of the Ames theatre in Dayton, Ohio. The Ames recently was opened by JOSEPH LEE, who also operates the Cove theatre in Covington, Ky.

HARRISON HARRIES, who operates a 16mm film supply business in Hartford, Conn. has announced the formation of Harrison Harries Productions, to produce 16mm sound films for educational, industrial, business and civic groups in Southern New England.

HARRY STRONG, president of the Strong Electric Corporation, Toledo, has sponsored another handsome volume devoted to celebration of the motion picture art and business. This one honors 26 people who have made notable contributions to the development and prestige of the art, all pictured in original portrait drawings. The book was produced under the direction of Harold Wendt, head of the Wendt Advertising Agency, Toledo.




Sales representatives of the Atlanta and Charlotte territories of Wil-Kin Theatre Supply met in Atlanta early in December for discussions presided over by Harry M. Paul, sales manager. Posed in front of the company's headquarters, they are, left to right: T. C. DeLoache, Atlanta; W. Timmons, Charlotte; Joe Glandorf, Atlanta; W. P. White and W. F. Harris of Charlotte; and Mr. Paul, R. L. Coletrane, Jimmy Wilson, Joe Reeves and Charlie Moore of Atlanta.




Perspective drawing of the front of a new theatre to be erected by C. B. Carter in Hendersonville, N. C. It will seat between 900 and 1000, and construction, according to Mr. Carter, is to begin as soon as materials become available. Mr. Carter operates the Clemson and Co-ed theatres in Brevard, N. C., in aassociation with H. B. Shipley.

# RCA IN-CAR SPEAKERS





## l List of Drive-In res Using RCA Sound ns and In-Car Speakers

| NAME AND LOCATION |
|---|
| ntgomery Drive-In, Montgomery, Ala. |
| tdoor Drive-In, Chicago, Ill. |
| ve-In Theatre, Lima, Ohio |
| yline Park-In, Dayton, Ohio |
| ami Drive-In, Dayton, Ohio |
| edo Drive-In, Toledo, Ohio |
| yahoga Drive-In, Parma, Ohio |
| rt Drive-In, Flint, Michigan |
| k-In Theatre, Lorain, Ohio |
| w Drive-In, San Antonio, Texas |
| ve-In Theatre, Houston, Texas |
| cular Drive-In, Waco, Texas |
| co Drive-In, Waco, Texas |
| alk Hill Drive-In, Dallas, Texas |
| wie Drive-In, Fort Worth, Texas |
| l" Drive-In, Wichita, Kansas |
| ve-In Theatre, Colton, Calif. |
| hawk Drive-In, Colonie, N. Y. |
| ve-In Theatre, Union City, N. J. |
| llet Drive-In, Oneida, N. Y. |
| City Drive-In, Endwell, N. Y. |
| en Air Theatre, Beckley, W. Va. |
| sburgh Drive-In, Pittsburgh, Pa |
| tor-In, Fresno, Calif. |
| Jose Drive-In, San Jose, Calif. |

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In more than 200 communities from coast to coast, RCA's Sound Systems with In-Car Speakers show increasing box office receipts for Drive-In Theatres.

The new weatherproof, foolproof RCA In-Car Speaker allows patrons to close car windows on cold, damp evenings—permits operators to run *more shows over a longer season.* It all adds up to many extra weeks of capacity attendance in early spring and late fall, with a boost in good earning profits.

The new RCA In-Car Speaker mounts in pairs on a permanent parking-lot pedestal between every two cars. A spring-coiled cord allows occupants to place a speaker anywhere inside the car. Patrons adjust the volume by means of a control on speaker. The entire speaker assembly withstands extremes of heat, cold and moisture far in excess of any conditions encountered in operation.

A new RCA Sound System automatically keeps the sound level constant regardless of the number of in-car speakers in use.

See your RCA Independent Theatre Supply Dealer—for information on complete equipment for Drive-In Theatres—or write RCA Theatre Equipment Section, Dept. 57-A, RCA Camden, N. J.

**FREE BOOKLET**—Get a copy of "The Drive-In Theatre" Planning Booklet for helpful aids in building a profitable drive-in theatre.



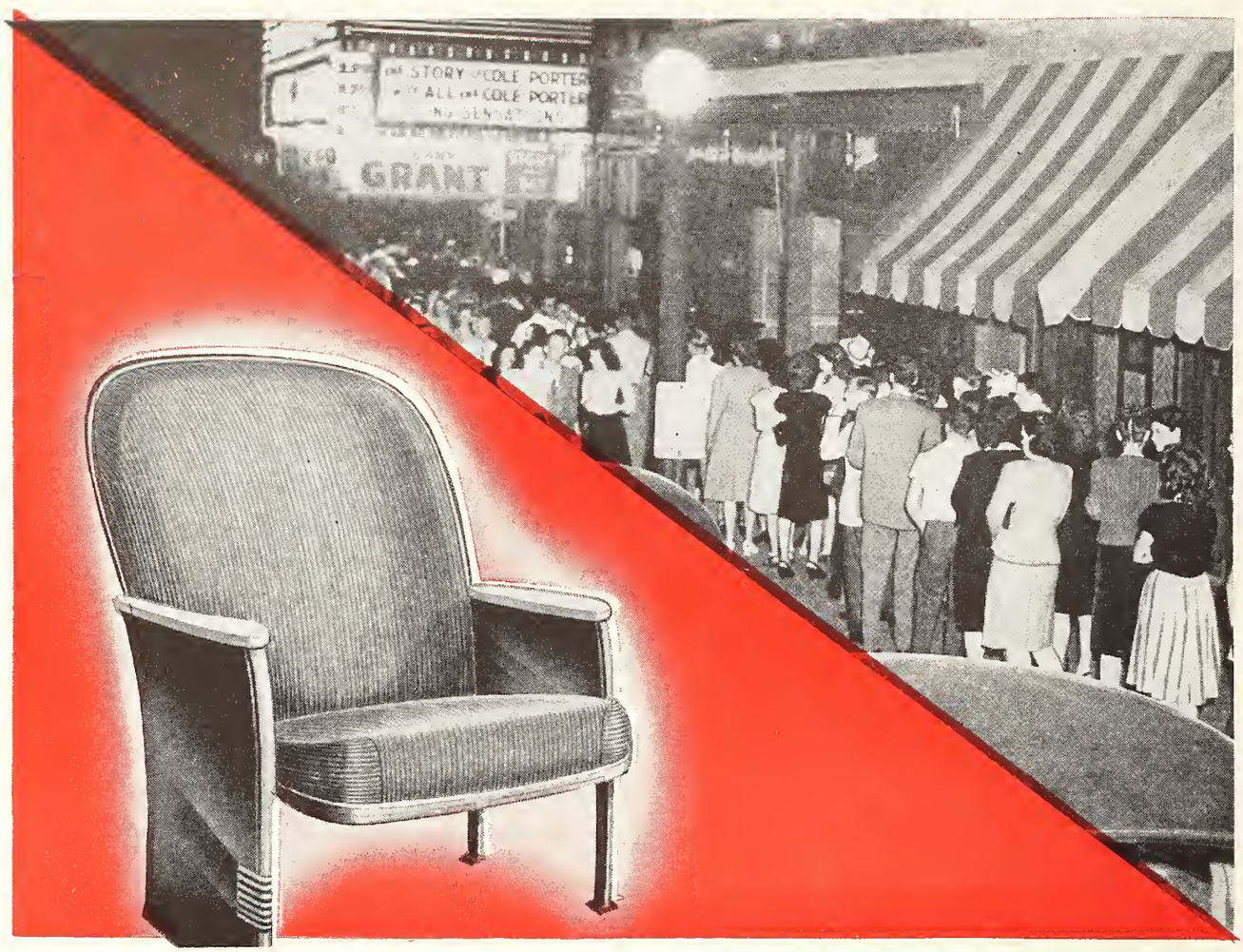
***THEATRE EQUIPMENT***

***RADIO CORPORATION of AMERICA***

***ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.***

In Canada: RCA VICTOR Company Limited, Montreal

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# Better Theatres

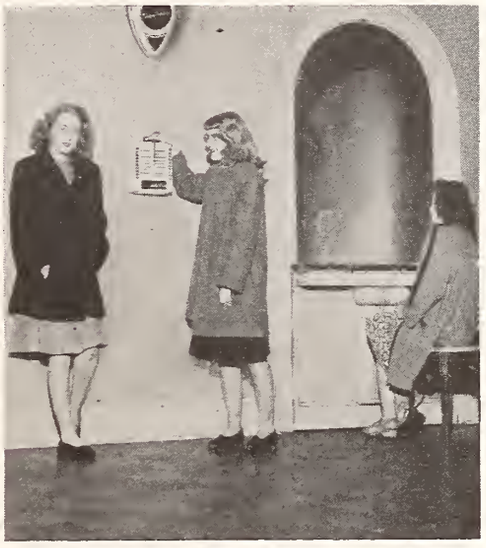
GEORGE SCHUTZ, Editor

## The Juke Box Flirts with the Theatre

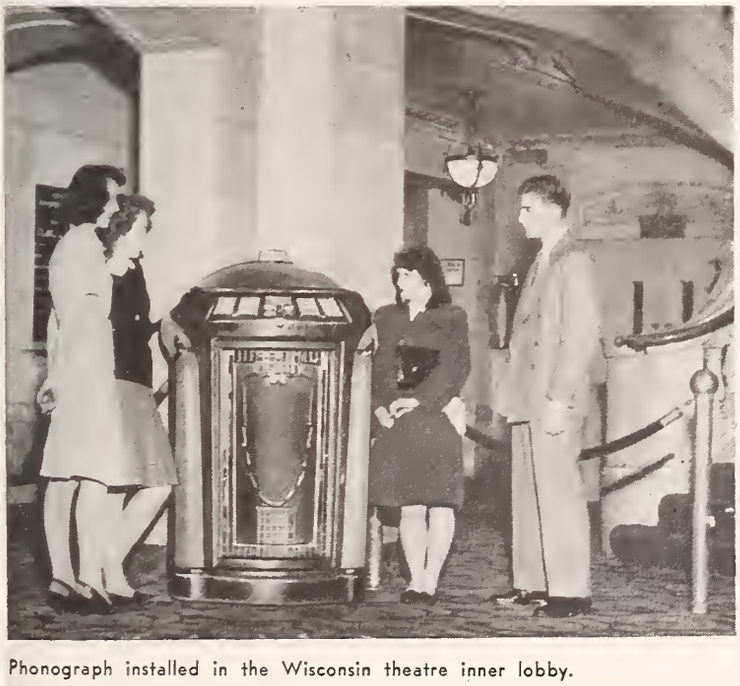
AS COMMON as the juke box has come to be in places of recreation, including the modern American drug store, its place in the motion picture theatre is confused by a number of considerations applying to the average theatre, which doesn't have the space to prevent it from competing with the screen sound, nor the lounge facilities to encourage tarrying before or after seeing the show.

Coin-operated phonographs have been installed in a number of large theatres, however, and shortly before the war a theatre in Canada installed one in a second-floor lounge equipped with a soda fountain, tables and a dance floor. Now with the motion picture theatre being conceived as the nucleus of community recreational centers in post-war residential developments, the phonograph is probably to be added to the growing list of amusement devices of potential interest to exhibitors.

Most of the record machines that have been installed so far in theatres have been isolated in lounges. Recently Fox Wisconsin Theatres went a good deal further. In their Wisconsin theatre in Milwaukee a Seeburg Music System was installed, with the phonograph in an inner lobby and speakers, actuated by wire, in the lounges. The installation was made originally in a tieup with the local Seeburg distributor, for exploitation of the Twentieth Century-Fox production, "Margie." Afterward, however, several of the machines were tried out in the lounges, far removed from the vicinity of the auditorium. Apparently there was no problem of sound interference, the installation being removed, according to Harold J. Fitzgerald, president of the circuit, because the financial returns were not adequate. In the "Margie" installation, the volume of the music was set at conversational level.



Listening in the women's lounge.



Phonograph installed in the Wisconsin theatre inner lobby.

## An Ever-Timely Warning from the Past

RELEASE FROM prison of Barnett Welansky, who operated the Cocoanut Grove night club in Boston at the time fire swept through it, killing 490 persons, brought that disaster of 1942 again into the headlines. Although Mr. Welansky was in a hospital at the time of the fire, he was convicted of criminal negligence.

This is what Maurice M. Rubens of B. & K.'s Great States circuit in Illinois remembered when he read the news of Mr. Welansky's release on the grounds that he had only nine months to live (the action brought a storm of protest). Reproducing a news story of it, he attached it to a memo to all managers, with these words, among others, of warning:

". . . even though the operator was confined to a hospital at the time of the disaster, he received a sentence of twelve to fifteen years. . . ."

"Another phase is that the holocaust was the result of an employe's using a lighted match in an attempt to replace a light bulb. . . ."

"I have written many letters on Safety Measures and Neglect which may result in a charge of *criminal negligence,* but nothing has so impressed me as this article, which is clearly indicative of the attitude a judge or jury may take regardless of actual circumstances. *No excuse alters the guilt!*"

"The great danger," his memo concludes pointedly, "in handling large groups of people, is that over a period of time one is likely to become too complacent and forget the daily checkup of hazards, omission of which may lead to a serious happening. *Being alert and 'accident-conscious' at all times is the greatest preventive!*"

And the best defense—in case.

## Corrosion Prevention

WE HAVE BEEN having some correspondence concerning the effects of water recirculation in air-conditioning. With recirculation preferred, and even re-

quired by an increasing number of cities, in order to prevent overtaxing of the local water supply, and in some cases of the sewerage system also, means of eradicating and reducing corrosion, sediment and rust in air-conditioning plants is of interest.

This correspondence has brought a report on the use of chromate for this purpose from the Mutual Chemical Company of America of Baltimore, written by Marc Darrin, their chief research chemist. This report discusses the use of chromate in air-conditioning systems in detail. Here, however, are quotations which indicate the character of this water treatment, which some theatre operators may wish to investigate further:

"Chromate inhibits corrosion by forming a passivating [protective] film on exposed surface of the metal. A small amount of chromate is consumed in forming the protective film, while another amount oxidizes reducing substances in raw water....

"Since the external piping and pumps which recirculate water through spray chambers are made almost universally of iron or steel, chromate is required to inhibit corrosion of these parts, even when the spray chamber is constructed of a corrosion-resistant material. The amount of chromate required for an all-aluminum system is substantially lower than for all-iron. A galvanized or zinc system also requires less chromate than an all-iron system, provided, of course, that contacts with copper and brass are avoided."

*G. S.*

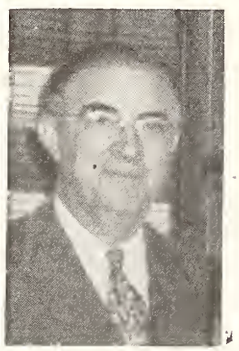
## MUSEUM PIECE



**Here is the Optigraph, one of the earliest of projectors, often referred to in accounts of motion picture equipment development, but actually seen by few of today until its exhibition at the Motiograph booth at the TEDPA-TESMA convention in Toledo last November. It was designed in 1898 by Alvah C. Roebuck (Sears, Roebuck), who founded the Enterprise Optical Manufacturing Company, predecessor of Motiograph. Fred Matthews, general sales manager of Motiograph, is shown examining the little machine, which includes in this picture one of the first lamps to use carbons, developed around 1907. The projector itself was one of the first to have an intermittent movement of the Geneva type. It also had a rear shutter, of enclosed type, too.**

## JOSEPH EDMUND ROBIN: PIONEER AND LEADER

IN 1938 several score of persons in New York prominent in theatre equipment manufacture and distribution, gathered at the Hotel Pennsylvania for a surprise party to Joe Robin. The occasion? Oh, Joe was going away on a trip to South America in the interests of the export business on which he recently had embarked. That was as good an excuse as any for a dinner in tribute to the guy. The reason wasn't important. The occasion had been created by the man himself, through some twenty years of designing and marketing motion picture equipment. Most of his past and current associates who were available, were present for this spontaneous testimonial (it was organized on the spur of the moment). And many of his competitors were there as well.



The event, a charming but a minor one, is remembered here to indicate, if it may, what manner of loss has been suffered in the passing of Joseph Edmund Robin the Saturday before Christmas. Yet its guest of honor was no soft-soaper, no dealer in compromises. More than one person there and elsewhere had known the vigor of his opposition. But Joe Robin opposed you frankly, and fought you without rancor.

A vice-president of the Imperial Electric Company of Akron, Ohio, since 1932, he was one of the designers of the Imperial motor-generator widely used in motion picture projection in the United States and abroad. Projection, in which he began humbly as an operator in the booth when its processes were as modest as the public's appraisal of their purposes, provided the field for his principal activities throughout most of his career. His affiliations read like a who's-who of the screen's earlier days—Precision Machine, Nicholas Power, Roth Electric, and others. He later was associated with International Projector, Strong Electric, Brenkert, Kollmorgen and Century Electric. He was a member of Motion Picture Pioneers and the Society of Motion Picture Engineers. During the war he served on the Motion Picture Advisory Committee of the War Production Board.

For the last twenty years of his life he was one of the industry's most prominent figures in theatre equipment distribution. Even earlier he had promoted, in New York, the industry's first national trade show of motion picture apparatus—his own display at the Pan-American Exposition in 1915 had won the highest award among the industrial exhibits there. In the 1930's he led a movement which resulted in formation of the Independent Theatre Supply Dealers of America, the first trade association in that division of the business. The idea of one had long been thought visionary.

Not pleased with the open-to-all policy of that organization's successor, TEDPA, he began a single-handed campaign to change it. He believed implacably in an association confined to individual supply dealers, and until illness too often interrupted his business life, he circularized the field in a lusty effort to effect one again.

Without bitterness, of course. And at the TEDPA-TESMA convention in Toledo last November there was a Robin booth in the equipment exhibit. The sponsor of it couldn't be there—he was in a hospital in New York. Nor had he been able to arrange for a display of equipment. He hired a comic, observable in an accompanying picture of a convention group, to represent him. The fellow got a lot of laughs for the boss.

Joe remained in the hospital until a week before his death from a heart attack at his home in Palisades, N. J. Born in Oakland, Calif., he was only 57 years old when he died.

The company, Joe Robin, Inc., in New York, will be continued under the direction of his wife, Luella. Mrs. Robin advises that she will be assisted by their sons, Thomas and Charles.



# Air Conditioning *does not mean* Air Purifying

Air conditioning and filtering removes the dust and dirt BUT economical operation of most systems necessitates the recirculation of a major portion of the air, thus building up an accumulation of the odors and musty, stuffy atmosphere which invariably arise where crowds gather.

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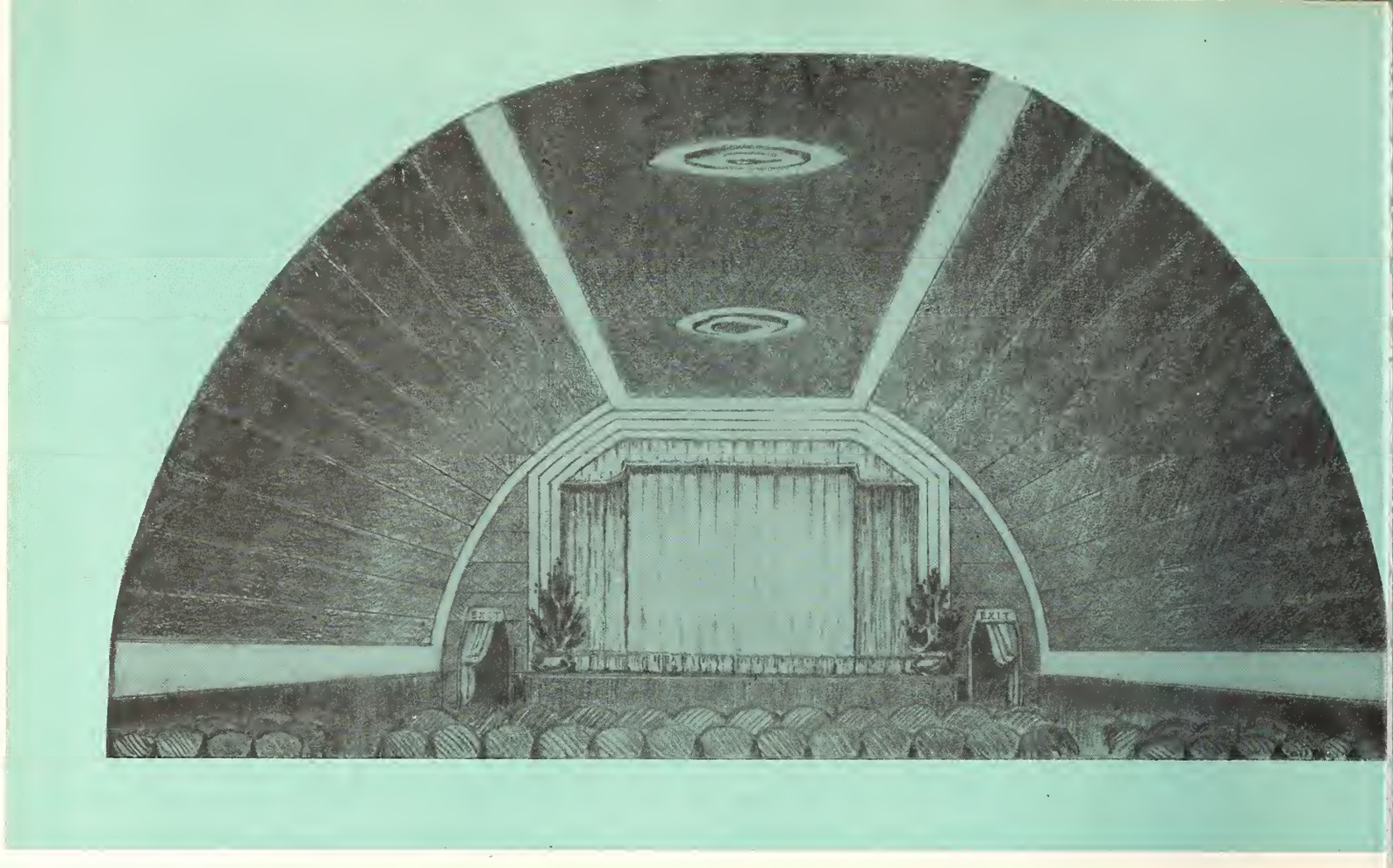

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*The*

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# Prefabricated for Rural Locations

**Presenting a basic scheme for small theatres of special purpose, using prefabrication and related methods to attain the essentials of an enclosure suitable for commercial shows**



By CHARLES C. BURTON
New York architect and consulting engineer,
Designer of many motion picture theatres

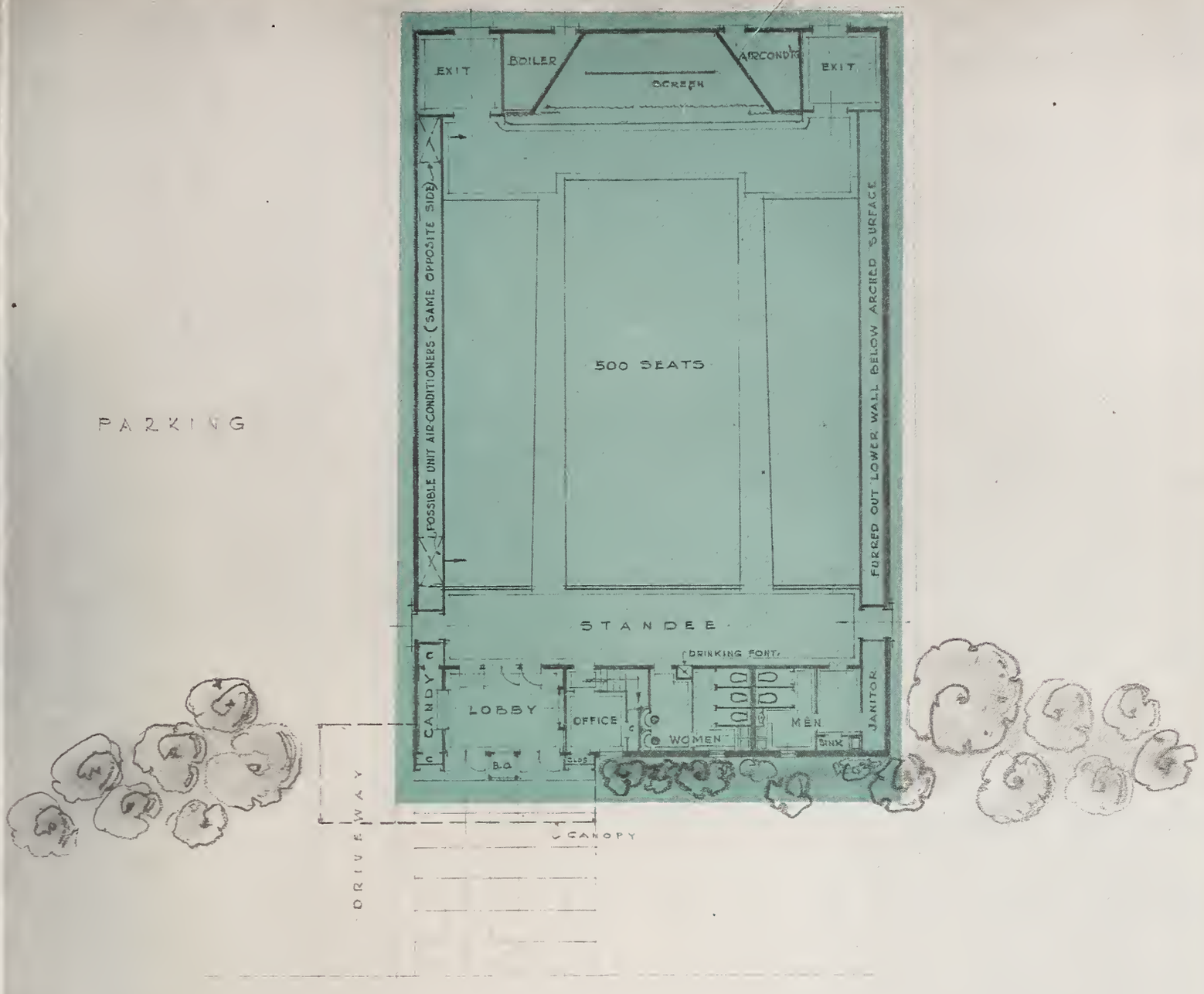
INTEREST APPEARS to be developing in a rather special class of motion picture theatres, small in overall size as well as in capacity, for erection in rural towns or tiny trading centers in farming regions, to provide the essentials of motion picture exhibition, not shabbily, but at a cost of both construction and operation representing a good financial risk.

In the United States some of this interest is derived from the fact that despite a population extremely conscious of motion pictures and their personalities, large areas, or even sizeable social groups, do not have theatres sufficiently accessible, either geographically or economically, allowing regular attendance. There are also those who see in this interest some anticipation of 16-mm. pictures for general entertainment. Many other countries, of course, have large regions and sections of the population practically or absolutely without any motion picture facilities whatever.

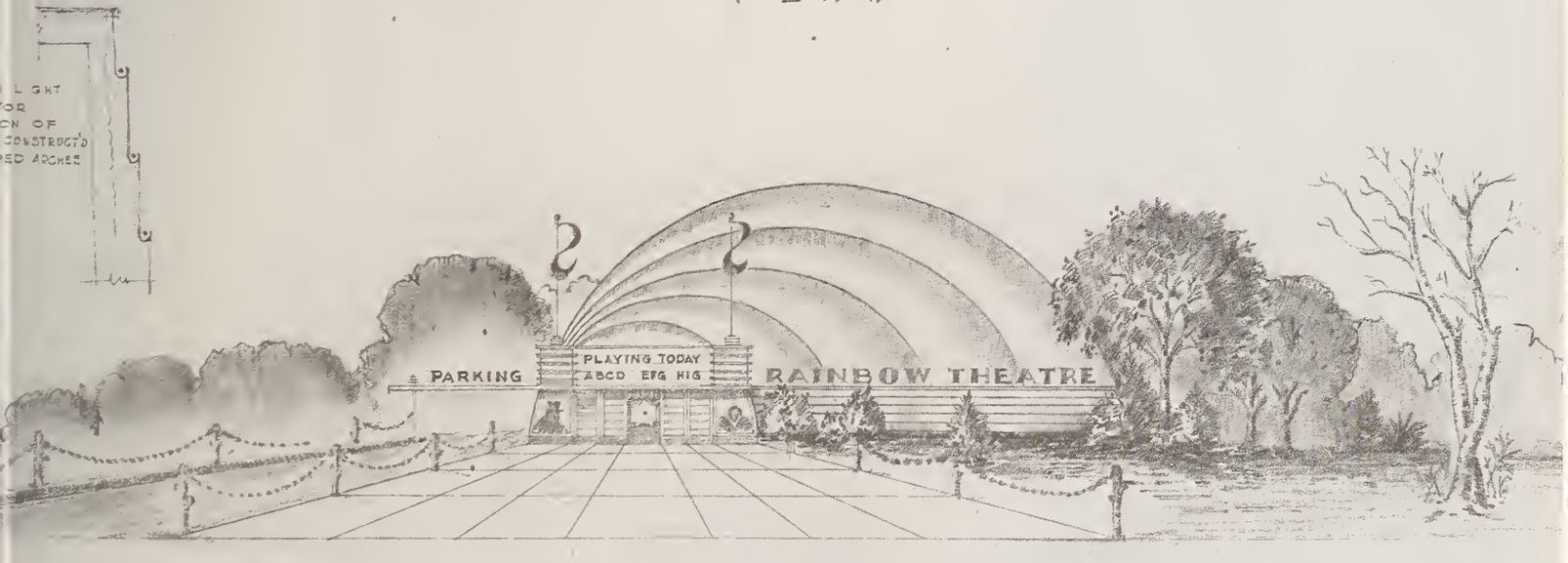
It has been with the conditions likely to be encountered in such localities in mind that the basic scheme presented here has been conceived. A project of this kind would naturally take advantage of any local materials that would adequately answer the purpose. Often, however, prefabrication would be an important factor in the attainment of a suitable structure at the lowest possible cost. This scheme employs prefabricated wood trusses, or more accurately, rafters for practically the entire supporting structure. In view of the capacity and location, non-fireproof construction has been considered feasible, which was necessary to devise a theatre building representing the lowest possible cost without resorting to production-line fabrication of hundreds of units, something that would be rarely if ever demanded by the theatre business.

The prospect, in general, is that theatre construction can benefit from prefabrication principally to the extent that prefabricated materials are available for types of buildings erected consistently in great number—many hundreds, preferably by the thousands. What the technique of prefabrication in the future may bring is largely a matter of conjecture (and there is a good deal of guessing being done about it today); however, quite a few components of buildings have been prefabricated for many years—windows and doors, for example—while recent years have brought a number of kinds of prefabricated structural members of either metal or wood.

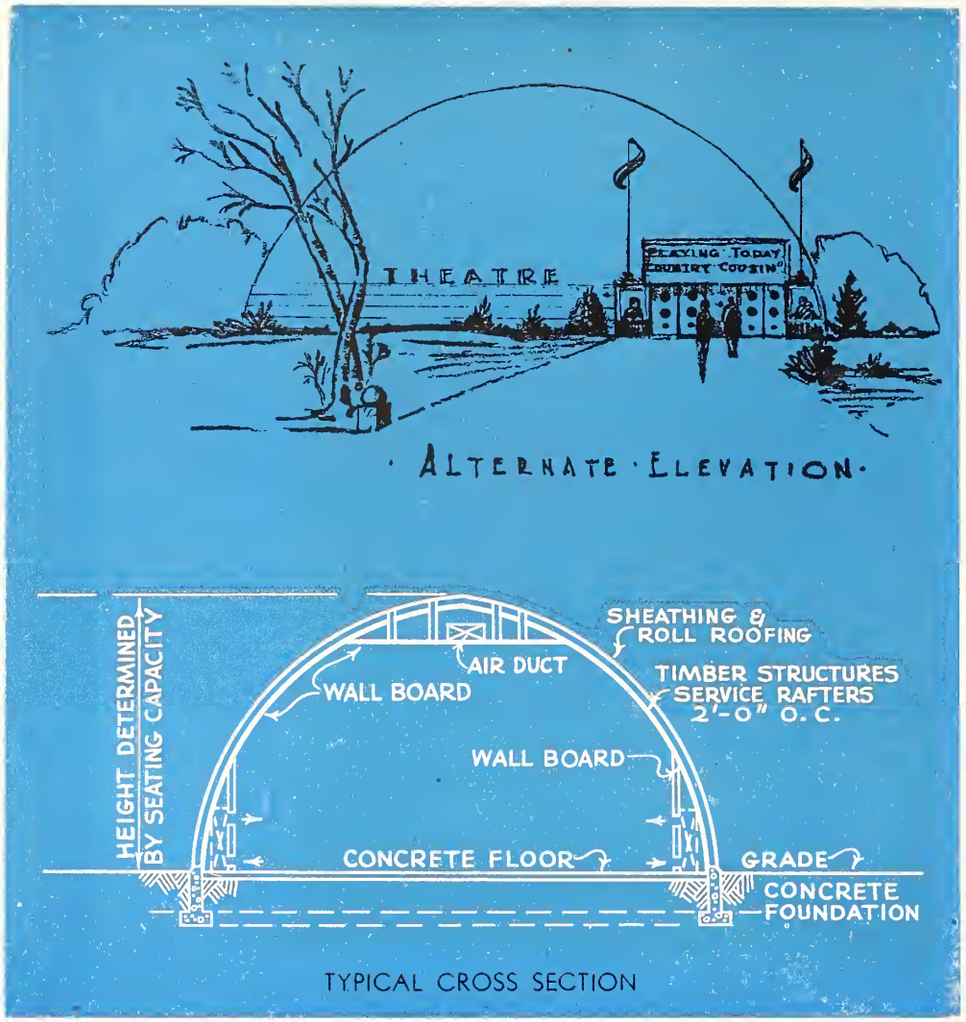
Our present scheme takes advantage of prefabrication as we have it today (the




· PLAN ·




· FRONT · ELEVATION ·




rafters, for example, which are by Timber Structures, Inc., are widely used in the construction of barns); and it also utilizes various inexpensive, readily obtainable and easily installed materials which modern industrial methods have developed more or less as substitutes for natural materials, but which often have advantages of their own. With these materials, one of the objectives has been to devise construction that is demountable, for erection elsewhere, in the event the location chosen does not "pan out."

The only element of the structure that is necessarily permanent is the concrete floor. No excavation is required. Only a trench would have to be dug on each side, below the frost line, for concrete footings to support the prefabricated timber rafters. To these rafters ordinary pine sheathing is nailed to form the structural enclosure. The sheathing extends to the ground and would be covered with a weather material —roll type roofing material would do very well.

Both ends are constructed of timber studding anchored to the floor slab and horizontally braced, if necessary, as in frame construction, and covered with end siding. For the rear end there are many materials available for suitable facing if appearance is not a principal factor. These are coverings serving primarily for tightness against weather. At this end the facing could be one of several roll mineral materials, or be clapboard.

In front the facing should be of some material presenting a neat appearance; probably stucco fulfills this need as well as the requirements of economy. The main front area, following the curvature of the structure, can be a plain continuous surface, left white or painted a suitable color. The painting may be in a design—one such effect is suggested in an accompanying drawing, wherein a sort of rainbow pattern is indicated, radiating from one side of the entrance.

A little more ambitious façade can be achieved by constructing the main front in a series of arches, following, for example, the pattern indicated in the rainbow effect. Should this be done, the decorative character might rely principally upon colored illumination, light sources being concealed below the rim of each stepped arch, with each stepping lighted in a different color selected to create a desired effect.

The entrance consists in such structural members as are necessary to support display frames and doors. This area therefore could be constructed of prefabricated store front white metal or aluminum members designed to receive extruded aluminum display frames, above bases of architectural glas or simply stucco.

The box-office similarly could be of woo construction and finished in stucco; or, the budget permitted, architectural glass c white metal could be used for the bo office also. The doors could well be woo doors with glass panels, or if the cond tions suggested a more colorful treatmen they could be cored doors faced wit Formica.

No full size marquee is suggested for theatre of such purposes; however, fo protection of patrons buying tickets an approaching the entrance from a drive-wa leading to the parking lot, a narrow canop is indicated extending across the entranc and the drive. This canopy could be sup ported by a concealed pier in the curtai wall at one end, and by a decorative pos or lalley column at the outer edge of th drive.

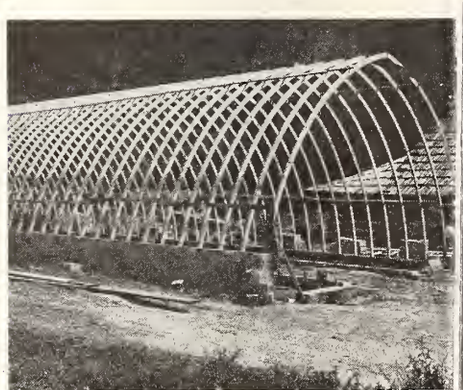
For mounting of an attraction adverti ing frame, with such related decorative i lumination as may be thought desirabl Sheet metal construction could be erecte on the canopy above the entrance. A rura location suggests placing the buildin some distance back from the street or high way, with attractive landscaping of th area fronting on the roadway.

## THE INTERIOR

The entire interior lies within the pr fabricated arch construction. Entrance into a lobby entering directly into th auditorium standee space through two se of doors. The lobby is one of a series c partitioned spaces extending across the fron of the building, with construction prin cipally of frame studding and suitabl clapboard and such other finishing ma terials as may be thought desirable. How ever, the wall dividing the manager's of fice and lobby, and the men's room fro the women's toilet facilities, are of load bearing construction to support a fireproo projection room above these spaces.

The projection area, as scaled in th accompanying floor plan, would be ap

(*Continued on page* 20)



Timber rafter construction such as th indicated for this prefabricated theatr

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GRAND RAPIDS 2, MICHIGAN

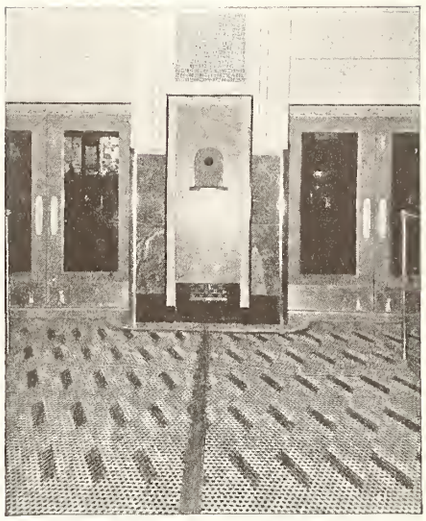
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# Specs and Speculations

## CONCERNING THE THEATRE BUILDING

**. . . how some things can be done and how some things might be done better.**



by
BEN SCHLANGER
Theatre Architect & Consultant

### PRACTICAL COVERINGS FOR AUDITORIUM FLOORS

THERE ARE many cement floor paints which produce a dust-proof and attractive finish. These, however, cannot endure the heavy abrasion of traffic that a motion picture auditorium floor is subjected to. The finish directly under the seats remain like new, while the traffic areas soon show wearing away of the paint itself. The contrast soon appears even before the wear has gone very far.

Theoretically, the mixture of colored pigment into the cement finish mixture would seem to be an ideal solution of this problem, but unfortunately it has proved very difficult to obtain uniformity in color in this way. While it may prove too great a first cost, floor covering installed over the cement finish is feasible, careful analysis will show, if considered over such a relatively short period as five years and in the light of the fact that a pleasing appearance is important to a theatre.

Painting would have to be redone about every three months to six months to preserve a neat appearance. A good grade of linoleum or asphalt tile on the other hand would last more than five years.

These coverings are dust-proof and easy to keep clean. They come in attractive colors and in textured colorings that are both smart and practical in that they do not show dirt marks. Linoleum is also much warmer and more pleasant underfoot than a cement.

Installation would prove expensive where seating already existed, so that such floor coverings are suggested for new theatres before the seats are installed, or for theatres that are to be reseated.

With the trend toward higher levels of illumination in the auditorium, the appearance of the floor directly under the chairs calls for some extra attention. When the auditorium was kept in comparative darkness, drabness or irregularities in the surface of this floor area was not noticeable. Most of these floors start out with a smoothly trowelled gray cement finish. The gray finish itself might prove pleasing enough in appearance if it were not that the natural coloring of the cement does not finish uniformly, without a blotchy effect; and that any application of transparent dust proofing liquids further emphasize the irregularities of the finish.

There are several chemical and wax compounds which harden and make dust-proof the abrasive finish of cement surfaces, but they can be used, unfortunately, only in areas where appearance is not a prime consideration.

We may have some of these compounds with integral coloring which may provide a uniform appearance when applied to cement, but so far this has proved difficult to produce because the compound must be absorbed into the body of the cement to be successful, and the variations in color that are typical of cement work cause corresponding variations in the effect of the compounds that are absorbed.

•

*There are many new types of equipment made for self-service checking of overcoats, hats, umbrellas, etc. A small room handy to the entrance on the theatre could be provided for this equipment. It is usually supplied with keys for patrons use. In locations where climatic conditions call for extra clothing and protection, patrons are sure to appreciate a service of this type. Not only is it uncomfortable to have to hold extremely bulky belongings in the lap, but they often annoy people in the next seats and greatly encumber passage.*

•

### PROJECTION ANGLE LIMIT FURTHER REDUCED

IT IS INTERESTING to note that the maximum projection angle recommended by the American Standards Association is 12°. As little as eight years ago the Society of Motion Picture Engineers reccommended 18° as a maximum. This is a sign of definite progress being made in the field of motion picture theatre design and I am a little proud of the part I played in reducing projection angles because of the flatter floor pitches I have developed as a result of a good deal of research and experience.

In a one-floor theatre, it is comparatively

simple to keep within the maximum projection angle recommended by the A.S.A. Where a balcony seating is contemplated, however, great care must be taken in the design of the main floor slope and the pitch of the balcony seating to permit a low enough position for the projection room to achieve a proper projection angle. The use of an effective stagger seating arrangement permits floor pitches mild enough to effect good design for projection.

•

*The use of attached and exposed door checks should be avoided; first, since they are unattractive, and second, because they may, in many instances due to their projection, damage adjoining surfaces, or even be difficult to install in tight quarters. Concealed floor checks are desirable even though more costly. A door check that is concealed or almost so, by the thickness of the door, is satisfactory and costs only a little more than the less desirable attached type of check.*

•

## CONTROL PANEL LOCATION

THE ELECTRIC panel controlling all switches other than those that are best controlled from the projection room, should be located near the manager's office on the main floor. These electric panels should not be *in* the manager's office because this office is apt to be locked at times.

The adjoining panel room may be as little as 3 feet in its smallest dimension and only as long as necessary to accommodate the required number of control panels.

An ideal arrangement would be to have this room open off a small foyer which would also lead to the manager's office.

•

*All doors used by the public should have three hinges instead of the usual two. Theatres doors do get a terrific beating.*

•

## RESTROOM AIR BALANCE

THE DOORS between theatre toilet rooms and the foyer, or other space from which toilet room access is provided, should have some means of air passage to permit the entrance of air to balance out the amount of air that is exhausted from the toilet rooms.

The use of grilles is to be avoided, of course, because they collect dirt and at best are not too attractive in appearance. A very simple solution to this problem is to keep the bottom of these doors 2 inches short of the floor. This provides adequate open area for air passage and is not at all noticeable from normal viewing angles in such locations.




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## PREFABRICATED FOR RURAL LOCATIONS

(*Continued from page* 16)

proximately 20 x 11 feet, providing sufficient space for a separate room for rheostat and motor-generator equipment.

It is to be pointed out that in the arrangement of the men's and women's rooms, all of the toilet facilities are so located as to require minimum piping; accordingly, toilet facilities for the projection room should be located directly above the public restroom equipment. The stairway to the projection room is reached from a small vestibule leading into the manager's office.

In the accompanying floor plan two built-in cosmetic tables are indicated in a small anteroom leading into the women's toilet, the anteroom being large enough also for a chair or two, or a settee, to give the effect of a lounge. The men's room is also entered through a small anteroom off of which is the janitor's supply closet and a sink for porter service.

The finishing of these forward rooms could be effected in a variety of materials. One of the most economical methods of decorating them would be to use wallpaper or coated fabric over hard wallboard nailed directly to the studding. Another suitable material, particularly for the toilet rooms and the lobby, is Marlite. The rear wall of the auditorium—that is, behind the standee space—should be acoustically treated above a wainscot the height of the standee rail. The wainscoting could be an asbestos-cement sheet available from many wallboard manufacturers. Above this, proper sound absorption would be provided by rockwool bats between the studding with perforated acoustic tiles nailed over the studding on furring strips.

The auditorium walls could be economically finished in wall-board nailed directly to the rafters and extending across all upper interior areas above a 4-foot wainscot of asbestos-cement sheets. The wainscot, and the wallboard immediately above, should rise in a straight line from floor to arch, forming a furred-out wall of flat surface against which the last side seats would be placed. This eliminates empty space within the auditorium beneath the lower end of the rafters, which would be difficult to clean and also be unpleasant to patrons.

At the same time, furring out provides a compartment in which unit air-conditioners could be concealed, with decorative grilles at the outlets. Such an arrangement is indicated in the floor plan, as an alternative to the central heating and cooling shown in the floor plan and sectional drawings.

While the scheme as here drawn, is sized for 500 seats, it is of course adjustable to an increase or reduction of as much as 200 seats, the actual amount depending on the row spacing.




The Midwest theatre in Scottsbluff, Neb., as recently modernized with Wagner attraction advertising panels and letters.

### Pointers from Loew's On Good Housekeeping

[*In an issue of "Lo," house organ of the Loew circuit, Allen Sparrow, Midwest Division manager, addressed Loew house managers on general maintenance practice. Here are suggestions from his article which are particularly interesting as reflections of his high evaluation of matters which sometimes are minimized by the younger manager.*]

Theatre inspection is one of the most important duties of a theatre manager, but a superficial inspection is worse than none at all. I've always found that a check-off sheet, listing things to look for in the various parts of the theatres, is most helpful. Things needing attention then may be underscored and brought to the attention of the maintenance man, engineer or porter. Whenever possible, the superintendent or maintenance man should accompany the manager or assistant. Results of work done can be observed and duties neglected by the theatre staff can be detected.

The sidewalk in front of a theatre should be swept several times a day. This includes the gutter.

Painting the curbstone with a white cement paint will discourage parking.

After a rainstorm have the sidewalk swept. (A big squeegee is a handy thing for removing isolated puddles of water.)

It is easy to keep the lobby and foyer walls clean with wall brushes. If this work is done with feather dusters or cleaning rags, I daresay that the cleaner will dust only as far as he or she can reach. The same principle applies to the auditorium side walls.

Painted walls should be watched closely for markings. The quicker such markings are removed with soap and water, the better. Such markings are an invitation to would-be vandals to add their vulgarisms or artistic creations.

Care of carpet is important. A tiny tear, a split seam or worn spot can cause an expensive lawsuit.

Ushers should be trained to notify the manager or assistant when they detect carpet defects, just in case they're overlooked in your daily inspections.

Some theatres vacuum the carpets once a day and let it go at that. . . . The foyer carpet should be gone over with a heavy-duty hand sweeper, at slack intervals, several times a day.

If seats are checked and repaired systematically, you'll have little trouble. Allow the defects to accumulate and you have a major job of putting them back into condition.

Oscar Doob [general theatre executive of Loew's] says that clean and inviting rest rooms are the best advertisement any theatre can have. If kept in shape, they are a real asset to a theatre.

Flush valves on commodes and urinals and the basin fixtures should be kept clean to eliminate corrosion. When the chrome on these fixtures is worn off, rather than use brass polish, the valves can be rechromed at a nominal cost.

In well kept rest rooms the towel cabinets, toilet tissue containers and soap dispensers are kept well filled at all times.

The tops of used towel containers should be kept closed. The contents should be emptied several times a day. A cigarette tossed carelessly into one of these containers may have serious effects.

Rest rooms, lobbies and closed exits, if they have tile or terrazzo floors, should be scrubbed daily with hot water. Cold water won't do the job.

Train your ushers, by your own example, to pick up torn ticket stubs, bits of paper, candy wrappers, etc., that may be dropped by patrons in the lobby, foyer or aisles. A little bending over once in a while is good for one's figure!

A well kept stage is one that is not used as a catch-all. Nothing should be permitted on the stage except the few items that belong there.

Back and side walls of a stage should be painted with a white cement paint. (White wash and some calcimines rub off.)

Do not paint the floor of a stage. It prevents the wood from breathing and may encourage termites.

Using cold water paint on the walls of basements, engine rooms, etc., does a fine job. A good grade of oil deck paint will make your cement floors look better and make them easier to keep clean.

Keep your ticket machines well oiled and free of ticket dust. It's a simple thing for the cashier to brush away this dust each time she loads the magazine into the machine.

Lowering of the asbestos should be a routine matter. God forbid, if you were to have a backstage fire and the asbestos and skylights over the stage did not work.

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# Method in MANAGEMENT

**...in its relations to the theatre property, to the public, and to personnel**



By **MAUREY L. ASHMANN**
Zone Manager of the Interboro Circuit in Long Island, N. Y., communities

## Putting the Bonus Theory To Work for Christmas 1947

THE PAST YEAR was another good one in showbusiness, and if you are a manager working under a bonus policy, you probably had your income hiked up quite substantially around Christmas time. It was your percentage of your theatre's prosperity. It was given to you because your work importantly contributed to that prosperity.

That, at any rate, is the theory of the bonus. The more business the theatre does, the more money the manager gets, because it is his smart exploitation of the product, his intelligent supervision of property maintenance, his training and alert direction of the staff, his watchfulness over waste, his sensitivity to the personal characteristics of his community—in short, it is, in high degree, his proprietorship that gets 'em in and keeps 'em returning through the year.

It is assumed that this theory was well borne out in your case. In many cases, however, our theatres did big business in 1946 in spite of poor service, of careless operation; and made money in spite of managerial sloughing and waste.

Since early in the war we in showbusiness have been getting used to relatively big grosses with a minimum of effort to produce them. During the war we were, in fact, discouraged from making much of an effort—advertising space was curtailed by newspapers, marquee signs were blacked out in many places, equipment could not be replaced, our theatres had to be allowed to go shabby, you filled your staff with whomever you could get, and the rapid turnover of help prevented adequate training. The customers came, anyway, and in droves.

Which proves what? It proves nothing, except that these past few years have been abnormal. This may be the year when we return to highly competitive "go-get-it" normalcy. How, then, about your bonus come Christmass 1947? If the theory on which the bonus system is based, is applied throughout the year, the competent manager will probably find himself as well compensated next December as he was his last. Now is the time to take stock of what that application means in—

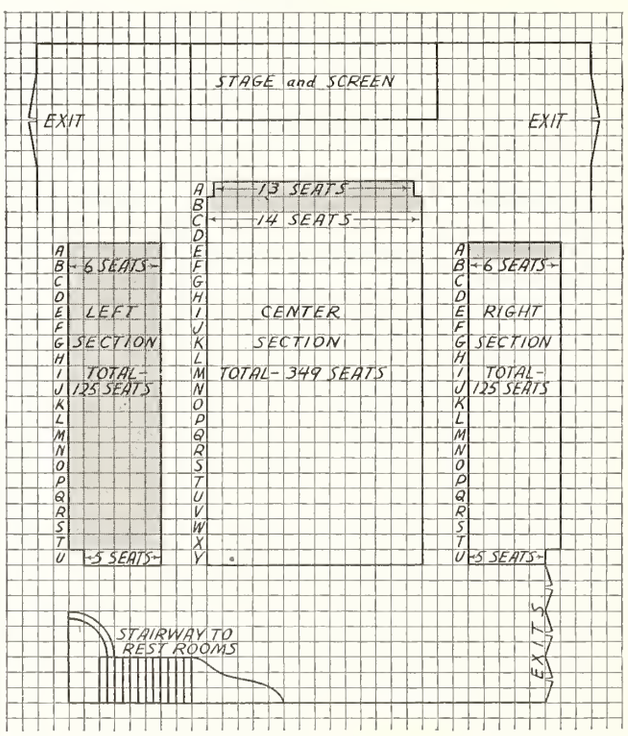
1. *Clean, well maintained theatres.*
2. *Courteous staffs.*
3. *A welcoming environment.*
4. *Alive management*—watching every angle from the small petty cash item to the booking twist; from supplies consumption to repair bills, from the *cost* to the *spent* to *take,* in businesslike appreciation of the ultimate percentage of profit and what it means, not only to get patronage, but to *hold trade,* as in any merchandising enterprise.

The public, sooner or later, is going to go shopping for amusement again. Maybe they've started already in your community. They are going to be doing more and more of the same. Be ready for *normalcy.*

### CONTROLLING ATTIRE OF STAFF MEMBERS

THE attire advisable for members of a theatre staff varies from situation to situation. Commonly uniforms are not advantageous in small towns where most people know each other. Elsewhere, however, they are to be recommended for all staff members who come in contact with the public —they identify the person as of the staff, and give control over personal appearance.

This is fairly obvious for ushers, but it also applies, as a general rule, to cashiers. Among cashiers, a manager will occasionally encounter a dislike to wear a uniform. If he can count on the employe to dress neatly and conservatively, it may be better not to insist upon a uniform. Otherwise, it is wise to demand wearing at least a uniform blouse. In any case, ban use of religious jewelry.




### THE SEATING PLAN CHART

As many an experienced manager has found, a chart of the general plan of a theatre, showing the location of equipment, exits, controls, etc., is a handy thing to have in the office. In a lot of operations, at least a chart of the auditorium plan is required. This is easy to make with charting paper procurable at most stationery stores—it is ruled both vertically and horizontally in a faint color, and on a sheet of this, the auditorium layout can be readily plotted as indicated in the drawing here, with each square, where the banks of seats are shown, representing one chair. The shaded portions in the illustration indicate seats assigned to children at matinees, according to the policy discussed in the preceding issue.

# Thrilling Beauty THAT SAVES MONEY



LOBBY doors of Formica can easily be designed to produce the theatrical thrill that makes a house popular with the public.

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# INSPECTION REMINDER-GUIDE

## Projection-Sound Equipment

Projection equipment (including the sound system) differs from most other elements of the theatre as a subject of inspection in that its more critical components are examined daily, and most of the others once a week or so, as a procedure of projection room routine. Faulty components, moreover, are likely to be revealed in some degree, soon if not instantly, in the quality of the screen image or of sound reproduction, or in noises produced within the equipment itself. These suggestions for the inspection of projection and sound equipment refer chiefly to non-operating maintenance of this class of apparatus.

1—PROJECTOR GEARS

Check teeth of main drive gear, lower sprocket pinion gear, and intermediate gear for proper mesh and signs of wear; also synchronizing marks on vertical shaft gear, intermediate gear and intermittent movement flywheel. Be sure lubrication is neither insufficient nor excessive, and that there is no leakage of oil.

2—INTERMITTENT MOVEMENT

Check for developing slack between star and cam, or cam and flywheel shafts. Examine sides of star wheel and edge of locking ring; if wear is noted, check action of eccentric bushing (there should be no slack in any of the four positions of the movement when idle).

3—SPROCKETS

Examine between teeth of sprockets for accumulation of emulsion (teeth themselves shoulo be inspected weekly for wear). Check film guide for proper amount and uniformity of tension.

4—PROJECTOR SHUTTERS

Any defective condition of the shutters will announce itself promptly in the screen image causing steady or intermittent travel ghost.

5—FILM TAKEUPS

Check upper feed sprocket; if wear appears excessive, examine tension at upper magazine, which may be too much because of poorly lubricated or dirty friction springs and collars. Examine takeup belt for cleanliness and tension.

6—PROJECTOR MOTORS

Examine for cleanliness and wear of commutator, also for any ridges or scratches on face of commutator. Examine electrical connections for looseness. Check rotor clearance (a.c. motor) at top and bottom between stator windings. Check for general cleanliness.

7—PROJECTION LENSES

Scratched surfaces indicate use of harsh cleaning material in projection room routine (only soft cloth or tissue paper should be used).

8—CONDENSER LENSES

Examine for scratches, as with projection lenses.

9—REFLECTORS

Check for excessive pitting and for cracks (these indicate faulty installation, or improper arc conditions, or bad operating practices).

10—PROJECTION LAMPS

Most defects in the lamp and current supply equipment will appear promptly in the character of the arc and screen illumination; non-operating checking is indicated principally for such matters as accumulation of carbon ash and drippings that will affect working parts.

11—ARC CONTROL MOTORS

Essentially same inspection as with Projector Motors (Item 6).

12—ARC CONTROL MECHANISMS

Check visible screws for tightness. Examine gear train for meshing. See that drive shaft and holding spring properly engage worm gear and pinion in control housing. Check control housing for lubrication. Examine gear train teeth for presence of foreign particles.

13—PROJECTOR BASES

Make sure adjusting lock-nuts and collars are tight, and that leveling set screws are at proper tension to take load without wobble or creep.

14—SOUNDHEADS

Inspection of these components is almost entirely a matter of operating routine; in general maintenance they should be checked as with projector mechanisms (any examination should satisfy the inspector that operating practices assure constant cleanliness).

15—AMPLIFIERS

The comment for Soundheads applies as well to amplifiers.

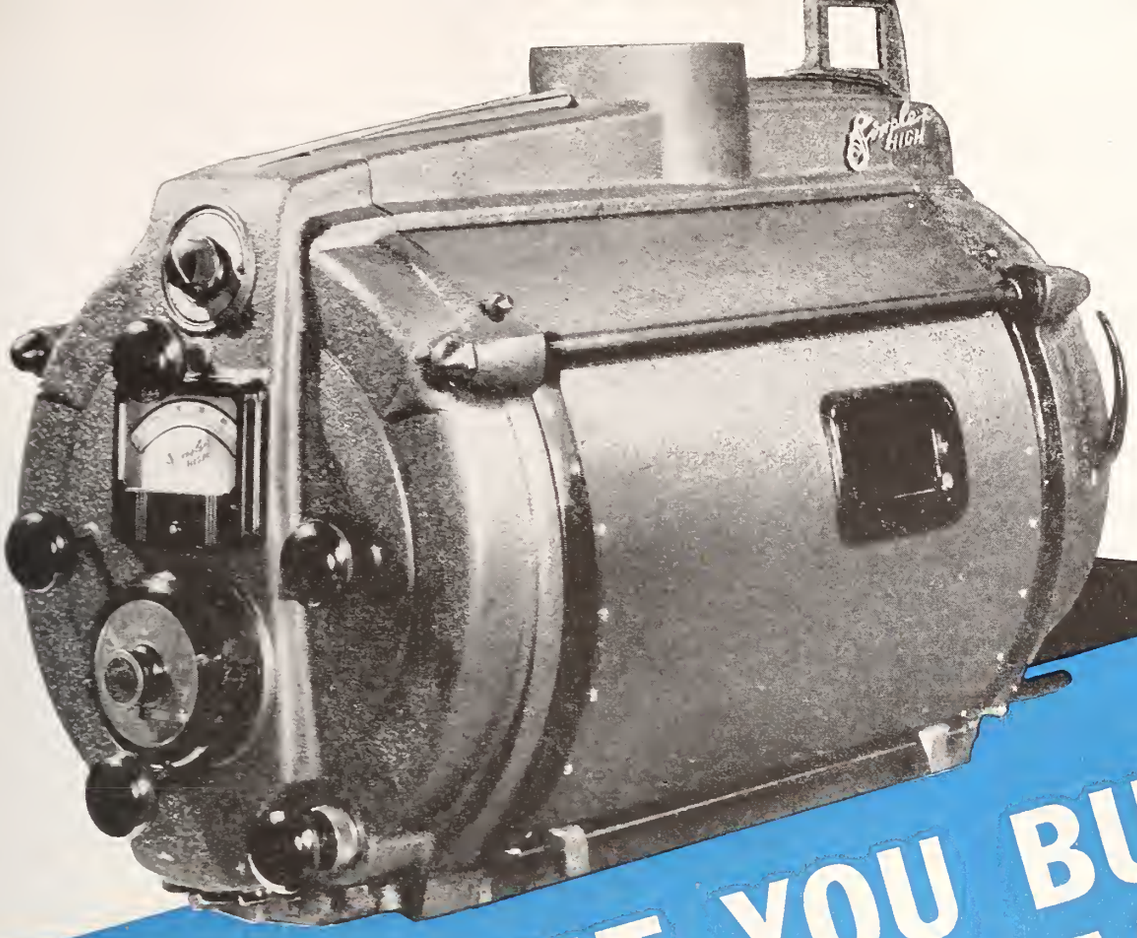
16—CURRENT RECTIFICATION

Check motor-generators for worn or grooved commutators, pitting of brushes, general cleanliness. With dry type rectifiers, be sure there is sufficient room ventilation to carry off the heat generated in the rectifier elements. Check tub rectifiers for capacity of fuses (if too large burnouts are likely), bulbs for looseness, control switch for burnt jaws and dirty contacts.

17—RHEOSTATS

To minimize chance of heat or failure, check leads for wear of covering, and examine screws, wire lugs, etc., for indication of damage due to arcing or overheating at some earlier time.

*[NEXT MONTH: PROJECTION ACCESSORIES]*



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# A LINE O' LAW OR TWO



***Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and of recent date.***

By LEO T. PARKER, Member Ohio Bar

## Reaction of Juries to Conflicting Testimony

A GOOD DEAL of warning to the management of a theatre is contained in the two recent cases with which we begin our column this month. One is often so sure of the justice of one's actions that one fails to appreciate, not only specific legal factors of liability, but the reaction of jurors. Overlooked, too, sometimes is the effect on both jury and court of conflicting testimony. Both cases well illustrate the latter.



LEO T. PARKER

The first involves the rather difficult issue of forceful ejection of a patron, which may be necessary on occasion, but always places management in a bad position in the event of a suit for damages, hence should invariably be handled only by members of a staff who have been instructed in such matters, and who are capable of patience.

This case is McChristian v. Poplin (171 Pac [2d] 85, reported October 1946. The plaintiff in this case was a theatre patron who had been ejected and who subsequently sued the theatre owner for $35,000 damages. The patron testified that he entered the theatre Sunday afternoon in company with two young ladies; that during the performance he left his seat to go to the lavatory; that as he was crossing the lobby, a theatre employe named Chiselm asked to see his ticket stubs, which he showed to Chiselm, who said that since he had seen the picture he must leave.

He denied that he had seen the picture, but said that he would leave if he could go back into the theatre and get the girl he had brought; that Chiselm refused to let him go back; that he insisted upon going back, whereupon Chiselm hit him and knocked him to the outside of the ticket office.

The patron then ran out of the theatre and Chiselm chased him around the corner from the theatre, knocked him down, got astride him and hit his head against the pavement and also against an automobile.

This testimony of the theatre patron was contradicted by Chiselm, by the head usher of the theatre, and by a police officer on duty outside the theatre, all of whom testified that the patron was drunk, disorderly and profane, and that he struck the first blow.

Nevertheless, the jury believed the testimony given by the patron and rendered a verdict holding the theatre owner liable in $10,000 damages. And the higher court approved the verdict, saying:

"While the evidence concerning the encounter was in marked conflict, the jury adopted the version thereof as given by plaintiff (patron) and the witnesses produced in his behalf. If the jury believed, as their verdict indicates they did, the testimony offered in behalf of plaintiff (patron) and rejected that presented on behalf of the defendants (theatre owner), it must be held that there is in the record evidence of sufficient substantiality to support the verdict rendered."

The theatre owner, in an appeal, attempted to avoid responsibility on the contention that the assault was committed by Chiselm while he was not acting within the scope of his authority and the course of his employment. The higher court held:

"We are pursuaded that the facts and circumstances were sufficient for the jury to conclude therefrom that Chiselm had authority to patrol the theatre, to check the ticket stubs, and to take such action as to him seemed necessary in order to preserve peace, order and decorum upon the theatre premises."

This court also held that theatre owners may avoid all liability for ejection of disorderly theatre patrons by proving:

*First,* that the disorderly patron be requested in a low tone to leave the theatre.

*Second,* if the patron refuses to leave, only then may force necessary to eject him be used.

In other words, under no circumstances may theatre employes, or officers, "beat up" a disorderly patron without subjecting the theatre owner to heavy liability in damages.

### EQUIPMENT SALE DENIED

Sometimes the testimony of litigants is so contradictory that a jury must solve a riddle, so to speak; and generally, the higher court will not disturb the jury's verdict. Here is the second case (Seal v. Fitch, 183 S. W. [2d] 533).

It was shown that the purchaser of certain theatre equipment sued the seller for damages because the latter refused to deliver possession of the equipment. The testimony showed that a theatre operator advertised theatre equipments for sale in a trade journal, and a man named Seal answered the advertisement.

Seal's testimony was to the effect that he arrived on Friday and closed the deal, the agreed price for the equipment being $6,000, to be paid in installments of $100 per month. Seal testified that the theatre operator turned over the keys to the theatres in which the equipment was located, but he later found that the locks had been changed and that he could not enter the theatres.

The theatre operator denied he had ever closed a deal with Seal or had delivered the keys to any of the theatres, or that he had put Seal in charge of any of the theatres, or turned over to him the equipment.

The jury decided that Seal was *not* testifying to facts and held the theatre operator not liable. The higher court approved the jury's verdict, and said:

"Upon sharply conflicting evidence the trial judge submitted to the jury the question of whether or not Fitch (theatre operator) sold and delivered to plaintiff (Seal) the described equipment. The verdict was in favor of Fitch and is amply supported by the evidence. *Had it been in favor of plaintiff, his evidence was likewise sufficient to support the verdict.*" (The italics are our own.)

## Responsibility for Personal Property in Parked Cars

CONSIDERABLE discussion has arisen from time to time over the legal question: *Is a theatre owner responsible for articles stolen from an automobile parked in a parking lot furnished for use of theatre patrons?*

The answer is no, *if* the articles have unusually high value and the theatre owner, or his employe, was not informed by the patron that the automobile contained articles of unusual value.

In Ohge v. La Salle-Randolph Garage Corporation (66 N. E. [2d] 725) it was shown that a patron parked his automobile and when he returned he found that his car had been stolen. Later the car was recovered, but valuable items, consisting of movie cameras and projectors, were missing from the locked trunk.

The higher court refused to hold the proprietor liable because he had displayed signs reading, "Please check valuables with cashier. Not responsible for articles left in cars. The Management."

This court also explained that under no circumstances is the proprietor of a parking lot liable for loss of stolen articles of unusual value left in a parked automobile.

On the other hand, see Willis v. Jensen (82 Utah 148, 22 P. [2d] 220, 223). In this case an automobile owner drove to a parking lot with two extra tires and tubes in the trunk of the car. When the owner returned to get his car, he was informed that it was gone. Later the car was recovered, but the two extra tires and tubes were missing.

Although the claim check had printed thereon a notification that the proprietor of the parking lot assumed *no* responsibility for theft of articles from automobiles, the higher court held the proprietor liable for the full value of the tires and tubes, because these were articles having "ordinary" value. This court said:

"There may be some things covered by the bailment, but not as to unusual things, such as money, jewelry, or other unusual things or articles . . ."

## Another Case of Patron's Own Negligence

MODERN HIGHER courts consistently hold that if a theatre patron is injured as a result of his own negligence he cannot recover damages. Here is another case bearing on this (Eklund v. Peoples, 11 N. W. [2d] 805).

In this case it was shown that a drop or step of 7 inches was at the rear entrance of a building, and in bright daylight a patron stumbled and fell, sustaining severe injuries. She sued the proprietor for damages.

Although the lower court held the injured patron entitled to recover damages, the higher court reversed the verdict, saying:

"Assuming negligence on the part of defendant (proprietor), the patron would be precluded from recovery if it appears that she was guilty of contributory negligence."




Recently equipped with Adler glass-in-frame attraction panels, the Royal theatre in Victoria, B. C., Canada, here shows an appreciation of the value of large luminous areas surrounding the advertising message, with a small amount of copy in 16-inch Adler silhouette letters centered on six lines.




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*Push-Back*
**THEATER CHAIR**

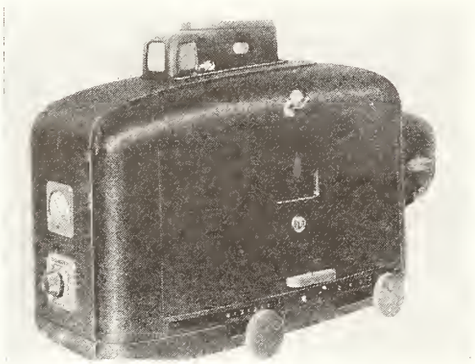
THE WORLD'S FINEST

# About Product for the Theatre

NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

## RCA Adds One-Kilowatt Lamp to Brenkert Line

RCA HAS ADDED a one-kilowatt lamp to its line of Brenkert projection lighting equipment. Announcement of the lamp, called the Brenkert Radarc and manufactured at RCA's Brenkert plant in Detroit, was made by J. R. Little, manager of the Theatre Equipment Section of RCA Victor. With overall dimensions of 34¾ inches in length, 17¼ inches in depth, and 20 inches in height, it is theatre-duty equipment designed for the one-kilowatt carbon trim, with arc energy from any theatre type of current rectification equipment.



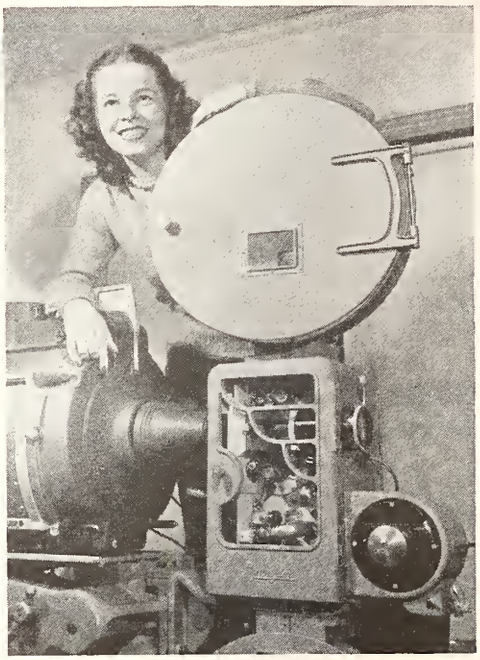
The speed of the automatic carbon feed is adjusted by a single dialed control at the rear end (see accompanying photograph). The feed is of ratchet and pawl type.

The position of the carbons are adjusted by feed control knobs located on both the positive and the negative carbon jaw assemblies. The negative carbon can be adjusted both laterally and vertically for allignment with the crater of the positive carbon. Without specifying the metal, the announcement states that the carbon jaws are made of a new type highly resistant to heat. Mirror diameter is 12 inches.

The housing is designed, it is pointed out, for convenient operation and servicing, with a wide door on each side for reaching all parts. The housing follows closely the functional space requirements of the operating parts, and in the reduction of protruding elements to a minimum, the hinges have been concealed. The finish is black wrinkle.

An image of the arc is produced on an arc vision screen by a lens system substantially enlarging the original. The exhaust opening at the top takes a chimney 6 inches in diameter.

**SPEAKING OF PRODUCT—**



—here is the projector-soundhead unit of the Weber Machine Corporation, Rochester, N. Y., in a new view (shrewdly embellished to take advantage of a well known editorial weakness) illustrating especially the unification of the two functions in the design of the company's post-war Syncrofilm theatre-duty sound projector.


NOW NEW BRENKERTS, DeVRYS, MOTIOGRAPHS *are* FACTORY EQUIPPED *with* "ZIPPERS"

**Convincing proof of the equipment manufacturer's changeover preference, is the selection of Strong *"Zipper"* Changeovers as *standard factory equipment* on new "AA" MOTIOGRAPH, new postwar DeVRY, and the new BRENKERT theater projectors. Strong *"Zipper"* Changeovers are available in three models: Strong *Special* (for porthole installation), Strong *Zipper* for sight alone or sound alone, and Strong *Dual-Purpose Zipper* for both *sight and sound.***

**Essannay Electric Manufacturing Co., 1438 N. Clark, Chicago 10.**

STRONG'S *Zipper* CHANGEOVERS

AN ESSANNAY ELECTRIC MANUFACTURING PRODUCT


## Non-Sync Turntable With 12-Record Capacity

Non-sync turntable equipment representing post-war design of record players for professional purposes, has been acquired for distribution in the theatre field by National Theatre Supply. It is equipped for automatic changing of twelve records.



The case is entirely of steel, has a hinged top, and can be wall-mounted. Controls include volume and remote on-and-off.



Nozzle and guard feature employed by the Rundle-Spence Manufacturing Company, Milwaukee, in the design of its sanitary drinking fountains. The cowled formation of the upper portion prevents the lips from reaching the upper opening; however, the water does not touch the sides of the opening, and cannot fall back to touch any part of the fountain from which it could contaminate this area of contact or return to the outlet, since the stream is angled to fall into a waste bowl below.

## Sculptured Paper For Interior Finishing

AN INTERIOR finishing material made of paper and hung like any heavy wallpaper, but deeply sculptured in moulded or texture effect, has been developed by Katzenbach & Warren, Inc., New York. It may be applied over finish plaster,



Checkerboard application of fluted paper.

but is also adapted to walls of only rough inside coating of plaster or material of similar surface.

The papers come in a natural off-white


Put Greater Showmanship into Your Marquee with

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Marquee Letters in Plastic

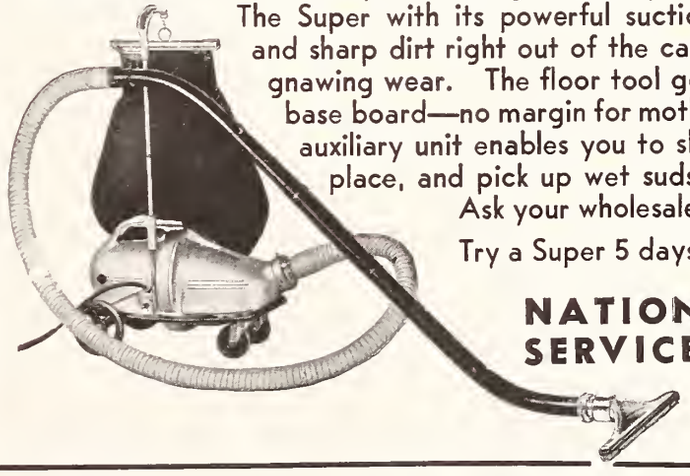
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2. THIRD DIMENSIONAL EFFECT
3. BUILT TO LAST
4. MAXIMUM LEGIBILITY
5. NEW RADIANT COLORS
6. EASY TO SERVICE
7. EASY TO INSTALL

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What Will It Cost You To Replace Your Carpets?

The Specialized Super Theatre Cleaner does so many amazing things like cleaning the screen, lamp house, box fronts, drapes, upholstered furniture, etc., that its carpet cleaning efficiency is often overlooked. The Super with its powerful suction pulls the grime and sharp dirt right out of the carpet and stops the gnawing wear. The floor tool goes right up to the base board—no margin for moths. An inexpensive auxiliary unit enables you to shampoo carpets in place, and pick up wet suds from bare floors. Ask your wholesaler. Write for data.



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Pro-Tex REEL BAND
• PREVENTS FILM DAMAGE
• PREVENTS FILM FIRE
PRO-TEX REEL BAND CO., 200 Film Bldg., Cleveland, O.

A Market Short

# AIR-CONDITIONING UNITS FOR THEATRES

By MARGARET INGELS, M.E.
Engineering Editor, Carrier Corporation, Syracuse, N. Y.

THE CAPACITY of a theatre is measured by the number of seats. The capacity of air-conditioning equipment is measured by the amount of cooling it will provide. The capacities are closely related. The greater the number of seats, the greater must be the cooling capacity.

Factors based on engineering experience may be used to relate air-conditioning requirements to number of seats. For proper ventilation good practice requires 7½ cubic feet of air per minute to be drawn in from outdoors for each patron. This outdoor air must be cooled and dehumidified to provide comfort in the theatre.

Each person gives off heat and moisture so that the air circulated in the theatre must continuously remove this heat and moisture to prevent the theatre from becoming hot and humid. The air-conditioning system must have the capacity to cool the outside air, and also to remove the heating effect of the people. It is estimated that this demand on an air-conditioning system is equivalent to approximately 700 heat units each hour, or six-hundredths of a ton of cooling per hour for each person. The *tons of cooling,* and the *number of seats,* give the figures needed to select the air-conditioning equipment.



Carrier unit air-conditioner.

The air conditioning engineer recommends the equipment best suited for a particular theatre. It may be one large central station system, several smaller unitary systems, or factory-assembled self-contained units.

The self-contained air-conditioning unit includes in a single housing all the equipment necessary for cooling dehumidifying and ventilation. They are compact, and are simple to operate. One such unit is here illustrated. It is available in several sizes, ranging from 5 to 15 tons cooling capacity. On the basis of the above figures, two of the largest units will provide comfort cooling in a 400-seat theatre.

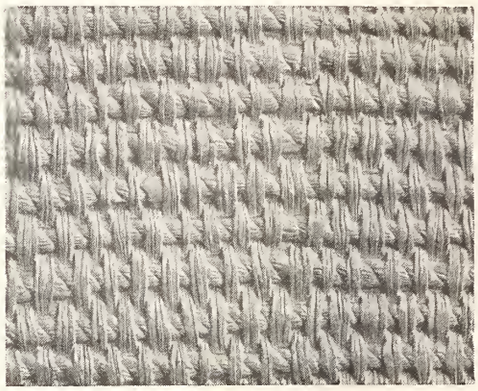
Several smaller units may be used, however, to cool the same theatre. A variety of selections may be made, according to the seating capacity and building layout. It is not practical to use this type of unit in large theatres as the great number of units required complicate service and maintenance.

The self-contained air-conditioning units include complete equipment to cool, dehumidify and to circulate the air. The units are arranged in sections, each being factory-assembled for ease of installation. A fan section contains fans which draw the air from out doors, and from the theatre, into the unit. A coil section contains the coil over which the air passses to be cooled and dehumidified. The refrigerating section contains a motor-driven compressor, water-cooled condensers, and all accessory parts to make the refrigerating system complete. A filter section where the air is cleaned connected to the main unit.

The units may be located adjacent to the auditorium, on the main floor, or in balcony levels. This makes possible a supply duct system of simple straight runs, which are easily installed. Return ducts are not usually required. Only return grilles need be connected to the air-conditioning units to return the air from the theatre for reconditioning and redistribution to the theatre.

The units sacrifice nothing in efficiency by being compact self-contained air-conditioning equipment. Their simplicity of installation and operation assures a type of service adapted to many theatres.

finish, but may be painted in color, or protectively coated with clear plastic varnish. However, they are decorative in their natural tone since their ornamental character is derived from the play of light and shadow in the modeled surface. If



Woven pattern wall paper.

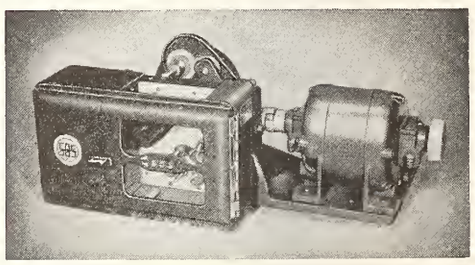
painted, the texture and flutings supply interest that makes unnecessary such devices as panels and spot ornaments which flat painted surfaces often suggest.

Illustrated are the two patterns so far available, one of them—the so-called wood-grain pattern—shown as applied in a checkerboard arrangement, achieved by running the flutings alternately vertically and horizontally.

## Sound Units Available Alone or as a System

IMPROVEMENTS and additions to the "Cinemaphone" sound reproducing equipment marketed by the S.O.S. Cinema Supply Corporation, New York, have made units available as a complete system, or separately for incorporation in a system made up of other types of components, the company has announced.

The line comprises three basic systems, each for a certain capacity range, one up



S.O.S. Soundhead assembly.

to 500 seats, one up to 1,000 seats, and the third up to 2,000, with amplifiers having outputs of 17, 30 and 50 watts, respectively.

The horn system is of two-way type with plywood low-frequency horn having extended baffle, and a newly designed cast aluminum multicellular high-frequency speaker equipped with Western Electric

permanent magnet driver and bandpass.

An additional unit available is an electronic sound changeover device operated from a control pushbutton on the projector.

## New Matting Factory Aids Eastern Buyers

OPERATION OF a new plant at Franklin, Mass., has been started by the American Mat Corporation, home offices and main factory of which is located in Toledo, Ohio. This brings to eight the number of factories producing the company's line of matting, which includes varieties for the various needs of theatres.

It is pointed out by D. W. Moor, secretary-treasurer, that production at Franklin, Mass., will result in reduction of freight rates to eastern buyers, which saving will be passed on to the purchasers.

The other plants are located at Waterville, Fremont, Whitehouse and Lima, Ohio; Marysville, Mich., and West Lorne, Ont., Canada.

Currently available in the line are mats of rubber link, tire fabric, counter-tred, wood link, roll rubber, and neo-cord counter-tred types, also stair treads, rubber runners and small door mats. New literature on the complete line has been made available from the home office at 1722 Adams Street, Toledo.

## Soundheads Adapted To Powers Projectors

THE ADAPTABILITY of The Ballantyne Company's "Royal Soundmaster" soundheads to Powers projector heads and bases has been pointed out in a letter from J. R. Hoff of that company, prompted by the fact that there are still quite a number of Powers projectors in operation today, when replacement of old equipment cannot always be effected promptly.

According to Mr. Hoff, the soundheads are procurable for Powers four-point bases, complete with drive attachments for Powers mechanisms, lamphouse rise brackets, and extension pulley for film takeup. All "Soundmaster" heads so installed can be later converted for use with Simplex projectors. The Ballantyne Company has complete instructions and the necessary accessories for various adaptations of this soundhead to Powers equipment, and its later conversion upon replacement of the old with new projectors.

•

John M. Lambert has been appointed manager of consumer sales of the York Corporation, York, Pa. He will supervise all air-conditioning and refrigeration sales made direct to the users.


An ADLER PROGRAM DISPLAY Speaks for Itself!




RKO "Grand" in Chicago's Loop, showing new and modern marquee just completed, with program display of 10" and 16" "Third Dimension" Letters on "Remova-Panel" Glass-in-Frame units. Sign over doors and in Lobby are also Adler Displays.

ADLER "THIRD DIMENSION" LETTERS and "REMOVA-PANEL" FRAMES

Bold, brilliant Adler "Third Dimension" Letters rivet all eyes on the program display—do a wonderful selling job for the box-office. They come in various sizes for interchangeable use on the same frames, can be colorfully finished in red, blue, green, black face and silver bevel, etc. Sold under positive guarantee that FOR EVERY ADLER LETTER YOU BREAK, WE GIVE YOU A NEW ONE FREE. No replacement costs.

Obtainable only with Adler *Exclusive* "Remova-Panel" Frames, today's proven construction for fast, easy, low-cost sign maintenance—without removing large, heavy glass-in-frame units from the sign. Ask us about it.

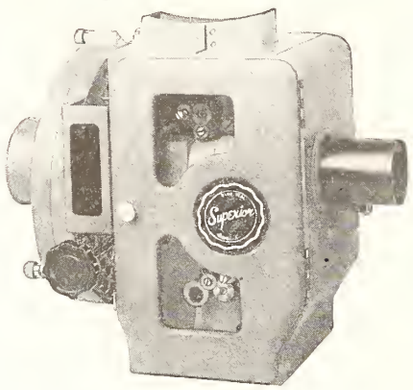
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The NEW Superior PROJECTOR Model "A"



SUPERIOR IN EVERY WAY...

The New 1947 35mm Projector is Here Today! An achievement of the utmost in modern scientific engineering! The very finest in projection efficiency.

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BLUE SEAL CINÉ DEVICES, Inc.
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*Cable: "SOUNDFILM"*

PUT MORE LIGHT ON YOUR SCREEN

Install new National REFLECTORS

● All reflectors gradually deteriorate to a state where replacement cost is insignificant. A drop of only 10% in reflective efficiency results in a corresponding decrease in screen brilliancy, and represents a loss amounting to 10% of the cost of your current and carbons. Replace yours now, and regularly. Available for all types and makes of arc lamps.

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"There's a Branch Near You"

# The Needle's Eye

**A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION EQUIPMENT & METHODS FOR THEATRE OWNERS, MANAGERS AND THEIR STAFFS**



"No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector." —*TERRY RAMSAYE*

**Conducted by GEORGE F. MILLER**

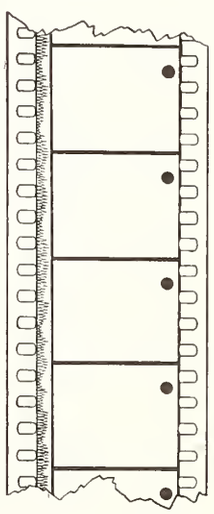
Chief projectionist and head of maintenance, St. Cloud Amusement Corporation, New Jersey; president of local 365, IATSE & MPMO

## Another Suggestion About Cue Marks

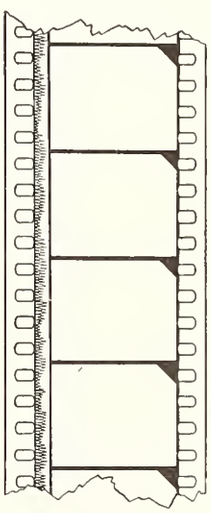
HARRY LEE, projectionist at the Strand theatre in Calgary, Alta., Canada, sends along an idea about cue marks. He writes:

"I read your department in BETTER THEATRES every month and I find it very interesting and helpful. I was reading a back number the other day and noticed what the butchers were doing to the film, mutilating it in the manner your illustrations showed with so-called changeover marks. I believe if my idea was standardized it might stop this kind of thing in projection rooms.

"The piece of film enclosed will give you and idea of the cue mark I suggest. It would be no deeper than the standard dot, but the entire corner would be filled in. It would be more noticed by the projectionist and less by the audience; would not flash by in the middle of an important scene; would be more on a level with the projectionist's eye and just as easy to see; and it would have a much neater appearance if seen on the screen than the present cue dots.



Standard cue marks.



Mr. Lee's suggestion.

"There are two *if* points. One is in a fadeout. But these corner cues could be outlined like the dots and we could see them. The other is: if the picture was framed too high in that direction so the marks were not as much in evidence. In that case the fellow running a picture for ten or twenty minutes that far off center should be digging ditches instead of running projectors.

"I have been at the profession 30 years and a member of Local 302 that length of time. After all these years I think the above a good idea. What do you think, Brother Miller?

"Keep up the good work."

We tried putting this type of cue mark on some old film, and it worked out very well. We might add one more *if,* however. Many theatres use undersized aperture plates for various reasons, one of which is to permit filing to eliminate the "keystone effect" where there is a severe projection angle. This type of cue would have to be large enough to meet such conditions, which sometimes are pretty extreme.

## Making The Fire Shutter Fool-Proof

WILLIARD S. SOOY, JR., projectionist at the Grove theatre in Penn's Grove, N. J., and a member of I.A. Local 462, sends in a suggestion that looks very good to us. Says Mr. Sooy:

"I do not doubt that we could find sticky fire shutters in a lot of projectors. Many a projectionist has taken the pains,

# HOW MANY *Monday Nights* PER WEEK IN YOUR HOUSE?



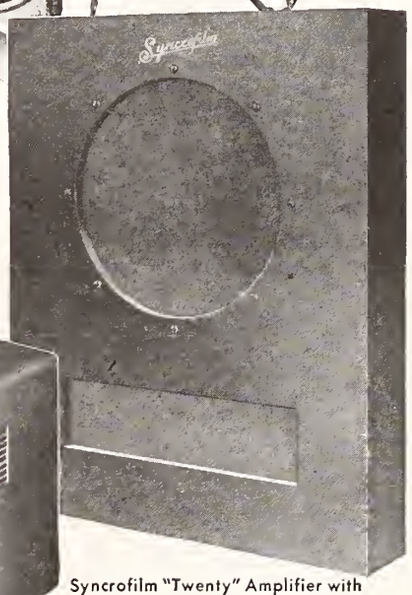

You can't always blame the booking or the weather for a sparse house and an idle box office. Your patrons may be tired of having good shows "loused up" by faulty sound or projectors with the jitters . . . and you may be the last to notice it! The folks who stay away are your worst advertisement. So take the first step toward a booming box office by switching to SYNCROFILM equipment.

## Synccofilm DYNAMIC SOUND SYSTEM SPELLS THE DIFFERENCE

The ideal sound system consists of three coordinated units: Syncrofilm "400" Sound Head, Syncrofilm Model E Speaker and Syncrofilm "Twenty" Amplifier. They're a team that's "tops" in true reproduction. Of course you can purchase any of these units individually—to fit in with your present equipment—but you can make up your mind when you read the details of this innovation in sound-projector engineering.



Syncrofilm "400" Sound Head with exclusive Dynamic Filter.



Syncrofilm Model E Speaker with wide high and low frequency range




### *WRITE TODAY!*

Send for complete details of this trio of sound-projection units . . . No obligation, of course. Address Department F.



Syncrofilm "Twenty" Amplifier with 20 watt undistorted output.

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**WEBER MACHINE CORPORATION**

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WORLD'S LARGEST INDEPENDENT PRODUCERS OF SOUND PROJECTOR EQUIPMENT

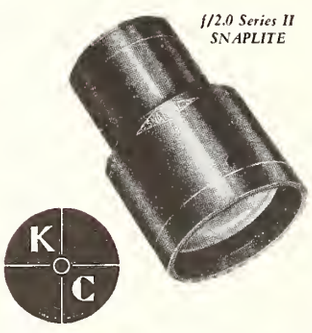
BETTER REALISM MEANS BETTER BOX-OFFICE



PROJECT BRIGHTER...SHARPER...CLEARER PICTURES

...with SNAPLITE

*The Projection Lens of Quality*



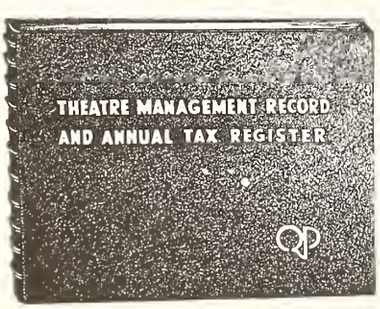
*f/2.0 Series II SNAPLITE*

Gone are blurred edges, dim images, muddy contrast with a SNAPLITE Series II lens in each projector. This superb lens affords image quality outstanding in definition, contrast, flatness of field and freedom from color fringes. This unit has been recently improved to provide a speed of f/2.0 in focal lengths from 3½" through 5" with mounts hermetically sealed against dust and oil for lasting, trouble-free performance. SNAPLITES in focal lengths above 5" are also stocked. Anti-reflection coatings are regularly supplied.

Companion to the Series II is the SNAPLITE Series I, long recognized as the standard of the industry. This efficient lens has also been improved to give brighter illumination . . . sharper definition . . . higher contrast. Stocked in focal lengths from 2" through 7" in ¼" steps, with speed of f/2.3 in the shorter focal lengths.

KOLLMORGEN Optical CORPORATION

2 Franklin Avenue
Brooklyn 11, New York




**$2.00 POSTPAID**

**The Most Simplified Theatre Bookkeeping System Yet Devised**

Every exhibitor will appreciate the completeness and convenience of this easy accounting system. Enables you to keep an accurate and up-to-the-minute record of *every phase* of the business of your theatre.

**QUIGLEY BOOKSHOP**
ROCKEFELLER CENTER, NEW YORK

time and trouble of continually cleaning or replacing these vital parts. So here's an idea that works.

"Located on, or mounted to the spot sight box at the front of the rear shutter

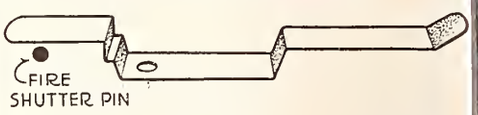



FIGURE 1

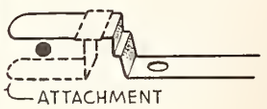



FIGURE 2

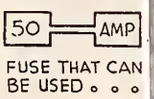



FIGURE 3

housing and against the rear of the Super Simplex head (which is the kind I am familiar with), one will find a horizontally mounted finger lever. This lever when raised will raise the fire shutter and permit framing. The lever looks something like *Figure* 1. All one has to do is to attach to the inner end of this lever a sleeve, so that it will permit the fire shutter control pin to ride in the middle of a 'U', as shown in *Figure* 2.

"The result is that your lever will then raise and lower as the speed of the projector is increased or decreased. The added weight of the lever will make the shutter close more positively, and the shutter cannot remain open without your knowing about it. The sleeve should be made of light metal. I use a replacement fuse of the type shown in *Figure* 3."

## NEW EQUIPMENT ADVISORY SERVICE

JOHN COFFRIN, who has corresponded with us before, writes again from a new job at the Strand theatre in Rutland, Vt. Mr. Coffrin describes his equipment as follows:

"Well here I am back again with more wants. Our heads are Simplex, not in too good condition, but I have them now so they run quite well, although they are a little noisy. Our sound is RCA PG139 and it is like new. We have Brenkert lamps in which we are using 7 and 8 trim at 60 amps, supplied by two Forest oxide type rectifiers. Our screen is 17½ feet wide, and as near as I can measure the throw is about 82 feet, and the projection angle quite steep. Lenses are Bausch & Lomb Series I, Cinephor 3.25.

"I found two new reflectors that were never opened but I haven't used them yet. I have a fairly good light now, but would like to get the dope on how to balance up what I have to get the best results. These lamps are now set 33½ inches from the


When the lamps are
STRONG
the picture is bright!




# You'll attract more customers... with HIGH INTENSITY PROJECTION!

Managers of small theatres find that Simplified High Intensity Projection actually attracts more customers to their shows. The reason?

Because this inexpensive form of high intensity projection gives the movie-goer more for his money. It provides a brighter screen, a sharper image. It makes available to the small theatre the same perfection of modeling and detail... the same fidelity of color reproduction... found in the larger theatres. This means more audience relaxation and enjoyment... which means bigger box office.

In spite of the obvious improvement that Simplified High Intensity Projection can make on your screen, it is actually low in cost. In fact, just a few extra admissions per show will more than pay for it.

Take the first step today toward attracting more and more customers... Consult your supply house on the availability of High Intensity Lamps.

---

*The word "National" is a registered trade-mark of*

**NATIONAL CARBON COMPANY, INC.**

*Unit of Union Carbide and Carbon Corporation*

UCC

**30 East 42nd Street, New York 17, N. Y.**

***Division Sales Offices:* Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco**

**FREE ADVICE CONCERNING YOUR EQUIPMENT INSTALLATION**

This department is available, without charge, for appraisal of the efficiency of your present projection and sound installation, and for suggestions, if the conditions indicate them, for improving results. Since this kind of information concerns only an individual theatre, it is transmitted by mail. In writing for this service please supply all data directly related to projection and sound reproduction — make and model of the varied items of equipment, markings on lens barrels, length of throw, size of picture, size of carbons, arc amperage, etc. If you plan to replace any item of the present installation, the characteristics of the new equipment should be explained.

aperture, but in the manual supplied with the lamps they say for 7 and 8 carbons, the distance should be 31½-inch. I have them adjusted now so they burn very steadily. The light cones on the front of the lamps are the long type as used with the 33½-inch setup, which is, I think, for 6 and 7 trim.

"What I want to know is: If I remove this cone and set the distance 31½-inch and put in the new reflectors and adjust as per the 'pin-hole test,' will I get more and better light? And if so, how much? I'll have to make my own light cones if I change them."

***ANALYSIS AND SUGGESTIONS***

According to the focal length of your lenses, with a throw of 82 feet, your picture would be about 20½ feet wide. If your picture is only 17½ feet wide, your throw must be about 70 feet.

Don't leave your new reflectors in storage as they deteriorate in storage in some respects even faster than they deteriorate in use.

We have no way of knowing the speed of your lenses, but you can be sure that they are slow (being Series I), so there is no use trying to increase the speed of your system beyond that which your lenses will handle. An optical system is no faster than the slowest part in it, which in your case is undoubtedly the lenses. You can remove the cone on one lamp and try different working distances. A round coffee can will make a good replacement cone if you need it.

The item of equipment which would bring you the greatest increase in results for the money would be, we believe, new coated f:2 lenses. These would eliminate the bottle neck in your present optical system.

•

WELDON HAMMONDS of Albertville, Ala., writes:

"I would like your advice about new equipment that I am purchasing. I will use Simplex Type E sound system with





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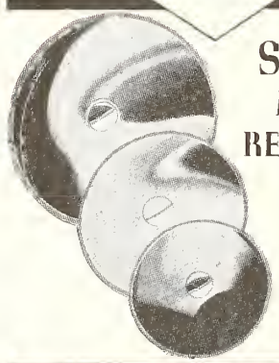
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***ANALYSIS AND SUGGESTIONS:***

"I would like to know what size carbons would be most efficient in this type lamp. Also if 4.25 E.F. coated lenses are the type I should use with this equipment.

All of the equipment looks to us to be a very good choice for your theatre. Your picture will be about 15½-foot wide, and if you use 7mm positive carbons and 6mm negative carbons at 40 amps, which is top for these lamps, you will have an average of about 14½ foot-candles of light, average, across your screen, which is very satisfactory. We recommend from 10 to 20 foot-candles average across the screen.

To be sure that you are getting the most out of your equipment at all times, check your optical alignment occasionally with the pin-hole test," which has been described in these columns.

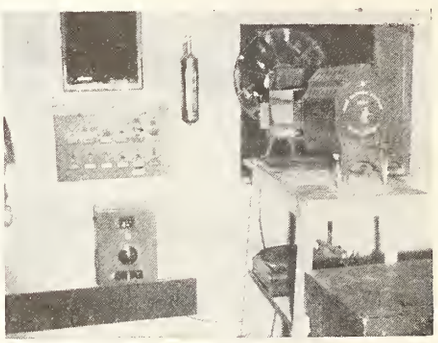
## To the Newer Men in the Booth:

• Take pride in the manner in which you present your show by maintaining perfection in your change-overs and the quality and distribution of light on your screen.

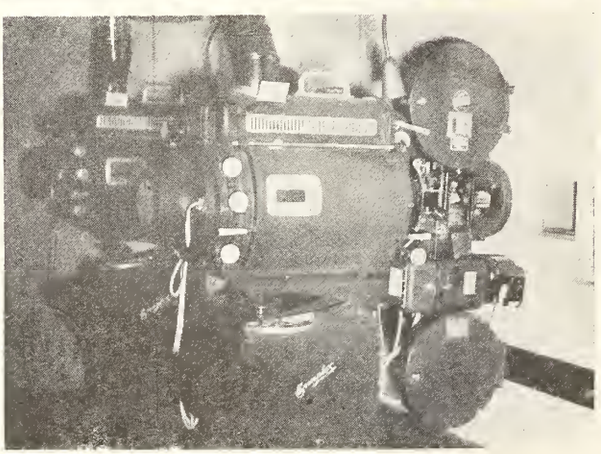
*Take pride in your working quarters and*

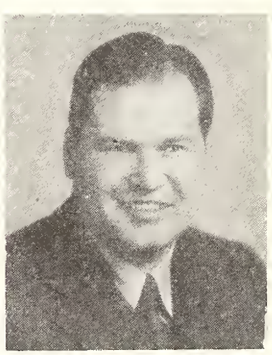
## A Projectionist Photographs his Workshop





These views of the projection room of the Crenshaw theatre, Los Angeles, as well as that of the front of the theatre itself, were taken by Anton F. Bruns, projectionist of the Crenshaw, which is a first-run neighborhood house seating 850. The Crenshaw booth is spaciously sized, being 24 feet wide, 18 feet deep and 9½ feet high. The view at upper right shows the non-sync equipment (on a shelf of the table), the Best Devices stereopticon, and the control board and fader beneath the observation port. The middle picture shows the Simplex projector installation with Peerless Magnarc lamps, which are operated at 47 amperes, 46 volts. The sound system is also Simplex. At lower right is shown the rewind table. And below is Mr. Bruns himself.







*keep them like your home. (You spend nearly as much time there.)*

• Regardless of your working conditions, put on the best show you can. Another job might be in the offing.

*Don't be a tinkerer. Fix only the things you understand. What is working right leave alone.*

• Clean machines, lenses, lamphouses and all equipment regularly.

*Be on time, or better yet, ahead of time.*

• Take good care of prints. (The next fellow has to use them.)

*Check take-up belts often. Have extras. Use one and leave one hanging, switching occasionally.*

• A sluggish arc feed motor can often be corrected by a light bath with carbon tetrachloride to get the grit and grime out of the bearings.

*Keep the amount and color of light the same on both of your machines.*

• After the first fire you will realize that it pays to be on the job.

*Try to improve on ideas. That's how equipment got where it is today.*

## U.S. in the Mailbag

Recently we received a letter from across the ocean from Philip Jenkins of London. We quote below parts of Mr. Jenkins' interesting letter.

*"I have read your section in various issues of* Better Theatres *and found it most interesting. I don't suppose you get many letters from this part of the world, although I expect you get enough correspondence from the U.S.A. for it to be a doggone misance, right?*

*"In your first contribution you mentioned how a previous contact led to your present job. Well, it was exactly the same in my own case.*

*"I suggest that you might write upon the matter of screen illumination. We have seen all sorts of levels. In some of our pre-view theatres the amount of light is as high as 40 foot-lamberts. Over here Technicolor make their prints to the recommended American standard of 10 to 11 foot-lamberts screen illumination, and very few theatres have this level, with the result that the best is seldom seen in actual release. Oh, certainly, I blame the theatres, not Technicolor!*

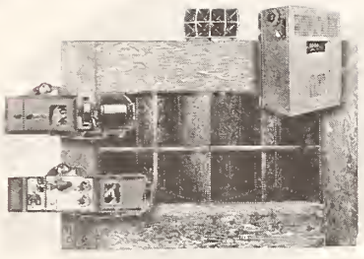
*"I do not know if you are aware of what seems to be certain differences between work over here and in the States. Anyway, over here most theatres have about four operators, maybe more in a big place with long hours. Pay isn't too good and projectionists are not unionized, except for a very few, so there is no real organization such as I think you have.*

*"Our very big point over here is that films are sent out without reels, and only in 1,000-foot lengths. The inevitable result is that the leads and ends get chopped off and are generally roughly joined on. One theatre joins up 1 & 2, 3 & 4, and so on, while the next joins 1, 2 & 3, and so on. The result is that after a couple of weeks the leader is not reliable and it is quite common practice to run down to the picture to make sure of being in rack."*


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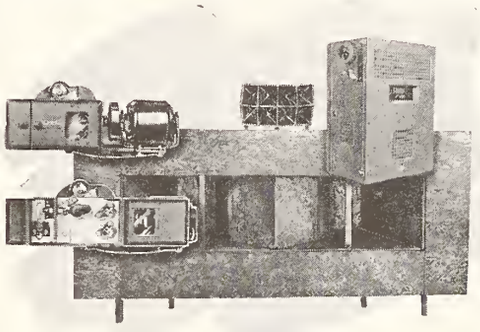


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### At Your Service . . .

All of the departmental editors of Better Theatres welcome letters from readers, either of comment or of inquiry concerning matters of theatre planning and physical operation. If the subject of an inquiry is one likely to have general interest, it may be dealt with in the proper department (without identification of the source of the inquiry should omission of the name be requested). Other inquiries will be answered by mail.

In addition to such advice, George Miller, editor of "The Needle's Eye," offers a special service concerning projection installations, as explained in his department.

No charge is ever made for service thus given to readers. Leo T. Parker, however, may properly deal only with general points of law and cases cited by him in his department.

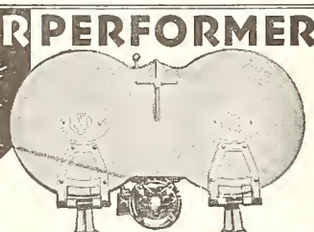
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# John J. Sefing's WAYS & MEANS

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*John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work*

# Here's the Way to Get Good Service from Aisle Lighting

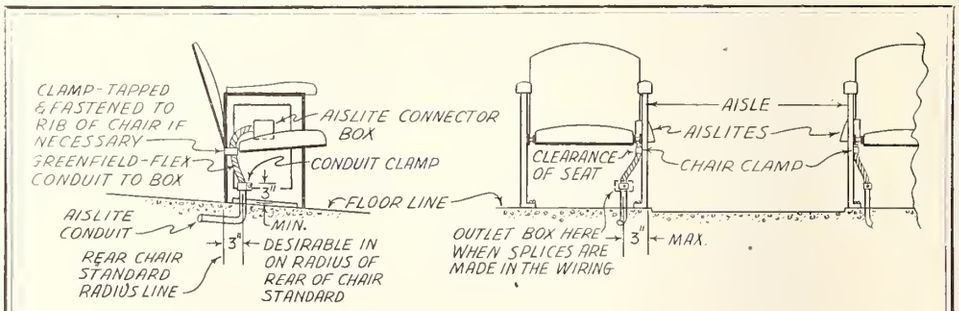
WHEN TROUBLES develop in the aisle lights on the chair standards, the first thing to do is to make sure that the conduit and wiring installation is all right. Nine times out of ten when shorts occur, or the lights go out, the trouble will be found that the wiring had been strained, or the insulation had broken through, due to sharp twists or bends in the conduits.

So often in the past, the conduits were located on the floor haphazardly in relation to the position of the aisle lights on the chairs. Even today in some cases where chairs are replaced, the connections are being made with the same old wiring and conduit, that in due time are bound to give trouble. It is true that there is very little room on a chair to make any wiring connections; it is for this reason that extreme care should be exercised in doing the electrical work.

The first thing that must be right is the location of the rigid conduit where it comes out of the floor under the seat. It must be located in such a way that it will *not stick out in back of the radius line* of the chair standard, where it would be a tripping hazard to people going in or out of rows. Also, it cannot be located too far toward the front of the seat, where a patron sitting or getting up will snag his feet in it. Another thing, with this conduit located either too far toward the rear or too far toward the front of the chair, it will be all the harder to carry the flexible conduit and wiring to the aisle light box without a lot of fancy bends in order to make the connections.

The conduit to the outlet box must be kept clear of the seat as it is raised or lowered so that there will be no rubbing. A conduit that hangs loosely and is rubbed constantly by the seat will tear away from its connection in a short time. In installing this flexible conduit—and it must be flexible—from the aisle light outlet box to the rigid conduit in the floor, use only the Greenfield-flex type through which new wires must be pulled. The installation of BX-flexconduit that comes with the wires already inside, is not advisable; it is too difficult to see if wires have been broken in case the conduit has been bent at an extreme angle.

Whenever possible, the wiring circuit for each aisle light should have enough slack wire pulled through the conduit in the floor so that it will reach easily, even with bends, to the aisle light box *without any splices*. Whenever any splices *must* be made in the wires, they should be done very




Details showing proper aislite connections from conduit in floor to chair outlet box with flexible-Greenfield conduit in order to clear movement of seat and obtain easy strain-free wiring of aislite.

carefully and be especially well insulated against any possible short-circuiting.

These splices can be pulled inside the flexible Greenfield conduit provided it is large enough to allow this without binding. When this is not possible, a small outlet box should be installed over the conduit, and into this the flexible conduit is connected, with all splice work inside the outlet box.

To make sure that the flexible conduit will not dangle and be fouled by the seat, a metal clamp or clip for holding it should be installed firmly on the rib of the chair standard.

Aisle light wiring is an important part of the chair installation and it should be always done with careful planning. In this way only will there be trouble-free aisle light installations.

# Heating System Elements and Care

OVER MUCH of our continent we are pretty conscious these days of our heating equipment. It therefore strikes us as a good time to point out some parts of a heating system and briefly indicate, for practical purposes, what they do and the care they need, particularly for the benefit of the newer persons in theatre management. One thought in this article is to put some terms into the manager's language to help him talk to heating service people effectively when something goes wrong; at the same time, explanation of these items will give him an appreciation of their importance to efficient operation of the heating plant, and what to look for in making inspections. I've selected only those which have seemed to me the ones most likely to be run into in the course of supervising physical operation.

### AIR FILTERS:

An *air filter* is a device made up of oil covered paper, or glass fibre, or steel wool, or some other kind of mesh, acting as a dust catcher. (An air washer is also sometimes referred to as an air cleaner, but of course is quite another thing.) The paper filter is throw away type once it is filled up with dust. The other types of filters are washed out occasionally. These filters are installed in fresh air intakes to heating coils, boilers, compressors, etc.

Air filters should always be reasonably clean and in good condition. Dirty or improper filters will not only affect the flow of air, but will also tend to deposit dirt on heating coils, supply ducts, etc., thus causing inefficient heating and a waste of fuel.

### AIR INFILTRATION:

*Air infiltration* is the inward leakage of cold air through cracks in the walls and through badly fitting doors, windows, skylights, etc. Any or all of these defects should be remedied immediately as otherwise a lot of heat will be wasted, especially when there are high winds outside and great difference of temperature between the inside and outside of the theatre.

### AIR TRAP:

An *air trap* is an upward bend in a pipe which accumulates air to such an extent as to prevent proper circulation in the heating system. To avoid this, a small pipe or air valve for the escape of the air should be connected to the highest portion of the bend and extended to some other pipe. (For the removal of trapped air from heating coils, small air pipes should be tapped ahead of the blast bypass traps, and then through the thermostatic traps into a pipe connecting into the return beyond the blast traps.)

### AIR VALVE:

An *air valve* is a special valve installed on radiators and pipes for vent-





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ing or relieving trapped air. This particular valve should always be in the best operating condition; if defective it should be replaced immediately.

To clean this valve, it should be soaked and flushed in carbon-tetrachloride. Where a drain off valve or trap is used in the return pipes at the boiler, the same care should be given as for the air valve.

**BAFFLE:**

A *baffle* is a plate or partition around the heating coils or motor, or inside the duct work for deflecting or by-passing the heat and air. Baffles should be checked occasionally to make sure that they are not blocking the ducts, or are not properly protecting the motor controls, heating coils, etc.

**SECTIONAL BOILER:**

A sectional cast-iron boiler is a boiler made up of a number of vertical sections which are set in front of each other on a cast-iron base, which forms the ashpit. The main advantage of a sectional boiler is that in case an explosion should occur, it would in all probability be confined to only about two sections. Another advantage is that the capacity can be varied within certain limits by increasing or decreasing the number.

The sections should be cleaned periodically of all soot, ashes, etc., with a metal boiler scraper, and any cracked section be replaced immediately with a new one.

**STEEL FIRE TUBE BOILER:**

A *steel fire tube* boiler is a boiler of about the same make-up as the sectional cast-iron type, except that it has steel sections. The front flue sheet, doors, ash-pit, fire pot, etc., should be brushed down periodically with a stiff wire-haired brush, and after thoroughly cleaned, be given a coat of good lubricant as recommended by the manufacturer.

**BY-PASS:**

A *by-pass* is a part in the duct work that can be controlled either by hand or by a valve for "short-circuiting," or by-passing, the hot air flow. It is very important that this by-pass works properly, otherwise the heat distribution will not be uniform, some parts of the theatre getting a lot of heat, others only a small amount, if any. A by-pass is sometimes also a special pipe or duct tap from the main system. A by-pass is also referred to as a by-pass damper.

**CHIMNEY EFFECT:**

*Chimney effect* is the tendency, in a vertical or upright duct, chimney, etc., for the air to rise quickly when heated because it is "lighter" than the outside air (has a decrease in its density). Chimney effect helps the flow of the heated air without mchanical means, provided the vertical duct, chimney, etc. is of the proper size, that it has no obstructions, and that it is tight-fitting.

**CONVECTION:**

*Convection* is the transmission of heat by the natural circulation of heated air from the heating unit. The less the blockage at the radiator or grille, the better will be the circulation. (In some cases the installation of tin foil in back of the radiator or a convector, made for the purpose, will help the heated air to circulate more freely.) For radiation, a radiator may be set back into a wall recess, but as a rule it is not enclosed as is the case of a convector type of radiator. For better heat transmission, all radiators should be kept free of dust accumulation and be covered with a good grade of paint suitable for heating units.

**CONTROL:**

A *control* is any manual (hand-operated) or automatic device for regulating the operation of heating equipment. When automatic, the device is made to operate by changes in the temperature, the pressure, the time, according to a certain setting. In heating, the most important devices


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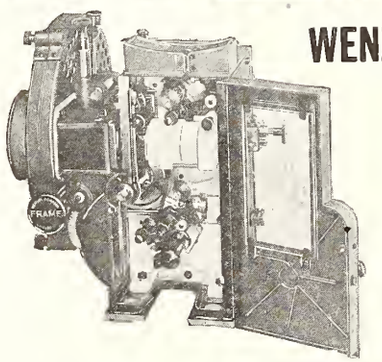
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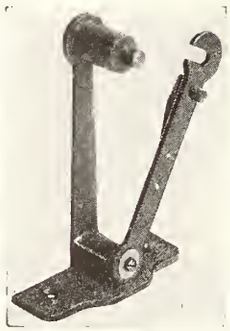


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are the automatic or motorized valves, automatic dampers, and thermostats.

**CORROSION:**

*Corrosion* is the wearing away or gradual changing of the makeup of a material. Corrosion should be checked at the first sign either by the application of corrosion inhibitors, or by replacement with new plates.

**AIR DIFFUSER:**

A *deflector or diffuser* is a device having many vanes or blades installed at an air discharge opening for properly directing the flow of air into the area to be heated. These vanes or blades should be always operating properly, be of the right design and easily adjustable to offer the least amount of blockage to the flow of air. The *aspirating* type mixes the incoming air with the room air and are especially effective with cooling.

**MAXIMUM LOAD:**

*Estimated maximum load* is the greatest or maximum load that the boiler will have to carry. Steam boilers are generally rated according to the amount of direct radiation they will supply including all piping. These ratings, as a rule, allow for a generous factor of safety, so that it is quite all right to use a boiler having a rating 30% *in excess* of the actual direct radiation *when the steam mains are insulated,* and about 45% when they are *not* insulated.

**GRATE MEASURE:**

*Grate area* is the area of the grates measured in square feet and is used in estimating the rate of burning fuel. The grates should be always kept in good condition as the continued use of badly warped, broken or improperly sized grates will waste fuel.

**HUMIDITY:**

*Humidity* is the water vapor mixed with dry air. *Relative humidity* means the amount of water vapor in the air in relation to the temperature of the air (the warmer air is, the more water vapor it can hold). *Humidistat* is a device used for the control of humidity.

**STEAM PIPING:**

*Main Steam Header* is the pipe leaving the boiler which carries the steam to the risers or branches that supply the radiators or coils.

*One-pipe system* has one main pipe in which the steam and condensed steam (water) flow in the same pipe. In such a system, each radiator has but one pipe connection, which must serve as both the steam supply and return of the water to the boiler. A *two-pipe-system* is one in which


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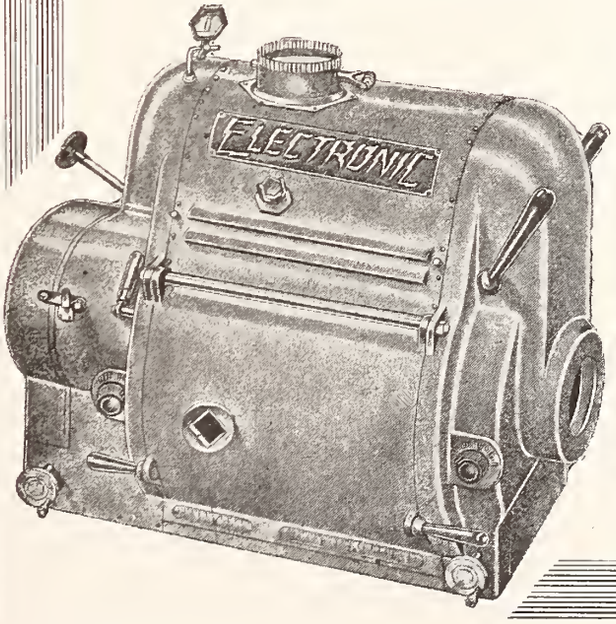
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# CATALOG BUREAU

**Authentic information on equipment, furnishings and materials will be sent theatre executives, architects and projectionists indicating their interests in the coupon below. Refer to item by number from following list whenever possible; otherwise explain in the space indicated for numbers in the coupon.**

ADVERTISING
101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, incand. reflector
106—Lamps, incand. flood
107—Letters, changeable
108—Marquees
109—Reflectors, roundel type
110—Signs, theatre name
111—Neon transformers

AIR SUPPLY
201—Air Cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Diffusers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Heaters, gas unit
213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION
301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Glass murals
307—Leatherette for walls
308—Luminescent paints
309—Mirrors
310—Paint, lacquers, etc.
311—Porcelain enamel
312—Roofing
313—Terrazzo
314—Wood veneer

GENERAL MAINTENANCE
401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Detergents
405—Disinfectants
406—Gum remover
407—Ladders, safety
408—Perfumes
409—Polishes
410—Sand urns
411—Snow melting crystals
412—Soap, liquid
413—Vacuum cleaners

FLOOR COVERINGS
501—Asphalt tile
502—Carpeting
503—Carpet, fluorescent
504—Carpet lining
505—Concrete paint
506—Linoleum
507—Mats, rubber

LIGHTING
601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
701—Ash trays
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

OFFICE
801—Accounting systems
802—Communicating systems

PROJECTION
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902—Acoustic service
903—Amplifiers
904—Amplifier tubes
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906—Cabinets, carbon
907—Cabinets, film
908—Changeovers
909—Condenser lenses
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Microphones
917—Mirror guards
918—Motor-generators
919—Photoelectric cells
920—Projectors, standard
921—Projectors, 16-mm.
922—Projector parts
923—Projection, rear
924—Public address systems
925—Rectifiers
926—Reel end alarms
927—Reels
928—Reflectors (arc)
929—Renovators, film
930—Rewinders
931—Rheostats
932—Safety devices, projector
933—Screens
934—Speakers & horns
935—Splicers
936—Soundheads
937—Stereopticons
938—Tables
939—Voltages regulators
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1003—Chair covers
1004—Chair refinishing
1005—Expansion bolts
1006—Fastening cement
1007—Latex cushions
1008—Upholstering fabrics

SERVICE & TRAFFIC
1101—Directional signs
1102—Drinking cups
1103—Drinking fountains
1104—Uniforms

STAGE
1201—Curtains & drapes
1202—Curtain controls
1203—Curtain tracks
1204—Lighting equipment
1205—Rigging & hardware
1206—Scenery
1207—Switchboards

TICKET SALES
1301—Box offices
1302—Changemakers
1303—Signs, price
1304—Speaking tubes
1305—Tickets
1306—Ticket choppers
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1308—Ticket registers

TOILET
1401—Fixtures
1402—Paper dispensers
1403—Paper towels
1404—Soap dispensers
(See also Maintenance)

VENDING
1501—Beverage Dispensers
1502—Candy counters
1503—Candy machines
1504—Popcorn machines
1505—Phonographs, automatic

## BETTER THEATRES CATALOG BUREAU COUPON

Mail to Better Theatres, Rockefeller Center, New York. Write in numbers.

_____ _____ _____ _____ _____ _____

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_____ _____ _____ _____ _____ _____

Name ..... Theatre .. .....

Address .....

one pipe supplies the steam to the radiator or coils, and another returns the condensate to the boiler.

***RETURNS:***

*Returns* are the pipes in which the condensed steam (water) flow from the radiators or heating coils back to the boiler.

***STEAM TRAP:***

A *steam trap* is a device permitting the air and condensed steam to pass by, but prevents the passage of steam. This trap should be of the best type and be working properly at all times.

***UNIT HEATER:***

*Unit Heater* is a heating unit having coils or fins with a motor and fan. The steam is piped to the fins from the boiler and the fan forces the air over the heating elements.

***WATER LINE:***

*Water-Line* is the height at which the water will stand in the returns. However, in a low-pressure system the water-line is practically the level of the water in the boiler.

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BETTER THEATRES is published every four weeks as a section of MOTION PICTURE HERALD . . . George Schutz, Editor . . . Ray Gallo, Adv. Mgr.

# PRODUCT DIGEST

*SHOWMEN'S REVIEWS*
*SHORT SUBJECTS*
*ADVANCE SYNOPSES*
*COMPANY CHART*
*SERVICE DATA*
*THE RELEASE CHART*

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.**

## Ladies' Man

***Paramount*—Comedy with Music**

Eddie Bracken and Cass Daley, as well known to radio as to motion picture audiences, have the top spots in a comedy which deals, logically enough, with radio. Bracken, in the role of a new-rich Oklahoma oil millionaire, comes to New York to see the sights, and before he knows what it's all about, he is being featured as radio's "Prince Charming."

In order to promote the sales of "Lady Eleanor" cosmetics, an enterprising advertising agency, with which pretty Virginia Welles is associated as junior partner, offers to "give away" to some lucky listener an evening in Bracken's company, backed up with orchids, champagne and all the trimmings of a big evening.

The device affords ample opportunity for Cass Daley to put over several song numbers in her inimitable manner, and for Johnny Coy, Spike Jones and his City Slickers to indulge in their own particular brand of madness. It all adds up to entertaining comedy which should prove acceptable in all situations.

Daniel Dare produced and William D. Russell directed. The screenplay by Edmund Beloin, Jack Rose and Lewis Meltzer is based on a story by William Bowers and Robinson Helbert. There are new songs by Jules Styne and Sammy Cahn, as well as two old ones: "Holiday for Strings," by David Rose, and "Cocktails for Two" by Sam Coslow and Arthur Johnston.

*Seen at the studio. Reviewer's Rating: Good.* —THALIA BELL.

Release date, February 7, 1947. Running time, 90 min. PCA No. 11319. General audience classification.
Henry Haskell.....Eddie Bracken
Geraldine Ryan.....Cass Daley
Virginia Welles, Spike Jones and his City Slickers, Johnny Coy, Virginia Field, Lewis Russell, Georges Renevant

## The Stone Flower

***Artkino*—Fable in Color**

American audiences will have the opportunity to view Russia's first feature length film in color in Artkino's latest release, "Stone Flower." The winner of the first prize for color in the recent International Cinema Festival at Cannes, France, the story departs from traditional heavy themes of war and politics to present a fabled tale of imagination, wonderment and visual beauty.

As for the color itself, said to be a secret process, the closeups are clear, vivid and striking, enhancing scenes of forest beauty and gem-filled mountain undergrounds. In the long shots, however, the color tends to blur into haziness.

The story, an old Russian folk legend from Pavel Bazhov's selection of Russian tales, "The Malachite Box," is animated by a Disney-like spirit of enchantment and fantasy. It relates how a shepherd boy, after fashioning a beautiful flower of malachite, feels unfulfilled because of its lifelessness. Hungry for perfection, he leaves his sweetheart, and enticed by a sorceress, enters a glittering subterranean kingdom, where he carves out of the gems the living flower of his desires. However, he falls under the magic lady's imprisoning spell, and before he is finally allowed to rejoin his fiancee in the happy ending, there are many remorseful, allegorical moments.

Vladimir Druzhnikov and Elena Derevschikova share a convincing lead as the young lovers, in the Mosfilm Studios' product, directed by Alexander Ptushko, known here for his work in "New Gulliver." English subtitles supplement the picture.

*Seen at the Stanley theatre, New York, where the regulars of Russian product registered acceptance. Reviewer's Rating: Good.*—MANDEL HERBSTMAN.

Release date, December 27, 1946. Running time, 88 min. General audience classification.
Danila.....Vladimir Druzhnikov
Katya.....Elena Derevschikova
Tamara Makarova, Mikhail Troyanovsky, Alexander Kleverer, Nikolai Temyakov

## Blood Red Rose

***Superfilm*—Romance and Action**

Of prime importance to the patrons of foreign films is that Viviane Romance is the star of the picture and gives her usual scintillating performance of a vivacious Latin Senorita who becomes queen of the *demimonde* and doxy to an officer of the revolution.

Produced in Rome about five years ago Jean Choux's film, "Blood Red Rose," is concerned with a South American revolution of the early 1900's and is based, with liberal translation, on a novel by Pierre Benoit.

As in many of the pictures starring Miss Romance the keynotes are love and action. She turns from the life of a simple farm girl to that of a lady of the evening in an effort to uncover the Latin general, played by Georges Flamant, and take revenge for the killing of her father. In the process she falls in love with him and saves his life. She then discovers that he was not responsible for the atrocity. After her life of shame she forsakes love and enters a convent.

Although the story is interesting and the acting good, the vigorous dialogue, plus some suggestive costuming and situations, may be a little too much for even sophisticated audiences.

Worthy of mention is the photography of Ubaldo Arata, one of Italy's leading cameramen, who has captured the scenic beauty of the countryside which is used as the background for this melodrama of Spain.

Superfilm Distributing Corporation of New York is releasing the picture in this country.

*Reviewed at the Arena theatre in New York. Reviewer's Rating: Good—but questionable.*—GEORGE H. SPIRES.

Release date, December 19, 1946. Running time, 93 min. Adult audience classification.
Angelica.....Viviane Romance
El Salvador.....Georges Flamant
Guillaume de Sax, Paul Anjrot, Camillo Apollini, Clelia Bernacchi, Elodia Maresca, Fedele Gentile, Edmondo Van Riel, Marcella Jiven

## Duel in the Sun

***Selznick*—Western with Sex Appeal**

David O. Selznick's "Duel in the Sun" comes at long last to market an attraction quite as remarkable in most respects as trade and public have been conditioned by the producer's past works and present publicity to expect it to be. It is a great deal more so in one important respect which has received scant reference heretofore, but figures to incur plenty hereafter.

It is, as anticipated, a very big picture, star-studded as an exploitation man's dream and scenically beautiful as a sunset over the Grand Canyon; and it is also, not so anticipatedly, very, very hot stuff. For any of these reasons and most reliably the latter, by recent precedent the production is sure to set in motion a wave of written and spoken comment of the kind and dimension that has always rolled up lush grosses and doubtless always will.

Producer Selznick is not the first to undertake a mating of Western melodrama with the sex theme—Howard Hughes pioneered that trail with "The Outlaw"—but he is the first to do it on the $6,000,000 cost level in Technicolor, with such box office personalities as Jennifer Jones, Gregory Peck, Joseph Cotten, Lionel Barrymore, Walter Huston, Herbert Marshall, Harry Carey and Lillian Gish distinguishing a cast that contains other exploitable names among its hundreds.

Whether his crossing of strains so long dealt with separately by producers, on grounds of incompatability, is to prove as much more assimilable as it is more expensive, is a question to be answered by the ticket buyers who unquestionably will be legion in either case.

The screenplay by the producer, from a novel by Niven Busch, adapted by Oliver H. P. Garrett, is a sizzler in the full meaning of the term. It opens floridly with Tilly Losch as an Indian entertainer doing a torrid dance in a Texas presidio (1880) and proceeding thence with an amorous gambler to a private chamber, where he and she are shot to death by her white husband, another gambler, who decides this is not a proper motherly example to set before their adolescent daughter. But this is just a preliminary and relatively orthodox warmup for the emotional excesses in which the daughter is to engage after she arrives at the million-acre ranch whose sedate and unhappy mistress is an old friend and former flame of her father, who counsels his child on the merits of virtue as they take him out to hang him for the double killing.

The ranch is owned by Senator McCanles, played by Barrymore, an embittered and ruthless cattle baron and senator, resolutely opposed to progress as represented by an oncoming railroad. He has two sons, an upright young lawyer whom he despises, played by Cotten, and a downright blackguard, whom he worships, played by Peck. Cotten is the first to meet the half-breed girl, portrayed by Miss Jones with consummate abandon, and he falls in love with her, but refrains from telling her so immediately on the theory that she rates a

space of time in which to adjust himself to the social change. Unimpeded by such considerations, Lewt McCanles, played by Peck, goes out forthwith in lustful quest of her physical favors and takes them by storm in the most forthright display of virility illicitly triumphant an American camera has looked upon in years.

The upright Cotten intrudes a little later, too late to prevent, but in time to know what's gone on, and the girl exhibits momentary remorse when he tells her he would have asked her to marry him if this hadn't happened. But she switches back to the predatory Lewt immediately thereafter and shares several more rapturously savage passages with him before she gets around to the decision—after he's shot down his unarmed brother and killed a man who wants to marry her—that she's got to kill the guy.

This decision, arrived at for a variety of reasons possibly including his practice of kicking her in the face after amours, leads to the duel in the sun, from which the picture takes its title. In this final sequence, where the savage lovers exchange bullets across a terrain of boulders as they drag themselves toward each other for a final bloody caress in which both die, the picture attains its peak of dramatic impact.

There are other story threads of moment, principal among them that concerning the cattle baron's fight with the railroad in which thousands of players, representing armed ranchers, railroad construction crews, and the U. S. Cavalry, which arrives in time to intervene between them, figure in a vastly proportioned sequence which closes peacefully with the lens focussed upon the Stars and Stripes.

But this story thread in common with a tardily introduced domestic rift in the far past of the cattle baron and his wife is sharply subordinated to the relationship between the half-breed girl and the outlaw son, depicted on all occasions as strictly carnal and underscored to the remarkable extent of incorporating a sequence of stableyard violence involving a stallion and a mare which hasn't been paralleled since "Ecstasy."

King Vidor directed the picture with deliberation, daring and with manifest consideration of the cinematographic niceties, as when remembering to make the nude-bathing scene and the interludes of lust pictorially beautiful as well as emotionally exotic.

The picture is strictly for adults on all counts.

*Previewed at the studio. Reviewer's Rating: Sensational.*—WILLIAM R. WEAVER.

Released as roadshow. Running time, 135 min. PCA No. 11649. Adult audience classification.

Pearl Chavez .....Jennifer Jones
Jesse McCanles .....Joseph Cotten
Lewt McCanles .....Gregory Peck
Senator McCanles .....Lionel Barrymore
Mrs. McCanles .....Lillian Gish
The Sinkiller .....Walter Huston
Scott Chavez .....Herbert Marshall
Sam Pierce .....Charles Bickford
Joan Tetzel, Harry Carey, Otto Kruger, Sidney Blackmer, Tilly Losch, Scott McKay, Butterfly McQueen, Francis McDonald, Victor Kilian, Griff Barnett, Frank Cordell, Dan White, Steve Dunhill, Lane Chandler, Lloyd Shaw, Thomas Dillon, Robert McKenzie, Charles Dingle

*(Review reprinted from last week's* HERALD)

# SHORT SUBJECTS

## GERMANY TODAY (RKO Radio)

*This Is America* (73,102)

A graphic portrait of Germany as it is today is caught in the subject. Streets once teeming are now dead, and the gigantic cleanup program has had but a minor effect in clearing away the destruction of war. In the American zone, many of our sports have been taught the German youth. Over all, falls the shadow of hunger. What is being done to solve this is told factually.

*Release date, December* 15, 1946 18 *minutes*

## TUMBLEWEED TEMPOS (Universal)

*Name-Band Musical* (2303)

A hayride picnic is the setting for the music of Spade Cooley's orchestra, the songs of Ella Mae Morse and the comics of Smokey Rogers. Musical numbers include "The Campbells Are Coming," "The Life of the Party," "Turn My Picture Upside Down," "Crazy Cause I Love You," and "Don't Move."

*Release date, December* 4, 1946 15 *minutes*

## RAY McKINLEY AND HIS ORCHESTRA (Columbia)

*Thrills of Music* (8954)

Ray McKinley and his boys start things off musically with "Hoodle Addle." Then come other tunes, including "Tabu," and "Comin' Out."

*Release date, December* 19, 1946 10 *minutes*

# ADVANCE SYNOPSES

## THE DEVIL THUMBS A RIDE (RKO Radio)

**PRODUCER: Herman Schlom. DIRECTOR: Felix Feist. PLAYERS: Lawrence Tierney, Nan Leslie, Ted North, Betty Lawford, Marian Carr, Glenn Vernon, Phil Warren, Lee Frederick.**

MELODRAMA. A young man, motoring up the West Coast, picks up a hitch-hiker who has just robbed and killed a man. The killer then invites two girls to ride with them. When he learns that the police are on his trail, the killer takes the wheel and drives to a lonely cottage. There the others learn the truth. One girl is killed, but the police arrive in time to save the others in the party, and to capture the killer.

## LAW OF THE LASH (PRC)

**PRODUCER: Jerry Thomas. DIRECTOR: Ray Taylor. PLAYERS: Al La Rue, Al St. John, Mary Scott, John Elliott, Lee Roberts, Jack O'Shea.**

WESTERN. A prospector, on the way to town, comes upon a stagecoach which has just been held up. He learns that the robbers have taken, among other loot, three rings. Later the rings turn up on the person of an outlaw. The prospector is thus enabled to track down the whole gang, and drive them out of town.

## CODE OF THE WEST (RKO Radio)

**PRODUCER: Herman Schlom. DIRECTOR: William Berke. PLAYERS: James Warren, John Laurenz, Debra Alden, Robert Clarke.**

WESTERN. After saving a young woman and her father from stage coach bandits, a cowboy determines to restore law and order to a small western town which is controlled by a cabaret owner. The cowboy, with the help of the heroine's father, rids the town of its evil element, and at the same time wins the heroine's heart.

## FALL GUY (Monogram)

**PRODUCER: Walter Mirisch. DIRECTOR: Reginald LeBorg. PLAYERS: Bob Pierce, Teala Loring, Robert Armstrong, Virginia Dale, Elisha Cook, Jr., Douglas Fowley, Charles Arnt.**

MELODRAMA. A man is suspected of having murdered a young girl. With the aid of his fiancee, he sets out to clear himself. Two more murders occur before he is able to prove that all three were committed by his fiancee's guardian, who was being blackmailed by his first victim.

## BORN TO SPEED (PRC Eagle-Lion)

**PRODUCER: Ben Stoloff. DIRECTOR: Edward Kahn. PLAYERS: Johnny Sands, Terry Austin, Frank Orth, Geraldine Wall.**

AUTO RACING STORY. A racing-driver falls in love with a girl who hates racing because her brother was killed in a midget auto-race. The boy's mother is also opposed to racing, because his father was killed in the Indianapolis classic. The boy continues racing nonetheless, and narrowly escapes death through the maneuvers of a rival. Subsequently he loses his nerve, but recovers it after winning one more race. Thereafter he decides to give up racing and run a gas station.

## BUFFALO BILL RIDES AGAIN (Screen Guild Productions)

**PRODUCER: Jack Schwarz, DIRECTOR: Bernard Ray. PLAYERS: Richard Arlen, Jennifer Holt, Lee Shumway, Gil Patrick.**

WESTERN. Buffalo Bill undertakes to clear a homesteader charged with murdering an Indian and stealing his fur pelts. The outlaws responsible for the crime kidnap the homesteader's sister in an attempt to force the man to sign over his land to them. Meanwhile, Indians seize the homesteader, planning to execute him. Bill rescues both the man and his sister, and exposes those who are really guilty.

## THE GUILTY (Monogram-Wrather)

**PRODUCER: Jack Wrather. DIRECTOR: John Reinhardt. PLAYERS: Bonita Granville, Don Castle, Wally Tarsell, Regis Toomey.**

MELODRAMA. Two young men who share an apartment meet two girls, twins, one of whom is gentle and sweet, the other a holy terror. The first twin is murdered, and one of the men is suspected of the crime. A unique twist at the end, however, discloses that it was actually the other man who did the killing. He had mistaken the girl for the other twin, whom he loved. He pays for his crime, after realizing that what he had mistaken for love was merely a temporary infatuation.

## VALLEY OF FEAR (Monogram)

**SUPERVISOR: Charles J. Bigelow. DIRECTOR: Lambert Hillyer. PLAYERS: Johnny Mack Brown, Raymond Hatton, Christine McIntyre, Ed Cassidy, Tristram Coffin.**

PLAYERS: A cowboy returns to his home town to find that the townsfolk believe that his uncle, ostensibly killed in an accident, had embezzled the funds of the local bank and had entrusted the stolen money to his nephew. He clears himself of the accusation, finds evidence that his uncle was murdered, and pins the guilt on the true culprit.

## THE DEVIL ON WHEELS (PRC)

**PRODUCER: Ben Stoloff. DIRECTOR: Crane Wilbur. PLAYERS: Damian O'Flynn, Lenita Lane, Ann Burr, Darryl Hickman, James Cardwell, Bobby Arthur, Jan Ford, Sue England.**

DOMESTIC DRAMA. An easy-going father allows his young son to drive a hopped-up car at illegal speeds and carelessly. The boy is involved in an accident in which his own mother is injured, and his best friend is killed. Convicted of hit-and-run-driving, the boy is sentenced, and his remorseful father realizes the consequences of lack of discipline.

## RAINBOW OVER THE ROCKIES (Monogram)

**PRODUCER-DIRECTOR: Oliver Drake. PLAYERS: Jimmy Wakely, Lee "Lasses" White, Pat Starling, Jack Baxley, Bob Duncan, Jasper Palmer, Billy Dix, Budd Buster, Dennis Moore.**

WESTERN. Two cattlemen, victims of a conspiracy between their respective foremen, are victimized by rustlers. Each believes the other responsible for the thefts, and a feud is instituted. The nephew of one of the cattlemen finally exposes the conspiracy, and makes peace between the two.

# RELEASE CHART

## *By Companies*

***This chart lists feature product tradeshown or released since August 1, 1946. For listing of 1945-46 Features by Company, see Product Digest pages 3151-3152 issue of August 17, 1946. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.***

***IT) before a date in the list below is the tradeshow date; release dates are given as soon as available.***

### COLUMBIA

| Prod. No. | Title | Tradeshow or Release Date |
|---|---|---|
| 7039 | Personality Kid | Aug. 8,'46 |
| 7210 | Heading West | Aug. 15,'46 |
| 7038 | It's Great to Be Young | Sept. 12,'46 |
| 7224 | Singing on the Trail | Sept. 12,'46 |
| 7002 | Gallant Journey | Sept. 24,'46 |
| 7042 | Shadowed | Sept. 26,'46 |
| 7006 | Thrill of Brazil | Sept. 30,'46 |
| 805 | So Dark the Night | Oct. 10,'46 |
| 806 | Blondie Knows Best | Oct. 17,'46 |
| 861 | Landrush | Oct. 17,'46 |
| 816 | Crime Doctor's Man Hunt | Oct. 24,'46 |
| 818 | Secret of the Whistler | Nov. 7,'46 |
| 862 | Terror Trail | Nov. 21,'46 |
| 824 | Betty Co-ed | Nov. 28,'46 |
| 829 | Return of Monte Cristo | Dec.,'46 |
| 822 | Boston Blackie and the Law | Dec. 12,'46 |
| 854 | Lone Star Moonlight | Dec. 12,'46 |
| 863 | The Fighting Frontiersman | Dec. 18,'46 |
| 828 | Alias Mr. Twilight | Dec. 24,'46 |
| .... | Dead Reckoning | (T) Dec. 24,'46 |
| .... | Mr. District Attorney | (T) Dec. 24,'46 |
| .... | Blind Spot | (T Dec. 26,'46 |
| .... | Johnny O'Clock | (T Dec. 26,'46 |
| 804 | Singin' in the Corn | Dec. 26,'46 |
| .... | The Jolson Story | Jan.,'47 |
| 807 | Blondie's Big Moment | Jan. 9,'47 |
| .... | Lone Wolf in Mexico | Jan. 16,'47 |
| .... | South of the Chisholm Trail | Jan. 30,'47 |

### MGM

BLOCK 17

| | | |
|---|---|---|
| 625 | Boys' Ranch | July 18,'46 |
| 626 | Courage of Lassie | Aug. 8,'46 |
| 627 | Faithful In My Fashion | Aug. 22,'46 |
| 628 | Three Wise Fools | Aug. 29,'46 |

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| | | |
|---|---|---|
| .... | Captains Courageous (R) | (T) Aug. 21,'46 |
| .... | The Yearling | (T) Sept 13,'46 |
| .... | Boom Town (R | (T) Sept. 30,'46 |
| .... | The Great Waltz (R) | (T) Sept. 30,'46 |
| 701 | Holiday in Mexico | Sept.,'46 |
| 703 | The Cockeyed Miracle | Oct.,'46 |
| 704 | No Leave, No Love | Oct.,'46 |
| 705 | Rage in Heaven (R) | Oct.,'46 |
| 707 | Undercurrent | Nov.,'46 |
| 706 | Two Smart People | Nov.,'46 |
| .... | My Brother Talks to Horses | (T) Nov. 18,'46 |
| 709 | Secret Heart | Dec.,'46 |
| 708 | The Show-Off | Dec.,'46 |
| .... | Love Laughs at Andy Hardy | (T) Dec. 2,'46 |
| 702 | Gallant Bees | Jan.,'47 |
| 712 | Lady in the Lake | Jan.,'47 |
| 711 | Mighty McGurk | Jan.,'47 |
| 710 | Till the Clouds Roll By | Jan.,'47 |

### MONOGRAM

| | | |
|---|---|---|
| 520 | Below the Deadline | Aug. 3,'46 |
| 567 | Shadows on the Range | Aug. 10,'46 |
| 525 | The Missing Lady | Aug. 17,'46 |
| 512 | Spook Busters | Aug. 24,'46 |
| 517 | High School Hero | Sept. 7,'46 |
| 601 | Decoy | Sept. 14,'46 |
| 568 | Trigger Fingers | Sept. 21,'46 |
| 602 | Gentleman Joe Palooka | Oct. 5,'46 |
| 603 | Dangerous Money | Oct. 12,'46 |
| 605 | Wife Wanted | Nov. 2,'46 |
| 531 | Beauty and the Bandit | Nov. 9,'46 |
| 563 | Silver Range | Nov. 16,'46 |
| 604 | Bringing Up Father | Nov. 23,'46 |
| 607 | The Trap | Nov. 30,'46 |
| 608 | Mr. Hex | Dec. 7,'46 |
| 612 | Silver Stallion (R) | Dec. 14,'46 |
| 606 | Sweetheart of Sigma Chi | Dec. 21,'46 |
| 607 | Song of the Sierras | Dec. 28,'46 |
| 609 | Ginger | Jan. 4,'47 |
| 610 | Riding the California Trail | Jan. 11,'47 |
| 564 | Raiders of the South | Jan. 18,'47 |
| 611 | Vacation Days | Jan. 25,'47 |
| .... | Rainbow Over the Rockies | Feb. 8,'47 |
| .... | Valley of Fear | Feb. 15,'47 |
| .... | Fall Guy | Feb. 22,'47 |
| .... | The Guilty | Mar. 1,'47 |

### PARAMOUNT

SPECIAL

| | | |
|---|---|---|
| 4532 | Monsieur Beaucaire | Aug. 30,'46 |

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BLOCK 6

| | | |
|---|---|---|
| 4526 | D. S. S. | July 26,'46 |
| 4527 | The Searching Wind | Aug. 9,'46 |
| 4528 | Swamp Fire | Sept. 6,'46 |
| 4529 | Strange Love of Martha Ivers | Sept. 13,'46 |

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| | | |
|---|---|---|
| R5-3620 | Jungle Princess (R) | Sept. 1,'46 |
| R5-3624 | The Plainsman (R) | Sept. 1,'46 |
| 4601 | Two Years Before the Mast | Nov. 22,'46 |
| 4602 | Blue Skies | Dec. 27,'46 |
| 4603 | Cross My Heart | Jan. 10,'47 |
| 4604 | Perfect Marriage | Jan. 24,'47 |
| 4605 | Ladies' Man | Feb. 7,'47 |
| 4606 | California | Feb. 21,'47 |
| .... | Easy Come, Easy Go. | Mar. 7,'47 |
| .... | Suddenly It's Spring | Mar. 21,'47 |
| .... | My Favorite Brunette | Apr. 4,'47 |
| .... | The Imperfect Lady | Apr.25,'47 |

### PRC PICTURES

| | | |
|---|---|---|
| .... | Terrors on Horseback | Aug. 14,'46 |
| .... | Down Missouri Way | Aug. 15,'46 |
| .... | Secrets of a Sorority Girl | Aug. 15,'46 |
| .... | Overland Riders | Aug. 21,'46 |
| .... | Blonde for a Day | Aug. 29,'46 |
| .... | Strange Holiday | Sept. 2,'46 |
| .... | Outlaw of the Plains | Sept. 22,'46 |
| .... | Her Sister's Secret | Sept. 23,'46 |
| .... | Accomplice | Sept. 29,'46 |
| .... | The Brute Man | Oct. 1,'46 |
| .... | Driftin' River | Oct. 1,'46 |
| .... | Gas House Kids | Oct. 28,'46 |
| .... | Tumbleweed Trails | Oct. 28,'46 |
| .... | Don Ricardo Returns | Nov. 5,'46 |
| .... | Stars Over Texas | Nov. 18,'46 |
| .... | Lady Chaser | Nov. 25,'46 |
| .... | Wild West | Dec. 1,'46 |
| .... | Lighthouse | Jan. 10,'47 |
| .... | Born to Speed (Eagle-Lion) | Jan. 12,'47 |
| .... | Wild Country | Jan. 17,'47 |
| .... | Law of the Lash | Feb. 6,'47 |
| .... | Devil on Wheels | Feb. 14,'47 |
| .... | Range Beyond the Blue | Feb. 17,'47 |

### RKO

SPECIALS

| | | |
|---|---|---|
| 761 | Notorious | Sept. 6,'46 |
| 292 | Fantasia (R) | Sept. 28,'46 |
| ... | Best Years of Our Lives | Nov. 20,'46 |
| 791 | Song of the South | Nov. 20,'46 |
| 781 | It's a Wonderful Life | (T) Jan. 7,'47 |
| .... | Sinbad the Sailor | (T) Jan. 13,'47 |

BLOCK 6

| | | |
|---|---|---|
| 626 | Till the End of Time | Aug. 1,'46 |
| 627 | Crack-Up | Sept. 6,'46 |
| 628 | Bedlam | May 10,'46 |
| 629 | The Falcon's Alibi | July 1,'46 |
| 630 | The Bamboo Blonde | July 15,'46 |

BLOCK 1

| | | |
|---|---|---|
| 705 | Step by Step | Aug. 30,'46 |
| 704 | Sunset Pass | Oct. 1,'46 |
| 701 | Sister Kenny | Oct. 10,'46 |
| 702 | Lady Luck | Oct. 18,'46 |
| 703 | Great Day (British) | Oct. 30,'46 |

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BLOCK 2

| | | |
|---|---|---|
| 708 | Child of Divorce | Oct. 15,'46 |
| 710 | Genius at Work | Oct. 20,'46 |
| 706 | Nocturne | Oct. 29,'46 |
| 709 | Criminal Court | Nov. 20,'46 |

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BLOCK 3

| | | |
|---|---|---|
| .... | Vacation in Reno | Dec. 10,'46 |
| .... | Falcon's Adventure | Dec. 13,'46 |
| .... | San Quentin | (T) Dec. 17,'46 |
| .... | Dick Tracy Versus Cueball | (T) Dec. 18,'46 |
| .... | The Locket | Dec. 20,'46 |

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BLOCK 4

| | | |
|---|---|---|
| .... | The Farmer's Daughter | (T) Feb.,'47 |
| .... | Trail Street | (T) Feb.,'47 |
| .... | Beat the Band | (T) Feb.,'47 |
| .... | Code of the West | (T) Feb.,'47 |
| .... | The Devil Thumbs a Ride | (T) Feb.,'47 |

### REPUBLIC

SPECIAL

| | | |
|---|---|---|
| 601 | I've Always Loved You | Dec. 2,'46 |

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| | | |
|---|---|---|
| 526 | The Tinner Circle | Aug. 7,'46 |
| 527 | The Last Crooked Mile | Aug. 9,'46 |
| 528 | G. I. War Brides | Aug. 12,'46 |
| 529 | The Invisible Informer | Aug. 19,'46 |
| 530 | Earl Carroll Swetchbook | Aug. 22,'46 |
| 541 | Under Nevada Skie | Aug. 26,'46 |
| 531 | Mysterious Mr. Valentine | Sept. 3,'46 |
| 538 | Rio Grande Raiders | Sept. 9,'46 |
| 542 | Roll on Texas Moon | Sept. 12,'46 |
| 5542 | Home in Oklahoma | Nov. 8,'46 |
| 532 | Plainsman and the Lady | Nov. 15,'46 |
| 661 | Santa Fe Uprising | Nov. 15,'46 |
| 603 | Affairs of Geraldine | Nov. 18,'46 |
| 681 | Sioux City Sue | Nov. 21,'46 |
| 5503 | Out California Way | Dec. 5,'46 |
| 604 | Fabulous Suzanne | Dec. 15,'46 |
| 543 | Heldorado | Dec. 15,'46 |
| 533 | That Brennan Girl | Dec. 23,'46 |
| 662 | Stagecoach to Denver | Dec. 23,'46 |
| .... | Angel and the Badman | Jan. 15,'47 |
| 602 | The Pilgrim Lady | Jan. 22,'47 |
| .... | The Calendar Girl | Jan. 29',47 |

### SCREEN GUILD

| | | |
|---|---|---|
| 4604 | Death Valley | Aug. 15,'46 |
| 4605 | Flight to Nowhere | Oct. 1,'46 |
| 4606 | 'Neath Canadian Skies | Oct. 15,'46 |
| 4607 | Rolling Home | Nov. 1,'46 |
| 4610 | North of the Border | Nov. 15,'46 |
| 4609 | My Dog Shep | Dec. 1,'46 |
| 4612 | Renegade Girl | Dec. 25,'46 |
| 4611 | Queen of the Amazons | Jan. 15, 47 |
| 4608 | Scared to Death | Feb. 1,'47 |
| 4613 | Buffalo Bill Rides Again | Feb. 15,'47 |

### 20TH-FOX

| | | |
|---|---|---|
| 633 | Centennial Summer | Aug.,'46 |
| 634 | Anne and the King of Siam | Aug.,'46 |
| 635 | Deadline for Murder | Aug.,'46 |
| 636 | Black Beauty | Sept.,'46 |
| 637 | Claudia and David | Sept.,'46 |
| 638 | If I'm Lucky | Sept.,'46 |
| 641 | Sun Valley Serenade (R) | Sept.,'46 |
| 639 | Three Little Girls in Blue | Oct.,'46 |
| 640 | Home Sweet Homicide | Oct.,'46 |
| 642 | The Bowery (R) | Oct.,'46 |
| 643 | Strange Journey | Oct.,'46 |
| 644 | Wanted for Murder (Brit.) | Nov.,'46 |
| 645 | My Darling Clementine | Nov.,'46 |
| 646 | Margie | Nov.,'46 |
| 647 | The Razor's Edge | Dec.,'46 |
| 648 | Dangerous Millions | Dec.,'46 |
| .... | Les Miserables (R) | Jan.,'47 |
| .... | The Shocking Miss Pilgrim | Jan.,'47 |
| .... | 13 Rue Madeleine | Jan.,'47 |
| .... | Stanley and Livingstone (R) | Jan.,'47 |
| .... | Alexander's Ragtime Band (R) | Feb.,'47 |
| .... | How Green Was My Valley (R) | Apr.,'47 |

### UNITED ARTISTS

| | | |
|---|---|---|
| .... | Mr. Ace | Aug. 2,'46 |
| .... | Caesar and Cleopatra (Brit) | Aug. 16,'46 |
| .... | The Bachelor's Daughters | Sept. 6,'46 |
| .... | Angel on My Shoulder | Sept. 20,'46 |
| .... | Little Iodine | Oct. 11,'46 |
| .... | Strange Woman | Oct. 25,'46 |
| .... | Devil's Playground | Nov. 15,'46 |
| .... | The Chase | Nov. 22,'46 |
| .... | Susie Steps Out | Dec. 13,'46 |
| .... | Abie's Irish Rose | Dec. 27,'46 |
| .... | Fool's Gold | Jan. 31,'47 |

### UNIVERSAL

| | | |
|---|---|---|
| 543 | The Black Angel | Aug. 2,'46 |
| 544 | Slightly Scandalous | Aug. 2,'46 |
| 545 | Wild Beauty | Aug. 9,'46 |
| 1105 | Rustler's Roundup | Aug. 9,'46 |
| 546 | The Time of Their Lives | Aug. 16,'46 |
| 1106 | Lawless Breed | Aug. 16,'46 |
| 547 | Dead of Night (Brit.) | Aug. 23,'46 |
| .... | Brief Encounter (Brit.) | (T) Aug. 24,'46 |
| 1107 | Gunman's Code | Aug. 30,'46 |
| 548 | The Killers | Aug. 30,'46 |
| 549 | Little Miss Big | Aug. 30,'46 |
| 550 | White Tie and Tails | Aug. 30,'46 |
| 1065 | They Were Sisters (Brit.) | Sept. 20,'46 |
| .... | Johnny Frenchman (Brit.) | Oct.,'46 |
| .... | Dick Mirror | Oct.,'46 |
| .... | A Lady Surrenders (Brit.) | (T) Oct. 4,'46 |
| 603 | Notorious Gentleman (Brit.) | Nov. 1,'46 |
| .... | Magnificent Doll | Nov.,'46 |
| .... | Stairway to Heaven (Brit.) | (T) Dec. 9,'46 |
| .... | I'll Be Yours | Jan.,'47 |
| .... | Swell Guy | Jan.,'47 |
| 605 | Wicked Lady (British) | Jan.,'47 |
| .... | Smash-Up | Feb.,'47 |
| .... | Song of Scheherazade | Feb.,'47 |

### WARNER BROTHERS

| | | |
|---|---|---|
| 523 | Night and Day | Aug. 3,'46 |
| 524 | Two Guys from Milwaukee | Aug. 17,'46 |
| 601 | The Big Sleep | Aug. 31,'46 |
| 602 | Shadow of a Woman | Sept. 14,'46 |
| 603 | Cloak and Dagger | Sept. 28,'46 |
| 604 | Nobody Lives Forever | Oct. 12,'46 |
| 605 | Deception | Oct. 26,'46 |
| 606 | Never Say Goodbye | Nov. 9,'46 |
| 607 | The Verdict | Nov. 23,'48 |
| 608 | Kings Row (R) | Dec. 7,'46 |
| 609 | Wild Bill Hickok Rides (R) | Dec. 7,'46 |
| 610 | Time, Place and Girl | Dec. 28,'46 |
| 611 | The Man I Love | Jan. 11,'47 |
| 612 | Humoresque | Jan. 25,'47 |
| .... | Nora Prentiss | (T) Feb. 3,'47 |
| 613 | The Beast with Five Fingers | Feb. 8,'47 |

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### WILD COUNTRY
### (PRC)

PRODUCER: Jerry Thomas. DIRECTOR: Ray Taylor. PLAYERS: Eddie Dean, Roscoe Ates, Peggy Wynn, Stan Jolley, Steve Clark, Henry Hall, Doug Fowley, Lee Roberts.

WESTERN. Two U. S. marshals are assigned to recapture an escaped convict. Before they can do so, he slays the sheriff responsible for his conviction, and attempts to take over the dead man's ranch. The marshals, however, defeat his plan and take him into custody.

### CIGARETTE GIRL
### (Columbia)

PRODUCER: William Bloom. DIRECTOR: Gunther Fritsch. PLAYERS: Leslie Brooks, Jimmy Lloyd, Joan Barton, Russ Morgan and his orchestra.

COMEDY-DRAMA. A cigarette girl at a night club falls in love with an oil field worker. While he is away in South America, the two exchange letters containing many untruths. Complications arise when the pair meet again, but matters are eventually smoothed over, and all ends happily.

### RANGE BEYOND THE BLUE
### (PRC)

PRODUCER: Jerry Thomas. DIRECTOR: Ray Taylor. PLAYERS: Eddie Dean, Roscoe Ates, Helen Mowery, Ted Adams.

WESTERN. Two cowboys rescue a stagecoach during a hold-up, and learn from its feminine owner-driver that the stage is attacked each time it carries a gold shipment. Upon investigation, the cowboys discover that the highwaymen are informed of the shipments by the girl's uncle. They unmask him and capture the highwaymen.

# SERVICE DATA *on features*

***Service Data appearing in this issue of Product Digest include the over-all performance percentage figures from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 3413.***

### *Alias Mr. Twilight (Col.)*
Audience Classification—General
Round Table Exploitation—January 4,'47, p. 90.

### *The Best Years of Our Lives (RKO)*
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—December 21, p. 68.

### *Black Beauty (20th-Fox)*
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 3, p. 108; October 12, p. 66; November 2, p. 57; December 14, p. 74; December 28, p. 54.

### *Blue Skies (Para.)*
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—September 14, p. 50; September 21, p. 55; December 21, p. 60; December 28, p. 52.

### *The Chase (UA)*
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—December 14, p. 72.

### *The Cockeyed Miracle (MGM)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—October 26, p. 59; November 2, p. 55; November 16, p. 61; November 23, p. 63; December 28, p. 51.

### *Courage of Lassie (MGM)*
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 3, p. 108; September 14, p. 50; September 21, p. 55; October 5, p. 55; October 12, p. 70; October 19, p. 52; October 26, pp. 58, 60; November 9, p. 58; November 23, pp. 63, 74; December 7, pp. 58, 61, 63; December 14, p. 73.

### *The Dark Mirror (Univ.)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—110.8%
Round Table Exploitation—December 14, p. 68.

### *Deception (WB)*
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—107.6%
Round Table Exploitation—October 26, p. 59; November 30, p. 107.

### *Do You Love Me? (20th-Fox)*
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—99.2%
Round Table Exploitation—June 15, p. 62; June 22, p. 49; August 3, p. 107; August 31, p. 51; December 7, p. 64.

### *Gallant Journey (Col.)*
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 14, p. 53; October 5, p. 53; October 26, p. 59; November 16, p. 64; December 28, p. 49; January 4, '47, p. 94.

### *Heartbeat (RKO)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 6, p. 70; July 20, p. 58; August 3, p. 111; August 24, p. 62; September 7, p. 55; September 21, p. 59; December 14, p. 70.

### *If I'm Lucky (20th-Fox)*
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-All Performance—95.4%
Round Table Exploitation—October 5, p. 55; October 12, p. 66; December 21, p. 67.

### *The Jolson Story (Col.)*
Audience Classification—General
Legion of Decency—Class A-1
Round Table Exploitation—December 7, p. 60; December 21, p. 65.

### *The Kid from Brooklyn (RKO)*
Audience Classification—General
Legion of Decency—Class A-2
Picture Gross, Over-all Performance—110.6%
Round Table Exploitation—August 24, p. 60; September 7, pp. 57, 58; October 5, pp. 50, 56; October 12, pp. 68, 70; October 26, p. 60; November 9, pp. 57,60; November 16, p. 65; November 23, p. 66; December 21, p. 68; December 28, p. 49.

### *Little Mr. Jim (MGM)*
Audience Classification—General
Round Table Exploitation—December 7, p. 59.

### *Magnificent Doll (Univ.)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—December 7, pp. 59, 62; December 21, p. 62.

### *Margie (20th-Fox)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—116.3%
Round Table Exploitation—November 30, p. 106; January 4, '47, p. 94.

### *Mr. Ace (UA)*
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—102.7%
Round Table Exploitation—September 14, p. 53; October 5, p. 55; October 26, p. 63; November 23, p. 70; November 30, p. 105; December 7, p. 64; December 21, pp. 60, 62.

### *Nobody Lives Forever (WB)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—107.8%
Round Table Exploitation—October 12, p. 66; November 16, p. 63; December 21, p. 68.

*LEGION of DECENCY Ratings*

| | |
|---|---|
| Class A-1 | Unobjectionable |
| Class A-2 | Unobjectionable for Adults |
| Class B | Objectionable in Part |
| Class C | Condemned |

### *Nocturne (RKO)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—December 7, p. 58.

### *No Leave, No Love (MGM)*
Audience Classification—General
Legion of Decency—Class A-1
Picture Gross, Over-all Performance—100.3%
Round Table Exploitation—November 16, p. 63; November 30, p. 105; December 14, p. 68; December 28, p. 51.

### *Notorious Gentleman (Brit.) (Univ.)*
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—December 28, p. 50.

### *The Razor's Edge (20th-Fox)*
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—December 28, p. 49.

### *The Return of Monte Cristo (Col.)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—December 21, p. 62.

### *San Quentin (RKO)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—December 14, p. 68; December 21, p. 67.

### *Song of the South (RKO)*
Audience Classification—General
Legion of Decency—Class A-1
Round Table Exploitation—December 21, p. 66; December 28, p. 48.

### *The Strange Love of Martha Ivers (Para.)*
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—107.5%
Round Table Exploitation—September 14, p. 54; September 28, p. 52; October 26, p. 64; December 28, p. 54.

### *Strange Woman (UA)*
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—December 7, pp. 59, 61; December 21, p. 68; December 28, p. 52.

### *Swell Guy (Univ.)*
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—December 21, p. 62.

### *The Time, the Place and the Girl (WB)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—January 4,'47, p. 90.

### *Undercurrent (MGM)*
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—December 14, p. 70.

### *The Wicked Lady (Brit.) (Univ.)*
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—December 21, p. 64.

# THE RELEASE CHART

## *Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION*

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3399-3400, issue of January 4, 1947.

Feature product listed by Company on page 3411, issue of January 11, 1947. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

| Title | Company | Prod. Number | Stars | Tradeshow or Release Date | Running Time | REVIEWED — M. P. Herald Issue | REVIEWED — Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| ABIE'S Irish Rose | UA | .... | Michael Chekhov-Joanna Dru | Dec 27,'46 | 96m | Nov. 30,'46 | 3334 | 3066 | .... |
| Abilene Town | UA | .... | Randolph Scott-Ann Dvorak | Jan. 11,'46 | 89m | Jan. 12,'46 | 2793 | 2628 | 3088 |
| Accomplice | PRC | .... | Richard Arlen-Veda Ann Borg | Sept. 29,'46 | 68m | Sept. 28,'46 | 3224 | 3187 | .... |
| † Adventure (Special) | MGM | 616 | Clark Gable-Greer Garson | Mar.,'46 | 126m | Dec. 22,'45 | 2765 | 2628 | 3100 |
| Affairs of Geraldine, The | Rep. | 603 | Jane Withers-James Lydon | Nov. 18,'46 | 68m | Nov. 30,'46 | 3334 | 2951 | .... |
| Alexander's Ragtime Band (R.) | 20th-Fox | .... | Tyrone Power-Alice Faye | Feb.,'47 | 105m | Jan. 4,'47 | 3398 | .... | .... |
| Alias Billy the Kid | Rep. | 555 | Sunset Carson-Peggy Stewart | Apr. 17,'46 | 56m | June 29,'46 | 3065 | 2981 | .... |
| Alias Mr. Twilight | Col. | 828 | Michael Duane-Trudy Marshall | Dec. 24,'46 | 69m | Dec. 28,'46 | 3386 | 3312 | 3412 |
| Amami Alfredo (Italian) | Grandi | .... | Maria Cebotari-Claudio Gore | Jan. 18,'46 | 91m | Feb. 9,'46 | 2838 | .... | .... |
| Ambush Trail | PRC | .... | Bob Steele-Syd Saylor | Feb. 17,'46 | 60m | Feb. 2,'46 | 2830 | .... | .... |
| Angel and the Badman, The | Rep. | .... | John Wayne-Irene Rich | Jan. 15,'47 | .... | ..... | .... | 3336 | .... |
| Angel on My Shoulder | UA | .... | Paul Muni-Anne Baxter | Sept. 20,'46 | 101m | Sept. 21,'46 | 3210 | 2859 | 3350 |
| † Anna and the King of Siam | 20th-Fox | 634 | Irene Dunne-Rex Harrison | Aug.,'46 | 128m | June 8,'46 | 3029 | 2907 | 3288 |
| Appassionata (Swedish) | Saga | .... | Viveca Lindfors-George Rydeberg | Nov. 16,'46 | 93m | Dec. 7,'46 | 3347 | .... | .... |
| Appointment with Crime (Br.) | Natl.-Anglo | .... | William Hartnell-Raymond Lovell | Not Set | 90m | June 15,'46 | 3042 | .... | .... |
| Avalanche | PRC | .... | Bruce Cabot-Roscoe Karns | June 20,'46 | 70m | May 4,'46 | 2973 | .... | .... |
| BACHELOR and the Bobby Soxer, The | RKO | .... | Cary Grant-Myrna Loy-S. Temple | Not Set | .... | ..... | .... | 3363 | .... |
| Bachelor's Daughters, The | UA | .... | Gail Russell-Claire Trevor | Sept. 6,'46 | 88m | Sept. 14,'46 | 3197 | 3007 | 3350 |
| Bad Bascomb (Block 16) | MGM | 619 | Wallace Beery-Margaret O'Brien | Apr.-May,'46 | 112m | Feb. 9,'46 | 2837 | 2784 | 3288 |
| † Badman's Territory | RKO | 622 | Randolph Scott-Ann Richards | Block 5 | 98m | Apr. 20,'46 | 2949 | .... | 3350 |
| Bamboo Blonde (Block 6) | RKO | 630 | Frances Langford-Russell Wade | July 15,'46 | 67m | June 22,'46 | 3054 | 2784 | .... |
| † Bandit of Sherwood Forest (color) | Col. | 7004 | Cornel Wilde-Anita Louise | Feb. 21,'46 | 85m | Feb. 23,'46 | 2857 | 2434 | 2975 |
| Beast with Five Fingers, The | WB | 613 | Robert Alda-Andrea King | Feb. 8,'47 | 90m | Dec. 21,'46 | 3374 | 2786 | .... |
| Beat the Band (Block 4) | RKO | .... | Frances Langford-Gene Krupa | (T) Feb.,'47 | .... | ..... | .... | 3126 | .... |
| Beauty and the Bandit | Mono. | 531 | Gilbert Roland-Ramsay Ames | Nov. 9,'46 | 77m | Dec. 7,'46 | 3347 | 3312 | .... |
| Because of Him | Univ. | 516 | Deanna Durbin-Franchot Tone | Jan. 18,'46 | 86m | Jan. 19,'46 | 2806 | 2764 | 2975 |
| Bedelia (British) | GFD | .... | Margaret Lockwood-Ian Hunter | Not Set | 90m | June 15,'46 | 3041 | .... | .... |
| Bedlam (Block 6) | RKO | 628 | Boris Karloff-Anna Lee | May 10,'46 | 80m | Apr. 27,'46 | 2962 | 2951 | 3350 |
| Beginning or the End, The | MGM | .... | Brian Donlevy-Robert Walker | Not Set | .... | ..... | .... | 3076 | .... |
| Behind Green Lights | 20th-Fox | 620 | Carole Landis-William Gargan | Feb.,'46 | 64m | Jan. 19,'46 | 2806 | .... | .... |
| Behind the Mask | Mono. | 526 | Kane Richmond-Barbara Reed | May 25,'46 | 67m | Apr. 6,'46 | 2926 | .... | .... |
| † Bells of St. Mary's, The | RKO | 661 | Bing Crosby-Ingrid Bergman | Special | 126m | Dec. 1,'45 | 2734 | 2434 | 2975 |
| Beloved Enemy (Reissue) | Film Classics | .... | Merle Oberon-David Niven | Apr. 15,'46 | 86m | Dec. 19,'36 | .... | .... | .... |
| Below the Deadline | Mono. | 520 | Warren Douglas-Ramsay Ames | Aug. 3,'46 | 65m | Sept. 28,'46 | 3224 | 3127 | .... |
| Best Years of Our Lives (Spcl.) | RKO | .... | Myrna Loy-Fredric March | Nov. 20,'46 | 172m | Nov. 30,'46 | 3335 | 3312 | 3412 |
| Betty Co-ed | Col. | 824 | Jean Porter-William Mason | Nov. 28,'46 | 71m | Dec. 7,'46 | 3346 | 3274 | .... |
| Beware | Astor | .... | Louis Jordan-Frank Wilson | July,'46 | 55m | June 22,'46 | 3054 | .... | .... |
| Beware of Pity (Br.) | Eagle-Lion | PRC .... | Lilli Palmer-Albert Lieven | July 22,'46 | 105m | Aug. 3,'46 | 3126 | .... | .... |
| † Big Sleep, The | WB | 601 | Humphrey Bogart-Lauren Bacall | Aug. 31,'46 | 114m | Aug. 17,'46 | 3149 | 3126 | 3350 |
| Black Angel, The | Univ. | 543 | Dan Duryea-June Vincent | Aug. 2,'46 | 80m | Aug. 10,'46 | 3137 | 3076 | .... |
| Black Beauty | 20th-Fox | 636 | Mona Freeman-Richard Denning | Sept.,'46 | 76m | July 20,'46 | 3102 | 2778 | 3412 |
| Black Market Babies | Mono. | 504 | Ralph Morgan-Jayne Hazard | Jan. 5,'46 | 71m | Dec. 8,'45 | 2746 | .... | 2930 |
| Blind Spot | Col. | .... | Chester Morris-Constance Dowling | (T) Dec. 26,'46 | .... | ..... | .... | 3388 | .... |
| Blonde Alibi | Univ. | 527 | Tom Neal-Martha O'Driscoll | Apr. 12,'46 | 62m | Mar. 23,'46 | 2905 | 2850 | .... |
| Blonde for a Day | PRC | .... | Hugh Beaumont-Katheryn Adams | Aug. 29,'46 | 68m | Aug. 10,'46 | 3137 | 3030 | .... |
| Blondie Knows Best | Col. | 806 | Penny Singleton-Arthur Lake | Oct. 17,'46 | 70m | Sept. 21,'46 | 3211 | 3031 | 3350 |
| Blondie's Big Moment | Col. | .... | Penny Singleton-Arthur Lake | Jan. 9,'47 | 69m | Dec. 14,'46 | 3361 | 3347 | .... |
| Blondie's Lucky Day | Col. | 7020 | Penny Singleton-Arthur Lake | Apr. 4,'46 | 70m | Sept. 21,'46 | 3211 | 3031 | .... |
| Blood Red Rose (Italian) | Superfilm | .... | Viviane Romance-George Flamant | Dec. 19,'46 | 93m | Jan. 11,'47 | 3409 | .... | .... |
| † Blue Dahlia, The (Block 4) | Para. | 4517 | Alan Ladd-Veronica Lake | Apr. 19,'46 | 99m | Feb. 2,'46 | 2829 | 2786 | 3164 |
| Blue Skies (color) | Para. | 4602 | Bing Crosby-Fred Astaire | Dec. 27,'46 | 104m | Sept. 28,'46 | 3221 | 2884 | 3412 |
| Bohemian Girl, The (Reissue) | Film Classics | .... | Stan Laurel-Oliver Hardy | Mar. 15,'46 | 74m | Mar. 7,'36 | .... | .... | .... |
| Bon Voyage | 20th-Fox | .... | Jeanne Crain-Sir Aubrey Smith | Not Set | .... | ..... | .... | 2230 | .... |
| Boom Town (R.) | MGM | .... | Clark Gable-Claudette Colbert | (T) Sept. 30,'46 | 119m | Sept. 28,'46 | 3225 | .... | .... |
| Border Bandits | Mono. | 565 | Johnny Mack Brown-Raymond Hatton | Jan. 12,'46 | 58m | Feb. 23,'46 | 2859 | 2792 | .... |
| Born to Kill (formerly Deadlier Than the Male) | RKO | .... | Claire Trevor-Lawrence Tierney | Not Set | .... | ..... | .... | 3078 | .... |
| Born to Speed | Eagle-Lion | PRC .... | Johnny Sands-Terry Austin | Jan. 12,'47 | .... | ..... | .... | 3410 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Boston Blackie and the Law | Col. | 822 | Chester Morris-Trudy Marshall | Dec. 12,'46 | 69m | Nov. 23,'46 | 3322 | 3312 | .... |
| Bowery, The (Reissue) | 20th-Fox | 642 | George Raft-Wallace Beery | Oct.,'46 | 84m | Aug. 24,'46 | 3162 | .... | .... |
| Bowery Bombshell | Mono. | 511 | Leo Gorcey-Huntz Hall | July 20,'46 | 65m | July 27,'46 | 3114 | .... | .... |
| Boy, a Girl and a Dog, A | Film Classics | .... | Jerry Hunter-Sharyn Moffett | July,'46 | 77m | June 29,'46 | 3065 | 3031 | .... |
| Boys' Ranch (Block 17) | MGM | 625 | James Craig-"Butch" Jenkins | July 18,'46 | 97m | May 4,'46 | 2973 | 2926 | 3288 |
| Brasher Doubloon, The | 20th-Fox | .... | George Montgomery-Nancy Guild | Not Set | .... | ..... | .... | 3238 | .... |
| Breakfast in Hollywood | UA | .... | Tom Breneman-Bonita Granville | Feb. 22,'46 | 93m | Jan. 19,'46 | 2805 | 2756 | 2975 |
| Bride Wore Boots, The (Block 5) | Para. | 4521 | Barbara Stanwyck-Robert Cummings | May 31,'46 | 86m | Mar. 23,'46 | 2905 | 2784 | 3350 |
| Brief Encounter (Brit.) | Univ. | .... | Celia Johnson-Trevor Howard | (T) Aug. 24,'46 | 85m | Aug. 31,'46 | 3174 | .... | 3228 |
| Bringing Up Father | Mono. | 604 | Joe Yule-Renie Riano | Nov. 23,'46 | 68m | Oct. 19,'46 | 3262 | 3186 | .... |
| Brute Man, The | PRC | .... | Rondo Hatton-Jane Adams | Oct. 1,'46 | 58m | Oct. 26,'46 | 3273 | 2764 | ... |
| Buffalo Bill Rides Again | Screen Guild | 4613 | Richard Arlen-Jennifer Holt | Feb. 15,'47 | 70m | ..... | .... | 3410 | .... |
| Burma Victory | WB | 512 | War Documentary | Feb. 16,'46 | 62m | Nov. 17,'45 | 2718 | .... | .... |
| † CAESAR and Cleopatra (color) (British) | UA | .... | Claude Rains-Vivian Leigh | Aug. 16,'46 | 126m | Aug. 10,'46 | 3137 | .... | 3288 |
| Calcutta | Para. | .... | Alan Ladd-William Bendix | Not Set | .... | ..... | .... | 2884 | .... |
| Calendar Girl | Rep. | .... | Jane Frazee-William Marshall | Jan. 29,'47 | .... | ..... | .... | 3335 | .... |
| California (color) | Para. | 4606 | Ray Milland-Barbara Stanwyck | Feb. 21,'47 | 98m | Dec. 21,'46 | 3373 | 2784 | .... |
| California Gold Rush | Rep. | 565 | "Wild" Bill Elliott-Alice Fleming | Feb. 4,'46 | 55m | ..... | .... | 2818 | .... |
| † Canyon Passage (color) | Univ. | 541 | Dana Andrews-Susan Hayward | July 26,'46 | 90m | July 20,'46 | 3101 | 2883 | 3350 |
| Captains Courageous (R.) | MGM | .... | Freddie Bartholomew-Spencer Tracy | (T) Aug. 21,'46 | 117m | Aug. 24,'46 | 3162 | .... | .... |
| Captive Heart, The (British) | Eagle-Lion PRC | .... | Michael Redgrave-Rachel Kempson | Not Set | 108m | Apr. 20,'46 | 2950 | .... | .... |
| Caravan (British) | GFD | .... | Steward Granger-Ann Crawford | Not Set | 122m | May 4,'46 | 2974 | .... | .... |
| Caravan Trail, The (color) | PRC | .... | Eddie Dean-Al LaRue | Apr. 20,'46 | 57m | Mar. 30,'46 | 2918 | 2884 | .... |
| Carmen (French) | Superfilm | .... | Viviane Romance-Jean Marais | Nov. 26,'46 | 102m | Dec. 7,'46 | 3346 | .... | .... |
| Carnival (British) | GFD | .... | Sally Gray-Michael Wilding | Not Set | 93m | Nov. 9,'46 | 3297 | .... | .... |
| Carnival in Costa Rica (col.) | 20th-Fox | .... | Dick Haymes-Celeste Holme | Not Set | .... | ..... | .... | 3090 | .... |
| Cat Creeps, The | Univ. | 532 | Lois Collier-Fred Brady | May 17,'46 | 58m | Apr. 13,'46 | 2938 | 2884 | .... |
| Catman of Paris, The | Rep. | 514 | Carl Esmond-Leonore Aubert | Apr. 20,'46 | 65m | Feb. 23,'46 | 2858 | .... | .... |
| † Centennial Summer (color) | 20th-Fox | 633 | Jeanne Craine-Cornel Wilde | Aug.,'46 | 102m | June 8,'46 | 3030 | 2884 | 3264 |
| Chase, The | UA | .... | Robert Cummings-Michele Morgan | Nov. 22,'46 | 86m | Oct. 19,'46 | 3262 | .... | 3412 |
| Cheyenne | WB | .... | Dennis Morgan-Jane Wyman | Not Set | .... | ..... | .... | 2939 | .... |
| Child of Divorce (Block 2) | RKO | 708 | Sharyn Moffett-Regis Toomey | Oct. 15,'46 | 62m | Oct. 19,'46 | 3262 | 2972 | .... |
| Children of Paradise (French) | Korda | .... | Jean-Louis Barrault-Arletty | Nov. 15,'46 | 161m | Nov. 9,'46 | 3298 | .... | .... |
| Cigarette Girl | Col. | .... | Leslie Brooks-Jimmy Lloyd | Not Set | .... | ..... | .... | 3411 | .... |
| Cinderella Jones | WB | 513 | Joan Leslie-Robert Alda | Mar. 9,'46 | 92m | Feb. 16,'46 | 2849 | 2838 | 2975 |
| City for Conquest (Reissue) | WB | 515 | James Cagney-Ann Sheridan | Apr. 13,'46 | 103m | Sept. 14,'40 | .... | .... | .... |
| Claudia and David | 20th-Fox | 637 | Dorothy McGuire-Robert Young | Sept.,'46 | 78m | July 27,'46 | 3113 | 2939 | 3350 |
| † Cloak and Dagger | WB | 603 | Gary Cooper-Lilli Pamer | Sept. 28,'46 | 106m | Sept. 14,'46 | 3197 | 2939 | 3288 |
| Close Call for Boston Blackie, A | Col. | 7030 | Chester Morris-Richard Lane | Jan. 24,'46 | 63m | Feb. 23,'46 | 2858 | 2710 | .... |
| † Cluny Brown | 20th-Fox | 628 | Charles Boyer-Jennifer Jones | June,'46 | 100m | Apr. 27,'46 | 2961 | 2859 | 3164 |
| Cockeyed Miracle, The | MGM | 703 | Frank Morgan-Keenan Wynn | Oct.,'46 | 81m | July 20,'46 | 3102 | 2883 | 3412 |
| Code of the West (Block 4) | RKO | .... | James Warren-Debra Alden | (T) Feb.,'47 | .... | ..... | .... | 3410 | .... |
| Col. Effingham's Raid | 20th-Fox | 610 | Charles Coburn-Joan Bennett | Feb.,'46 | 70m | Sept. 29,'45 | 2661 | 2259 | 2898 |
| Colorado Serenade (color) | PRC | .... | Eddie Dean-Roscoe Ates | June 30,'46 | 68m | June 15,'46 | 3042 | 2884 | .... |
| Come and Get It (Reissue) | Film Classics | .... | Joel McCrea-Edward Arnold | May 15,'46 | 99m | Nov. 7,'36 | .... | .... | .... |
| Condemned to Devil's Island (Reissue) | Film Classics | .... | Ronald Colman-Ann Harding | Mar. 15,'46 | 87m | ..... | .... | .... | .... |
| Conquest of Cheyenne | Rep. | 568 | "Wild" Bill Elliot-Alice Fleming | July 29,'46 | 55m | June 29,'46 | 3065 | .... | .... |
| Courage of Lassie (color) (Bl. 17) | MGM | 626 | Elizabeth Taylor-"Lassie"-Frank Morgan | Aug. 8,'46 | 93m | May 11,'46 | 2985 | 2926 | 3412 |
| Cowboy Blues | Col. | 7223 | Ken Curtis-Jeff Donnell | July 18,'46 | .... | ..... | .... | 3055 | .... |
| Crack-Up (Block 6) | RKO | 627 | Pat O'Brien-Claire Trevor | Sept. 6,'46 | 93m | June 22,'46 | 3054 | 2951 | 3228 |
| Crime Doctor's Man Hunt, The | Col. | 816 | Warner Baxter-Ellen Drew | Oct. 24,'46 | 61m | Sept. 21,'46 | 3210 | 3187 | .... |
| Crime of the Century | Rep. | 511 | Stephanie Bachelor-Michael Browne | Feb. 28,'46 | 57m | Mar. 23,'46 | 2906 | 2870 | .... |
| Criminal Court (Block 2) | RKO | 709 | Tom Conway-Martha O'Driscoll | Nov. 20,'46 | 59m | Aug. 10,'46 | 3137 | 2963 | .... |
| Cross My Heart | Para. | 4603 | Betty Hutton-Sonny Tufts | Jan. 10,'47 | 83m | Nov. 23,'46 | 3321 | 3055 | .... |
| Cry Wolf | WB | .... | Errol Flynn-Barbara Stanwyck | Not Set | .... | ..... | .... | 3138 | .... |
| Cuban Pete | Univ. | 542 | Desi Arnaz-Ethel Smith | July 26,'46 | 61m | Sept. 14,'46 | 3198 | 3066 | .... |
| DANGEROUS Business | Col. | 7037 | Forrest Tucker-Lynn Merrick | June 20,'46 | .... | ..... | .... | 2963 | .... |
| Dangerous Millions | 20th-Fox | 648 | Kent Taylor-Dona Drake | Dec.,'46 | 69m | Dec. 7,'46 | 3345 | 3336 | .... |
| Dangerous Money | Mono. | 603 | Sydney Toler-Gloria Warren | Oct. 12,'46 | 66m | Oct. 12,'46 | 3250 | 3186 | .... |
| Danger Street | Para. | .... | Jane Withers-Robert Lowery | Not Set | .... | ..... | .... | 2972 | .... |
| Danger Woman | Univ. | 539 | Brenda Joyce-Don Porter | July 12,'46 | 60m | July 13,'46 | 3089 | 3030 | .... |
| Dark Alibi | Mono. | 519 | Sidney Toler-Benson Fong | May 25,'46 | 61m | Apr. 27,'46 | 2962 | 2809 | .... |
| Dark Corner, The | 20th-Fox | 625 | Lucille Ball-William Bendix | May,'46 | 99m | Apr. 6,'46 | 2925 | 2859 | 3188 |
| Dark Horse, The | Univ. | 540 | Phil Terry-Ann Savage | July 19,'46 | 59m | July 20,'46 | 3102 | 3030 | .... |
| Dark Is tha Night (Russian) | Artkino | .... | Irina Radchanko-Ivan Kuznetsov | Mar. 16,'46 | 70m | Mar. 23,'46 | 2906 | .... | .... |
| † Dark Mirror, The | Univ. | .... | Olivia da Havilland-Lew Ayres | Oct.,'46 | 85m | Oct. 5,'46 | 3237 | 2883 | 3412 |
| Days and Nights (Russian) | Artkino | .... | Vladimir Soloviev-Dimitri Sagal | Apr. 27,'46 | 90m | May 4,'46 | 2974 | .... | .... |
| Days of Buffalo Bill | Rep. | 554 | Sunset Carson-Peggy Stewart | Feb. 8,'46 | 56m | ..... | .... | 2838 | .... |
| Deadline at Dawn | RKO | 617 | Susan Hayward-Paul Lukas | Block 4 | 82m | Feb. 23,'46 | 2859 | 2776 | 2930 |
| Deadline for Murder | 20th-Fox | 635 | Paul Kelly-Kent Taylor | Aug.,'46 | 65m | June 22,'46 | 3053 | 2963 | .... |
| Dead of Night (British) | Univ. | 547 | Mervyn Johns-Roland Carver | Aug. 23,'46 | 77m | July 6,'46 | 3077 | .... | .... |
| Dead Reckoning | Col. | .... | Humphrey Bogart-Lizabeth Scott | (T) Dec. 24,'46 | 100m | Jan. 4,'47 | 3397 | 3387 | .... |
| Death Valley (color) | Scraan Guild | 4604 | Robert Lowery-Helen Gilbert | Aug. 15,'46 | 72m | ..... | .... | 3090 | .... |
| Deception | WB | 605 | Bette Davis-Paul Henriad | Oct. 26,'46 | 112m | Oct. 19,'46 | 3261 | 3238 | 3412 |
| Decoy | Mono. | 601 | Jean Gillie-Edward Norris | Sept. 14,'46 | 76m | Sept. 14,'46 | 3198 | 3031 | .... |
| Desert Horseman, Tha | Col. | 7209 | Charles Starrett-Smiley Burnette | July 11,'46 | 57m | July 27,'46 | 3124 | 3055 | .... |
| Devil Bat's Daughter | PRC | .... | Rosemary LaPlanche-John James | Apr. 15,'46 | 66m | Apr. 13,'46 | 2938 | .... | .... |
| Devil's Hand, Tha (Franch) | Dist. Films | .... | Pierre Fresnay-Jossaline Gael | Not Set | 80m | Nov. 16,'46 | 3310 | .... | .... |
| Devil's Mask, Tha | Col. | 7026 | Anita Louise-Jim Bannon | May 23,'46 | 66m | ..... | .... | 2926 | .... |
| Devil's Playground, The | UA | .... | William Boyd-Andy Clyde | Nov. 15,'46 | 62m | Sept. 21,'46 | 3211 | 3078 | .... |
| Devil Thumbs a Ride, The (Bl. 4) | RKO | .... | Lawrence Tierney-Nan Leslie | (T) Feb.,'47 | .... | ..... | .... | 3410 | .... |
| Devil on Wheels | PRC | .... | Damian O'Flynn-Lenita Lane | Feb. 14,'47 | .... | ..... | .... | 3410 | .... |
| Devotion | WB | 517 | Olivia de Havilland-Ida Lupino | Apr. 20,'46 | 107m | Apr. 6,'46 | 2925 | 2756 | 3164 |
| Diary of a Chambarmaid | UA | .... | Paulette Goddard-Hurd Hatfield | Feb. 15,'46 | 86m | Feb. 2,'46 | 2829 | 2748 | 3100 |
| Dick Tracy Versus Cueball (Bl. 3) | RKO | .... | Morgan Conway-Anna Jeffreys | (T) Dec. 18,'46 | 62m | Nov. 16,'46 | 3310 | 3031 | .... |
| Ding Dong Williams | RKO | 623 | Glenn Vernon-Marcia McGuire | Block 5 | 62m | Apr. 20,'46 | 2950 | 2695 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Dodsworth (Reissue) | Film Classics | .... | Walter Huston-Ruth Chatterton | May 15,'46 | 101m | Sept. 26,'36 | .... | .... | .... |
| Doll Face | 20th-Fox | 617 | Carmen Miranda-Perry Como | Jan.,'46 | 80m | Dec. 22,'45 | 2765 | 2628 | 2975 |
| Don Ricardo Returns | PRC | .... | Fred Colby-Isabelita | Nov. 5,'46 | 63m | Dec. 7,'46 | 3347 | 3240 | .... |
| Don't Gamble with Strangers | Mono. | 508 | Kane Richmond-Bernadene Hayes | June 22,'46 | 68m | May 25,'46 | 3005 | .... | .... |
| Do You Love Me? (color) | 20th-Fox | 626 | Maureen O'Hara-Dick Haymes | May,'46 | 91m | Apr. 20,'46 | 2949 | 2499 | 3412 |
| Down Missouri Way | PRC | .... | Martha O'Driscoll-William Wright | Aug. 15,'46 | 75m | July 20,'46 | 3102 | 3007 | 3288 |
| Down to Earth (color) | Col. | .... | Rita Hayworth-Larry Parks | Not Set | .... | ..... | .... | 3126 | .... |
| † Dragonwyck | 20th-Fox | 623 | Gene Tierney-Vincent Price | Apr.,'46 | 103m | Feb. 23,'46 | 2857 | 2403 | 3188 |
| Dressed to Kill | Univ. | 534 | Basil Rathbone-Nigel Bruce | June 7,'46 | 72m | May 25,'46 | 3007 | 2987 | .... |
| Driftin' River | PRC | .... | Eddie Dean-Shirley Patterson | Oct. 1,'46 | 59m | Oct. 5,'46 | 3237 | 3187 | .... |
| Duel in the Sun (color) | Selznick | .... | Jennifer Jones-Joseph Cotten | Not Set | 135m | Jan. 11,'47 | 3409 | 3363 | .... |
| **EARL** Carroll Sketchbook | Rep. | 530 | Constance Moore-William Marshall | Aug. 22,'46 | 90m | Aug. 24,'46 | 3162 | 2939 | 3228 |
| Easy Come, Easy Go | Para. | .... | Sonny Tufts-Diana Lynn | Mar. 7,'47 | .... | ..... | .... | 2748 | .... |
| † Easy to Wed (color) (Special) | MGM | 624 | Esther Williams-Van Johnson | July 25,'46 | 111m | Apr. 13,'46 | 2937 | 2366 | 3350 |
| Egg and I, The | Univ. | .... | Claudette Colbert-Fred MacMurray | Not Set | .... | ..... | .... | 3312 | .... |
| El Paso Kid | Rep. | 556 | Sunset Carson-Marie Harmon | May 22,'46 | 54m | Aug. 3,'46 | 3125 | 2972 | .... |
| Enchanted Voyage (color) | 20th-Fox | .... | John Payne-June Haver | Not Set | .... | ..... | .... | 2499 | .... |
| Escape Me Never | WB | .... | Errol Flynn-Ida Lupino | Not Set | .... | ..... | .... | 2861 | .... |
| Extenuating Circumstances (French) | Lopert | .... | Michael Simon-Suzanne Dantes | Sept. 14,'46 | 82m | Oct. 5,'46 | 3238 | .... | .... |
| **FABULOUS** Suzanne | Rep. | 604 | Barbara Britton-Rudy Vallee | Dec. 15,'46 | 71m | Dec. 21,'46 | 3374 | 2926 | .... |
| Face of Marble | Mono. | 528 | John Carradine-Claudia Drake | Feb. 2,'46 | 72m | Jan. 26,'46 | 2818 | .... | .... |
| Faithful in My Fashion (Bl. 17) | MGM | 627 | Tom Drake-Donna Reed | Aug. 22,'46 | 81m | June 15,'46 | 3042 | 2951 | .... |
| Falcon's Adventure, The (Bl. 3) | RKO | .... | Tom Conway-Madge Meredith | Dec. 13,'46 | 61m | Dec. 14,'46 | 3362 | 3348 | .... |
| Falcon's Alibi, The (Block 6) | RKO | 629 | Tom Conway-Rita Corday | July 1,'46 | 63m | Apr. 20,'46 | 2950 | .... | .... |
| Fall Guy | Mono. | .... | Bob Pierce-Teala Loring | Feb. 22,'47 | .... | ..... | .... | 3410 | .... |
| Fantasia (R.) (Spl.) (Color) | RKO | 292 | Disney Musical Feature | Sept. 28,'46 | 124m | Oct. 5,'46 | 3238 | .... | .... |
| Farmer's Daughter, The (Bl. 4) | RKO | .... | Loretta Young-Joseph Cotten | (T) Feb.,'47 | .... | ..... | .... | 3364 | .... |
| Fear | Mono. | 507 | Warren William-Peter Cookson | Mar. 2,'46 | 68m | Jan. 5,'46 | 2785 | 2598 | .... |
| Fedora (Italian) | Variety | .... | Louise Ferida-Amedeo Nazzari | Jan. 14,'46 | 95m | Jan. 19,'46 | 2806 | .... | .... |
| Fiesta (color) | MGM | .... | Esther Williams-Ricardo Montalban | Not Set | .... | ..... | .... | 2939 | .... |
| Fighting Frontiersman, The | Col. | 863 | Charles Starrett-Smiley Burnette | Dec. 19,'46 | 61m | Nov. 16,'46 | 3309 | .... | .... |
| Flight to Nowhere | Screen Guild | 4605 | Alan Curtis-Evelyn Ankers | Oct. 1,'46 | 74m | ..... | .... | 3078 | .... |
| Flying Serpent | PRC | .... | George Zucco-Hope Kramer | Feb. 20,'46 | 59m | Jan. 26,'46 | 2818 | 2670 | .... |
| Fool's Gold | UA | .... | William Boyd-Andy Clyde | Jan. 31,'47 | 63m | Oct. 12,'46 | 3249 | .... | .... |
| Four Hearts (Russian) | Artkino | .... | Valentino Serove-Eugene Samoilav | Feb. 23,'46 | 80m | Mar. 9,'46 | 2882 | .... | .... |
| Freddie Steps Out | Mono. | 515 | Freddie Stewart-June Preisser | June 29,'46 | 75m | June 1,'46 | 3017 | 2926 | .... |
| French Key, The | Rep. | 519 | Albert Dekker-Evelyn Ankers | May 18,'46 | 67m | May 25,'46 | 3006 | .... | .... |
| From This Day Forward | RKO | 616 | Joan Fontaine-Mark Stevens | Block 4 | 95m | Mar. 2,'46 | 2869 | 2861 | 3264 |
| Frontier Gunlaw | Col. | 7204 | Charles Starrett-Jean Stevens | Jan. 31,'46 | 60m | Feb. 9,'46 | 2837 | 2686 | .... |
| **GAIETY** George (British) | Geo. King | .... | Richard Greene-Ann Todd | Not Set | 98m | May 4,'46 | 2974 | .... | .... |
| Gallant Bess (color) | MGM | 702 | Marshall Thompson-George Tobias | Jan.,'47 | 98m | Sept. 7,'46 | 3185 | 2778 | 3350 |
| Gallant Journey | Col. | 7002 | Glenn Ford-Janet Blair | Sept. 24,'46 | 86m | Sept. 14,'46 | 3198 | 2939 | 3412 |
| Galloping Thunder | Col. | 7207 | Charles Starrett-Smiley Burnette | Apr. 25,'46 | 54m | May 25,'46 | 3006 | 2778 | .... |
| Gas House Kids | PRC | .... | Robert Lowery-Teala Loring | Oct. 28,'46 | 68m | Oct. 12,'46 | 3250 | 3238 | .... |
| Gay Blades | Rep. | 509 | Allan Lane-Jean Rogers | Jan. 25,'46 | 67m | Apr. 6,'46 | 2925 | 2784 | 3018 |
| Gay Cavalier, The | Mono. | 529 | Gilbert Roland-Martin Garralaga | Mar. 30,'46 | 65m | June 15,'46 | 3042 | 2963 | .... |
| Gay Intruders, The (British) | Four Continents | .... | Godfrey Tearle-Jeanne de Casalis | Mar. 15,'46 | 84m | Mar. 30,'46 | 2917 | .... | .... |
| Genius and the Nightingale (Italian) | Superfilm | .... | Maria Cebotaria-Rossano Brazzi | Nov. 8,'46 | 137m | Dec. 7,'46 | 3347 | .... | .... |
| Genius at Work (Block 2) | RKO | 710 | Alan Carney-Anne Jeffreys | Oct. 20,'46 | 61m | Aug. 10,'46 | 3138 | 3078 | .... |
| Gentleman from Texas, The | Mono. | 562 | Johnny Mack Brown-Claudia Drake | June 8,'46 | 55m | Aug. 31,'46 | 3174 | 2963 | .... |
| Gentleman Joe Palooka | Mono. | 602 | Leon Errol-Joe Kirkwood | Oct. 5,'46 | 72m | Sept. 28,'46 | 3221 | 3126 | .... |
| Gentleman Misbehaves, The | Col. | 7034 | Osa Massen-Robert Stanton | Feb. 28,'46 | 74m | July 27,'46 | 3114 | 2792 | .... |
| Gentlemen with Guns | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | Mar. 27,'46 | 52m | Mar. 23,'46 | 2906 | .... | .... |
| Ghost Goes Wild, The | Rep. | 605 | James Ellison-Anne Gwynne | Not Set | 66m | ..... | .... | 2972 | .... |
| Ghost of Hidden Valley | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | June 3,'46 | 56m | June 1,'46 | 3017 | .... | .... |
| † Gilda | Col. | 7001 | Rita Hayworth-Glenn Ford | Apr. 25,'46 | 107m | Mar. 23,'46 | 2907 | 2776 | 3264 |
| Ginger | Mono. | 609 | Frank Albertson-Barbara Reed | Jan. 4,'47 | .... | ..... | .... | 3312 | .... |
| Girl and the Devil, The (Swed.) | Scandia | .... | Gunn Wallgren-Stig Jarrel | Sept. 28,'46 | 90m | Oct. 26,'46 | 3274 | .... | .... |
| Girl in a Million, A (Br.) | British Lion | .... | Hugh Williams-Joan Greenwood | Not Set | 86m | June 8,'46 | 3029 | .... | .... |
| Girl on the Spot | Univ. | 515 | Lois Collier-Jess Barker | Jan. 11,'46 | 75m | Jan. 12,'46 | 2795 | 2467 | .... |
| G.I. War Brides | Rep. | 528 | James Ellison-Anna Lee | Aug. 12,'46 | 69m | Aug. 17,'46 | 3150 | 3127 | .... |
| Glass Alibi | Rep. | 516 | Paul Kelly-Anna Gwynne | Apr. 27,'46 | 68m | May 4,'46 | 2974 | 2792 | .... |
| God's Country (color) | Screen Guild | 003 | Robert Lowery-Helen Gilbert | Apr.,'46 | 62m | July 27,'46 | 3114 | .... | 3264 |
| Great Day (British) (Block 1) | RKO | 703 | Eric Portman-Flora Robson | Oct. 30,'46 | 62m | July 27,'46 | 3114 | .... | .... |
| Great Expectations (Brit.) | GFD | .... | John Mills-Valerie Hobson | Not Set | 118m | Dec. 28,'46 | 3385 | .... | .... |
| Great Waltz, The (R.) | MGM | .... | Luise Rainer-Fernand Gravet | (T) Sept. 30,'46 | 106m | Sept. 21,'46 | 3212 | .... | .... |
| Green for Danger (Brit.) | GFD | .... | Leo Genn-Henry Edwards | Not Set | 91m | Dec. 28,'46 | 3386 | .... | .... |
| † Green Years, The (Special) | MGM | 623 | Charles Coburn-Tom Drake | July 4,'46 | 128m | Mar. 16,'46 | 2893 | 2883 | 3228 |
| Guilty, The | Mono. | .... | Bonita Granville-Don Castle | Mar. 1,'47 | .... | ..... | .... | 3410 | .... |
| Gunman's Code | Univ. | 1107 | Kirby Grant-Fuzzy Knight | Aug. 30,'46 | .... | ..... | .... | 3187 | .... |
| Gunning for Vengeance | Col. | 7206 | Charles Starrett-Phyliss Adair | Mar. 21,'46 | 53m | Apr. 27,'46 | 2962 | 2784 | .... |
| Guy Could Change, A | Rep. | 508 | Allan Lane-Jane Frazee | Jan. 27,'46 | 65m | Jan. 26,'46 | 2818 | 2543 | .... |
| † **HARVEY** Girls, The (color) (Block 15) | MGM | 611 | Judy Garland-John Hodiak | Jan.-Feb.,'46 | 104m | Jan. 5,'46 | 2785 | 2354 | 2975 |
| Haunted Mine, The | Mono. | 566 | Johnny Mack Brown-Linda Johnson | Mar. 2,'46 | 51m | Aug. 1,'46 | 2926 | 2792 | ..... |
| Heading West | Col. | 7210 | Charles Starrett-Smiley Burnette | Aug. 15,'46 | 56m | Aug. 24,'46 | 3161 | 3127 | 3188 |
| Heartbeat (Special) | RKO | 662 | Ginger Rogers-Jean Pierre Aumont | Apr. 30,'46 | 101m | Apr. 27,'46 | 2961 | 2883 | 3412 |
| Heldorado | Rep. | 543 | Roy Rogers-George "Gabby" Hayes | Dec. 15,'46 | 70m | Jan. 4,'47 | 3397 | 3348 | .... |
| Henry the Fifth (British) (color) | UA | .... | Laurence Olivier-Robert Newton | (T) June 17,'46 | 134m | Dec. 2,'44 | 2626 | .... | .... |
| Her Adventurous Night | Univ. | 538 | Dennis O'Keefe-Helen Walker | July 5,'46 | 75m | June 29,'46 | 3065 | 3007 | .... |
| Here Comes Trouble | UA | .... | William Tracy-Beverly Lloyd | Not Set | | ..... | | 3363 | .... |
| Her Kind of Man | WB | 518 | Zachary Scott-Janis Paige | May 11,'46 | 78m | Apr. 27,'46 | 2961 | 2838 | 3264 |

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|---|---|---|---|---|---|---|---|---|---|
| Her Sister's Secret | PRC | .... | Nancy Coleman-Philip Reed | Sept. 23,'46 | 85m | Sept. 21,'46 | 3210 | 3090 | .... |
| High Barbaree | MGM | .... | Van Johnson-June Allyson | Not Set | .... | ..... | .... | 3238 | .... |
| High School Hero | Mono. | 517 | Freddie Stewart-June Preisser | Sept. 7,'46 | 69m | Aug. 24,'46 | 3161 | 3126 | .. |
| † Holiday in Mexico (color) | MGM | 701 | Walter Pidgeon-Ilona Massey | Sept.,'46 | 128m | July 27,'46 | 3113 | 2764 | 3288 |
| Home in Oklahoma | Rep. | 5542 | Roy Rogers-Dale Evans | Nov. 8,'46 | 72m | Nov. 9,'46 | 3298 | 3163 | .... |
| Home on the Range (color) | Rep. | 5501 | Monte Hale-Adrian Booth | Apr. 18,'46 | 55m | Apr. 13,'46 | 2938 | 2926 | .... |
| Home Sweet Homicide | 20th-Fox | 640 | Lynn Bari-Randolph Scott | Oct.,'46 | 90m | July 27,'46 | 3124 | 2939 | 3288 |
| Honeymoon | RKO | .... | Shirley Temple-Guy Madison | Not Set | .... | ..... | .... | 2939 | .... |
| Hoodlum Saint (Block 16) | MGM | 618 | William Powell-Esther Williams | Apr.-May,'46 | 93m | Feb. 9,'46 | 2837 | 2830 | 3164 |
| Hot Cargo (Block 5) | Para. | 4523 | William Gargan-Philip Reed | June 28,'46 | 57m | Mar. 16,'46 | 2894 | 2870 | .... |
| Hotel Reserve (British) | RKO | 615 | James Mason-Lucie Mannheim | Block 3 | 79m | Mar. 9,'46 | 2881 | .... | .... |
| House of Horrors | Univ. | 525 | Robert Lowery-Virginia Grey | Mar. 29,'46 | 66m | Mar. 9,'46 | 2881 | 2850 | .... |
| How Green Was My Valley (R.) | 20th-Fox | .... | Walter Pidgeon-Maureen O'Hara | Apr.,'47 | 118m | Jan. 4,'47 | 3398 | .... | .... |
| Humoresque | WB | 612 | Joan Crawford-John Garfield | Jan. 25,'47 | 126m | Dec. 28,'46 | 3385 | 3363 | .... |
| Hurricane (Reissue) | Film Classics | .... | Dorothy Lamour-Jon Hall | Jan. 15,'46 | 101m | Nov. 13,'37 | .... | .... | .... |
| I COVER Big Town (formerly Big Town) | Para. | .... | Philip Reed-Hillary Brooke | Not Set | .... | ..... | .... | 2776 | .... |
| Idea Girl | Univ. | 518 | Jess Barker-Julie Bishop | Feb. 8,'46 | 60m | Feb. 9,'46 | 2838 | 2764 | .... |
| If I'm Lucky | 20th-Fox | 638 | Vivian Blaine-Harry James | Sept.,'46 | 79m | Aug. 31,'46 | 3174 | 3066 | 3412 |
| I Know Where I'm Going (Brit.) | GFD | .... | Wendy Hiller-Roger Livesey | Not Set | 91m | Dec. 15,'45 | 2758 | .... | .... |
| I'll Be Yours | Univ. | .... | Deanna Durbin-Tom Drake | Jan.,'47 | .... | ..... | .... | 3348 | .... |
| Imperfect Lady | Para. | .... | Teresa Wright-Ray Milland | Apr. 25,'47 | .... | ..... | .... | 2870 | .... |
| In Fast Company | Mono. | 510 | Leo Gorcey-Huntz Hall | June 22,'46 | 63m | May 11,'46 | 2986 | 2972 | .... |
| Inner Circle, The | Rep. | 526 | Warren Douglas-Lynn Roberts | Aug. 7,'46 | 57m | Sept. 21,'46 | 3211 | 3127 | .... |
| In Old Sacramento | Rep. | 517 | William Elliott-Constance Moore | May 31,'46 | 89m | May 4,'46 | 2973 | .... | 3188 |
| Inside Job | Univ. | 537 | Preston Foster-Ann Rutherford | June 28,'46 | 65m | June 22,'46 | 3053 | 2987 | .... |
| Invisible Informer, The | Rep. | 529 | Linda Stirling-William Henry | Aug. 19,'46 | 57m | Aug. 24,'46 | 3161 | 3127 | .... |
| I Ring Door Bells | PRC | .... | Robert Shayne-Ann Gwynne | Feb. 25,'46 | 64m | Jan. 5,'46 | 2786 | .... | .... |
| I See a Dark Stranger (British) | GFD | .... | Deborah Kerr-Trevor Howard | Not Set | 112m | Aug. 3,'46 | 3125 | .... | .... |
| It Happened at the Inn (Fr.) | MGM | .... | Fernand Ledoux-Maurice Schutz | (T) Feb. 25,'46 | 96m | Jan. 19,'46 | 2806 | .... | .. |
| It Happened in Brooklyn | MGM | .... | Frank Sinatra-Kathryn Grayson | Not Set | .... | ..... | .... | 3238 | .... |
| It's Great To Be Young | Col. | 7038 | Leslie Brooks-Jimmy Lloyd | Sept. 12,'46 | 68m | Sept. 21,'46 | 3210 | 3163 | .... |
| It's a Joke, Son Eagle-Lion | PRC | .... | Kenny Delmar-Una Merkel | Not Set | .... | ..... | .... | 3387 | .... |
| It's a Wonderful Life (Special) | RKO | 781 | James Stewart-Donna Reed | (T) Jan. 7,'47 | 130m | Dec. 21,'46 | 3373 | 3186 | .... |
| It Shouldn't Happen to a Dog | 20th-Fox | 632 | Carole Landis-Allyn Joslyn | July,'46 | 70m | June 1,'46 | 3017 | 2963 | .... |
| † I've Always Loved You (color) (Special) | Rep. | 601 | Maria Ouspenskaya-Philip Dorn | Dec. 2,'46 | 117m | Sept. 7,'46 | 3185 | 2628 | 3288 |
| JANIE Gets Married | WB | 520 | Joan Leslie-Robt. Hutton | June 22,'46 | 91m | June 8,'46 | 3029 | 2655 | 3228 |
| Jericho (French) | Lelarge | .... | Pierre Brasseur-Larquey | Dec. 14,'46 | 139m | Dec. 28,'46 | 3386 | .... | .... |
| Jesse James (Reissue) | 20th-Fox | 618 | Tyrone Power-Nancy Kelly | Feb.,'46 | 106m | Jan. 14,'39 | .... | .... | .... |
| Joe Palooka, Champ | Mono. | 502 | Joe Kirkwood-Elyse Knox | May 28,'46 | 70m | Apr. 13,'46 | 2938 | 2809 | 3164 |
| Johnnie Comes Flying Home | 20th-Fox | 624 | Martha Stewart-Richard Crane | Apr.,'46 | 65m | Mar. 23,'46 | 2905 | 2764 | . |
| Johnny Frenchman (British) | Univ. | .... | Francoise Rosay-Tom Walls | Oct.,'46 | 104m | Nov. 2,'46 | 3286 | .... | .... |
| Johnny in the Clouds (Br.) | UA | .. | Michael Redgrave-John Mills | Mar. 15,'46 | 109m | Nov. 17,'45 | 2717 | .... | .... |
| Johnny O'Clock | Col. | .... | Dick Powell-Evelyn Keyes | (T) Dec. 26,'46 | 85m | Jan. 4,'47 | 3397 | 3388 | . |
| Jolson Story, The (color) | Col. | .... | Larry Parks-William Demarest | Jan.,'47 | 128m | Sept. 21,'46 | 3209 | 2883 | 3412 |
| Journey Together (British) | English | .... | Edward G. Robinson-Bessie Love | Mar. 2,'46 | 80m | Mar. 9,'46 | 2881 | .... | .... |
| Jungle Flight | Para. | .... | Robert Lowery-Anne Savage | Not Set | .... | ..... | .... | 3126 | .... |
| Jungle Princess (Reissue) | Para. | R5-3620 | Dorothy Lamour-Ray Milland | Sept. 1,'46 | 84m | Sept. 21,'46 | 3212 | .... | .... |
| Junior Prom | Mono. | 514 | Freddie Stewart-June Preisser | May 11,'46 | 69m | Mar. 2,'46 | 2869 | .... | .... |
| Just Before Dawn (formerly Exposed by the Crime Doctor) | Col. | 7021 | Warner Baxter-Mona Barrie | Mar. 7,'46 | 65m | ..... | .... | 2756 | ... |
| † KID from Brooklyn, The (color) | RKO | 652 | Danny Kaye-Virginia Mayo | Special | 114m | Mar. 30,'46 | 2918 | 2628 | 3412 |
| † Killers, The | Univ. | 548 | Burt Lancaster-Ava Gardner | Aug. 30,'46 | 102m | Aug. 17,'46 | 3150 | 3055 | 3350 |
| Kings Row (Reissue) | WB | 608 | Ann Sheridan-Robert Cummings | Dec. 7,'46 | 127m | Nov. 2,'46 | 3286 | .... | .... |
| † Kitty (Block 2) | Para. | 4509 | Paulette Goddard-Ray Milland | May 10,'46 | 104m | Oct. 6,'45 | 2669 | 2093 | 3288 |
| LADIES' Man | Para. | 4605 | Eddie Bracken-Virginia Welles | Feb. 7,'47 | 90m | Jan. 11,'47 | 3409 | 2809 | .... |
| Lady Chaser | PRC | ... | Robert Lowery-Ann Savage | Nov. 25,'46 | 58m | Dec. 28,'46 | 3386 | 3312 | .... |
| Lady in the Lake | MGM | .... | Robert Montgomery-Audrey Totter | Jan.,'47 | 105m | Nov. 30,'46 | 3333 | 3312 | .... |
| Lady Luck (Block 1) | RKO | 702 | Robert Young-Barbara Hale | Oct. 18,'46 | 97m | July 20,'46 | 3102 | 2756 | 3350 |
| Lady Surrenders, A (Brit.) | Univ. | .... | Margaret Lockwood-Stewart Granger | (T) Oct. 4,'46 | 117m | Oct. 12,'46 | 3249 | .... | .... |
| Landrush | Col. | 861 | Charles Starrett-Smiley Burnette | Oct. 17,'46 | 54m | Sept. 21,'46 | 3211 | 2895 | .... |
| Larceny in Her Heart | PRC | .... | Hugh Beaumont-Cheryl Walker | July 10,'46 | 68m | May 25,'46 | 3006 | 2963 | .... |
| Last Chance, The (Bl. 16) (Swiss) | MGM | 621 | E. G. Morrison-John Hoy | Apr.-May,'46 | 105m | Nov. 24,'45 | 2726 | .... | 2930 |
| Last Crooked Mile, The | Rep. | 527 | Donald Barry-Ann Savage | Aug. 9,'46 | 67m | Aug. 17,'46 | 3150 | .... | .... |
| Last Frontier Uprising | Rep. | .... | Monte Hale-Adrian Booth | Not Set | ... | ..... | | 3187 | . |
| La Symphone Pastorale (Fr.) | Films Gibe | .... | Michele Morgan-Pierre Blanchar | Not Set | 115m | Dec. 7,'46 | 3346 | .... | .... |
| Laughing Lady (Brit.) | Brit. Natl. | .... | Anne Ziegler-Webster Booth | Not Set | 91m | Nov. 2,'46 | 3285 | ... | .... |
| Lawless Breed | Univ. | 1106 | Kirby Grant-Fuzzy Knight | Aug. 16,'46 | 58m | Dec. 14,'46 | 3362 | 3312 | .... |
| Law of the Lash | PRC | .... | Al La Rue-Mary Scott | Feb. 6,'47 | .... | ..... | .... | 3410 | .... |
| † Leave Her to Heaven (color) (Special) | 20th-Fox | 614 | Gene Tierney-Cornel Wilde | Jan.,'46 | 110m | Dec. 29,'45 | 2778 | 2499 | 2898 |
| Les Miserables (Reissue) | 20th-Fox | .... | Fredric March-Charles Laughton | Jan.,'47 | 105m | Jan. 4,'47 | 3398 | .... | .... |
| Letter for Evie, A (Block 15) | MGM | 614 | Marsha Hunt-John Carroll | Jan.-Feb.,'46 | 89m | Dec. 1,'45 | 2733 | 2655 | 2930 |
| Life and Miracles of Blessed Mother Cabrini, The (Ital.) | Elliott | .... | La Cheduzzi-Mila Lanza | July 6,'46 | 60m | July 6,'46 | 3077 | .... | .... |
| Lighthouse | PRC | .... | John Litel-June Lang | Jan. 10,'47 | .... | ..... | .... | 3312 | .... |
| Lightning Raiders | PRC | .... | Buster Crabbe-Al St. John | Jan. 7,'46 | 61m | Dec. 29,'45 | 2778 | 2686 | .... |
| Likely Story, A | RKO | .... | Bill Williams-Barbara Hale | Not Set | .... | ..... | .... | 2963 | .... |
| Lisbon Story (British) | Natl. Anglo | .... | Patricia Burke-David Farrar | Not Set | 100m | Mar. 16,'46 | 2894 | .... | .... |
| Little Giant | Univ. | 520 | Abbott and Costello | Feb. 22,'46 | 91m | Mar. 2,'46 | 2869 | 2756 | 3088 |
| Little Iodine | UA | .... | Jo Ann Marlowe-Marc Cramer | Oct. 11,'46 | 57m | Sept. 14,'46 | 3198 | 3066 | .... |
| Little Miss Big | Univ. | 549 | Fay Holden-Beverly Simmons | Aug. 30,'46 | 61m | Sept. 7,'46 | 3186 | 2963 | .... |
| Little Mister Jim | MGM | .... | "Butch" Jenkins-Frances Gifford | (T) June 4,'46 | 94m | June 8,'46 | 3030 | 2926 | 3412 |
| Live Wires | Mono. | 509 | Leo Gorcey-Huntz Hall | Jan. 12,'46 | 65m | Feb. 16,'46 | 2849 | .... | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Locket, The (Block 3) | RKO | .... | Laraine Day-Brian Aherne | Dec. 20,'46 | 85m | Dec. 21,'46 | 3373 | 2939 | .. |
| Lone Star Moonlight | Col. | 854 | Ken Curtis-Joan Barton | Dec. 12,'46 | 67m | Dec. 14,'46 | 3362 | 3274 | .... |
| Lone Wolf in Mexico, The | Col. | .... | Gerald Mohr-Eric Blore | Jan. 16,'47 | 69m | Jan. 4,'47 | 3398 | 3348 | .... |
| † Lost Weekend, The (Block 1) | Para. | 4503 | Ray Milland-Jane Wyman | Jan. 25,'46 | 101m | Aug. 18,'45 | 2639 | 2242 | 2975 |
| Love Laughs at Andy Hardy | MGM | .... | Mickey Rooney-Bonita Granville | (T) Dec. 2,'46 | 91m | Dec. 7,'46 | 3345 | 3127 | ... |
| Lover Come Back | Univ. | 536 | George Brent-Lucille Ball | June 21,'46 | 90m | June 22,'46 | 3054 | 2939 | .... |
| Loyal Heart (British) | Strand-Anglo | .... | Harry Welchmann-Percy Marmont | Not Set | 78m | Mar. 16,'46 | 2895 | .... | ... |
| MACOMBER Affair, The (formerly Short Happy Life of Francis Macomber) | UA | .... | Gregory Peck-Joan Bennett | Not Set | .... | ..... | .... | 3076 | .... |
| Madonna of the Seven Seas (British) | Univ. | 526 | Phyllis Calvert-Stewart Granger | Apr. 5,'46 | 88m | Jan. 26,'46 | 2818 | .... | .... |
| Madonna's Secret, The | Rep. | 510 | Francis Lederer-Gail Patrick | Feb. 16,'46 | 79m | Feb. 23,'46 | 2858 | 2838 | |
| Magic Bow, The (British) | GFD | .... | Stewart Granger-Phyllis Calvert | Not Set | 106m | Oct. 19,'46 | 3262 | | |
| Magnificent Doll | Univ. | .... | Ginger Rogers-Burgess Meredith | Nov.,'46 | 95m | Nov. 23,'46 | 3321 | 3274 | 3412 |
| Magnificent Rogue | Rep. | 606 | Lynn Roberts-Warren Douglas | Not Set | 74m | Nov. 16,'46 | 3309 | .... | .... |
| Make Mine Music (color) (Spcl.) | RKO | 692 | Disney Musical Feature | (T) July 4,'46 | 74m | Apr. 27,'46 | 2662 | .... | 3264 |
| Man from Morocco, The (Brit.) | English | .... | Anton Walbrook-Margaretta Scott | Nov. 23,'46 | 89m | Nov. 30,'46 | 3334 | .... | .... |
| Man from Rainbow Valley (color) | Rep. | 5502 | Monte Hale-Adrian Booth | June 15,'46 | 56m | June 22,'46 | 3053 | 2963 | .. |
| Man I Love, The | WB | 611 | Ida Lupino-Robert Alda | Jan. 11,'47 | 97m | Dec. 28,'46 | 3385 | 2784 | .... |
| Man in Grey, The (Brit.) | Univ. | 523 | Margaret Lockwood-James Mason | Mar. 15,'46 | 90m | Dec. 8,'45 | 2746 | .. | |
| Man Who Dared, The | Col. | 7040 | Leslie Brooks-George Macready | May 30,'46 | 65m | June 29,'46 | 3065 | 2926 | |
| † Margie (color) | 20th-Fox | 646 | Jeanne Crain-Alan Young | Nov.,'46 | 94m | Oct. 19,'46 | 3261 | 2884 | 3412 |
| Marie Louise (French) | Mayer-Burstyn | .... | Josiane-Heinrich Gretler | Nov. 12,'46 | 93m | Nov. 24,'45 | 2726 | ... | |
| Mask of Diijon | PRC | .... | Erich Von Stroheim-Jeanne Bates | Apr. 9,'46 | 74m | Feb. 2,'46 | 2829 | 2792 | 3018 |
| Masquerade in Mexico (Block 3) | Para. | 4512 | Dorothy Lamour-Arturo de Cordova | Feb. 22,'46 | 96m | Dec. 1,'45 | 2733 | 2686 | 2975 |
| Meet Me on Broadway | Col. | 7014 | Marjorie Reynolds-Fred Brady | Jan. 3,'46 | 69m | Feb. 23,'46 | 2857 | 2744 | .... |
| Meet the Navy (Br.) | Natl.-Anglo | .... | Oscar Naske | Not Set | 81m | June 15,'46 | 3043 | .... | .... |
| Men of Two Worlds (Br.) (color) | GFD | .... | Eric Portman-Phyllis Cavert | Sept. 9,'46 | 109m | Sept. 28,'46 | 3224 | .... | .... |
| Michigan Kid, The (color) | Univ. | | Jon Hall-Rita Johnson | Not Set | .... | ..... | .... | 3090 | .... |
| Mighty McGurk, The | MGM | 711 | Wallace Beery-Edward Arnold | Jan.,'47 | 87m | Nov. 23,'46 | 3321 | 3066 | .... |
| Missing Lady, The | Mono. | 525 | Kane Richmond-Barbara Reed | Aug. 17,'46 | 60m | Sept. 21,'46 | 3211 | 3031 | .... |
| † Miss Susie Slagle's (Block 3) | Para. | 4513 | Sonny Tufts-Veronica Lake | Mar. 8,'46 | 88m | Dec. 8,'45 | 2745 | 2216 | .. |
| Mr. Ace | UA | .... | George Raft-Sylvia Sydney | Aug. 2,'46 | 84m | Aug. 31,'46 | 3173 | 2926 | 3412 |
| Mr. District Attorney | Col. | .... | Dennis O'Keefe-Marg. Chapman | (T) Dec. 24,'46 | 81m | Jan. 4,'47 | 3398 | .... | .... |
| Mr. Hex | Mono. | 608 | Leo Gorcey-Huntz Hall | Dec. 7,'46 | 63m | Dec. 14,'46 | 3362 | 3240 | .... |
| † Monsieur Beaucaire (Special) | Para. | 4532 | Bob Hope-Joan Caulfield | Aug. 30,'46 | 93m | May 18,'46 | 2997 | 2883 | 3288 |
| Moon Over Montana | Mono. | 572 | Jimmy Wakely-Lee "Lasses" White | Feb. 23,'46 | 56m | Apr. 20,'46 | 2951 | 2792 | .... |
| Murder in the Music Hall | Rep. | 512 | Vera Hruba Ralston-William Marshal | Apr. 10,'46 | 84m | Feb. 23,'46 | 2858 | 2748 | .... |
| Murder in Reverse (Brit.) | Four Con. | .... | William Hartnell-Jimmy Hanley | Jan.,'47 | 80m | Dec. 28,'46 | 3385 | .... | .... |
| Murder Is My Business | PRC | .... | Hugh Beaumont-Cheryl Walker | Apr. 10,'46 | 63m | Mar. 9,'46 | 2881 | .... | .... |
| My Brother Talks to Horses | MGM | .... | Peter Lawford-"Butch" Jenkins | (T) Nov. 18,'46 | 94m | Nov. 23,'46 | 3322 | 3031 | .... |
| † My Darling Clementine | 20th-Fox | 645 | Henry Fonda-Linda Darnell | Nov.,'46 | 97m | Oct. 12,'46 | 3249 | 3078 | 3350 |
| My Dog Shep | Screen Guild | 4609 | Tom Neal-Helen Chapman-"Flame" | Dec. 1,'46 | 60m | ..... | .... | 3163 | .... |
| My Favorite Brunette | Para. | .... | Bob Hope-Dorothy Lamour | Apr. 4,'47 | .... | ..... | .... | 3388 | .... |
| My Pal Trigger | Rep. | 5541 | Roy Rogers-George "Gabby" Hayes | July 10,'46 | 79m | June 22,'46 | 3053 | .... | .... |
| † My Reputation | WB | 510 | Barbara Stanwyck-George Brent | Jan. 26,'46 | 96m | Jan. 12,'46 | 2793 | 2792 | 2975 |
| My Heart Goes Crazy (Br.) (col.) (formerly London Town) | Univ. | .... | Syd Field-Greta Gynt | Not Set | 121m | Sept. 21,'46 | 3209 | .... | .... |
| Mysterious Intruder | Col. | 7025 | Richard Dix-Barton MacLane | Apr. 11,'46 | 61m | Mar. 30,'46 | 2917 | 2907 | .... |
| Mysterious Mr. Valentine | Rep. | 531 | William Henry-Linda Stirling | Sept. 3,'46 | .... | ..... | .... | 3312 | .... |
| 'NEATH Canadian Skies | Screen Guild | 4606 | Russell Hayden-Inez Cooper | Oct. 15,'46 | 41m | ..... | .... | 3127 | .... |
| Never Say Goodbye | WB | 606 | Erroll Flynn-Eleanor Parker | Nov. 9,'46 | 97m | Oct. 26,'46 | 3273 | 2838 | 3350 |
| † Night and Day (color) | WB | 523 | Cary Grant-Alexis Smith | Aug. 3,'46 | 132m | July 13,'46 | 3089 | 2838 | 3228 |
| Night Boat to Dublin (Brit.) | A.B.P.C.-Pathe | .... | Robert Newton-Raymond Lovell | Not Set | 100m | Feb. 2,'46 | 2830 | .... | .... |
| Night Editor | Col. | 7023 | William Gargan-Janis Carter | Apr. 18,'46 | 67m | Apr. 6,'46 | 2925 | 2895 | .... |
| Night in Casablanca, A | UA | .... | Marx Brothers-Lois Collier | May 10,'46 | 85m | Apr. 20,'46 | 2949 | 2884 | 3288 |
| Night in Paradise, A (color) | Univ. | 529 | Merle Oberon-Turhan Bey | May 3,'46 | 84m | Apr. 13,'46 | 2937 | 2278 | 3100 |
| Night Train to Memphis | Rep. | 523 | Roy Acuff-Adele Mara | July 12,'46 | 67m | July 27,'46 | 3114 | 2748 | 3288 |
| Nobody Lives Forever | WB | 604 | John Garfield-Geraldine Fitzgerald | Oct. 12,'46 | 100m | Sept. 28,'46 | 3221 | 2830 | 3412 |
| Nocturne (Block 2) | RKO | 706 | George Raft-Lynn Bari | Oct. 29,'46 | 87m | Oct. 19,'46 | 3261 | 3055 | 3412 |
| † No Leave, No Love | MGM | 704 | Van Johnson-Marie Wilson | Oct.,'46 | 117m | Aug. 31,'46 | 3173 | 2818 | 3412 |
| Nora Prentiss (formerly The Sentence) | WB | .... | Ann Sheridan-Kent Smith | (T) Feb. 3,'47 | .... | ..... | .... | 2883 | .... |
| North of the Border | Screen Guild | 4610 | Russell Hayden-Inez Cooper | Nov. 15,'46 | 42m | ..... | .... | 3090 | .... |
| No Time for Comedy (Reissue) | WB | 516 | James Stewart-Rosalind Russell | Apr. 13,'46 | 99m | Sept. 7,'40 | .... | .... | .... |
| † Notorious (Special) | RKO | 761 | Ingrid Bergman-Cary Grant | Sept. 6,'46 | 101m | July 27,'46 | 3113 | 2870 | 3350 |
| Notorious Gentleman (British) | Univ. | 603 | Rex Harrison-Lilli Palmer | Nov. 1,'46 | 109m | Oct. 26,'46 | 3273 | .... | 3412 |
| Notorious Lone Wolf | Col. | 7028 | Gerald Mohr-Janis Carter | Feb. 14,'46 | 64m | Mar. 16,'46 | 2894 | 2792 | .... |
| OF Human Bondage | WB | 522 | Paul Henreid-Eleanor Parker | July 20,'46 | 105m | July 6,'46 | 3077 | 3031 | 3228 |
| One Exciting Week | Rep. | 521 | Al Pearce-Arline Harris | June 8,'46 | 69m | June 15,'46 | 3042 | 2809 | .... |
| One More Tomorrow | WB | 519 | Ann Sheridan-Dennis Morgan | June 1,'46 | 89m | May 18,'46 | 2997 | 2838 | 3228 |
| Open City (Italian) | Mayer-Burstyn | .... | Aldo Fabrizi-Anna Magnani | Not Set | 100m | Mar. 2,'46 | 2870 | .... | .... |
| † O.S.S. (Block 6) | Para. | 4526 | Alan Ladd-Geraldine Fitzgerald | July 26,'46 | 107m | May 18,'46 | 2997 | 2963 | 3350 |
| Our Hearts Were Growing Up (Block 5) | Para. | 4522 | Gail Russell-Diana Lynn | June 14,'46 | 84m | Mar. 16,'46 | 2893 | 2555 | 3264 |
| Out California Way (color) | Rep. | 5503 | Monte Hale-Adrian Booth | Dec. 5,'46 | 67m | Dec. 14,'46 | 3362 | 3127 | .... |
| Outlaw, The | UA | .... | Jack Buetel-Jane Russell | Feb. 8,'46 | 111m | Mar. 23,'46 | 2905 | .... | .... |
| Outlaw of the Plains | PRC | .... | Buster Crabbe-Al St. John | Sept. 22,'46 | 56m | Sept. 28,'46 | 3225 | 3126 | .... |
| Overlanders, The (British) | GFD | .... | Chips Rafferty-John N. Hayward | Not Set | 91m | Oct. 19,'46 | 3261 | .... | .... |
| Overland Riders | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | Aug. 21,'46 | 54m | Aug. 24,'46 | 3162 | 3126 | .... |
| PARIS Frills (French) | Leo Cohen | .... | Micheline Presle-Raymond Rouleau | Nov. 24,'46 | 123m | Dec. 7,'46 | 3347 | .... | .... |
| Partners in Time | RKO | 625 | Pamela Blake-John James | Block 5 | 76m | Apr. 20,'46 | 2951 | .... | .... |
| Passkey to Danger | Rep. | 518 | Stephanie Bachelor-Kane Richmond | May 11,'46 | 58m | Aug. 24,'46 | 3161 | 2987 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Perfect Marriage, The | Para. | 4604 | Loretta Young-David Niven | Jan. 24,'47 | 87m | Nov. 23,'46 | 3321 | 2883 | .... |
| Perilous Holiday | Col. | 7008 | Pat O'Brien-Ruth Warrick | Mar. 21,'46 | 89m | May 25,'46 | 3007 | 2776 | 3018 |
| Perils of Pauline (color) | Para. | .... | Betty Hutton-John Lund | Not Set | .... | ..... | .... | 2939 | .... |
| Personality Kid | Col. | 7039 | Anita Louise-Michael Duane | Aug. 8,'46 | 68m | Aug. 24,'46 | 3161 | 3031 | .... |
| Phantom Thief, The | Col. | 7031 | Chester Morris-Jeff Donnell | May 2,'46 | 65m | June 22,'46 | 3053 | 2926 | ... |
| Piccadilly Incident (British) | Pathe | .... | Anna Neagle-Michael Wilding | Sept. 20,'46 | 100m | Sept. 7,'46 | 3185 | .... | ... |
| Pilgrim Lady, The | Rep. | 602 | Adele Mara-Warren Douglas | Jan. 22,'46 | .... | ..... | .... | 3347 | .... |
| Pinocchio (color) (Reissue) | RKO | 691 | Disney Feature Cartoon | Special | 85m | Feb. 3,'40 | .... | .... | .... |
| Pirates of Monterey (color) | Univ. | .... | Maria Montez-Rod Cameron | Not Set | .... | ..... | .... | 3127 | .... |
| Plainsman, The (Reissue) | Para. | R5-3624 | Gary Cooper-Jean Arthur | Sept. 1,'46 | 113m | Sept. 21,'46 | 3212 | .... | .... |
| Plainsman and the Lady, The | Rep. | 532 | William Elliott-Vera Hruba Ralston | Nov. 15,'46 | 87m | Nov. 9,'46 | 3297 | 3127 | 3350 |
| Portrait of Marie (Bl. 15) (Mex.) | MGM | 612 | Dolores Del Rio-Pedro Armendariz | Jan.-Feb.,'46 | 76m | Dec. 29,'45 | 2777 | .... | 2930 |
| Portrait of a Woman (French) | Mayer-Burstyn | .... | Francoise Rosay-Henry Guisol | Apr. 20,'46 | 80m | Apr. 20,'46 | 2950 | .... | .... |
| Possessed | WB | .... | Joan Crawford-Van Heflin | Not Set | .... | ..... | .... | 3078 | .... |
| † Postman Always Rings Twice, The (Block 16) | MGM | 620 | Lana Turner-John Garfield | Apr.-May,'46 | 113m | Mar. 16,'46 | 2893 | 2883 | 3228 |
| Postmaster's Daughter (French) | Vog | .... | Harry Baur-Jeanine Crispin | Aug. 17,'46 | 74m | Aug. 24,'46 | 3162 | .... | .... |
| Prairie Badmen | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | July 17,'46 | 55m | July 27,'46 | 3114 | 3055 | .... |
| Private Affairs of Bel Ami | UA | .... | George Sanders-Angela Lansbury | Not Set | .... | ..... | .... | 3311 | .... |
| QUEEN of Burlesque | PRC | .... | Evelyn Ankers-Carleton Young | July 24,'46 | 70m | July 6,'46 | 3078 | 2987 | .... |
| Queen for a Night (Swed.) | Saga | .... | Gurli Lemon Bernhard-Gosta Bjoerling | Dec. 28,'46 | 89m | Jan. 4,'47 | 3398 | .... | .... |
| Queen of the Amazons | Screen Guild | 4611 | Robert Lowery-Patricia Morrison | Jan. 15,'47 | 62m | ..... | .... | 3311 | .... |
| Quiet Weekend (British) | ABP | .... | Derek Farr-Frank Cellier | Not Set | 90m | May 25,'46 | 3006 | .... | .... |
| RAGE in Heaven (R.) | MGM | 705 | Ingrid Bergman-Robert Montgomery | Oct.,'46 | 85m | Aug. 24,'46 | 3162 | .... | .... |
| Raider, The (British) (color) | English | .... | Documentary | May,'46 | 70m | Oct. 5,'46 | 3237 | .... | .... |
| Raiders of the South | Mono. | 564 | Johnny Mack Brown-Raymond Hatton | Jan. 18,'47 | .... | ..... | .... | 3348 | .... |
| Rainbow Over the Rockies | Mono. | .... | James Wakely-Lee "Lasses" White | Feb. 8,'47 | .... | ..... | .... | 3410 | .... |
| Range Beyond the Blue | PRC | .... | Eddie Dean-Roscoe Ates | Feb. 17,'47 | .... | ..... | .... | 3411 | .... |
| Razor's Edge, The | 20th-Fox | 647 | Tyrone Power-Gene Tierney | Dec.,'46 | 146m | Nov. 30,'46 | 3334 | 3127 | 3412 |
| Rebecca (Reissue) | UA | .... | Laurence Olivier-Joan Fontaine | Apr. 26,'46 | 125m | Mar. 30,'40 | .... | .... | .... |
| Red Dragon | Mono. | 513 | Sidney Toler-Benson Fong | Feb. 2,'46 | 64m | Dec. 22,'45 | 2765 | .... | .... |
| Red House, The (formerly No Trespassing) | UA | .... | Edw. G. Robinson-Lon McAllister | Not Set | .... | ..... | .... | 3090 | .... |
| Red River Renegades | Rep. | 557 | Sunset Carson-Peggy Stewart | July 25,'46 | 55m | Sept. 7,'46 | 3185 | 3066 | .... |
| Rendezvous 24 | 20th-Fox | 627 | William Gargan-Marie Palmer | May,'46 | 70m | May 4,'46 | 2974 | 2951 | .... |
| Rendezvous With Annie | Rep. | 525 | Eddie Albert-Faye Marlowe | July 22,'46 | 89m | Aug. 17,'46 | 3149 | .... | .... |
| Renegade Girl | Screen Guild | 4612 | Alan Curtis-Ann Savage | Dec. 25,'46 | 65m | ..... | .... | 3363 | .... |
| Renegades (color) | Col. | 7003 | Evelyn Keyes-Willard Parker | June 13,'46 | 87m | May 25,'46 | 3005 | 2776 | 3228 |
| Resistance (French) | Vog | .... | Lucien Coedel-Yvonne Gaudeau | July,'46 | 76m | July 13,'46 | 3089 | .... | .... |
| Return of Frank James, The (Reissue) | 20th-Fox | 619 | Henry Fonda-Gene Tierney | Feb.,'46 | 92m | Aug. 17,'40 | .... | .... | .... |
| Return of Monte Cristo, The | Col. | .... | Louis Hayward-Barbara Britton | Dec.,'46 | 91m | Dec. 7,'46 | 3345 | 3312 | 3412 |
| Return of Rusty, The | Col. | 7032 | Ted Donaldson-Barbara Wooddell | June 27,'46 | ... | ..... | .... | 3007 | .... |
| Riding the California Trail (formerly Cisco and the Angel) | Mono. | 610 | Gilbert Roland-Martin Garralaga | Jan. 11,'47 | .... | ..... | .... | 3287 | .... |
| Rio Grande Raiders | Rep. | 558 | Sunset Carson-Peggy Stewart | Sept. 9,'46 | 57m | Oct. 12,'46 | 3250 | 3163 | 3350 |
| Riverboat Rhythm | RKO | 620 | Leon Erroll-Glenn Vernon | Block 4 | 65m | Feb. 16,'46 | 2849 | .... | .... |
| † Road to Utopia (Special) | Para. | 4531 | Bing Crosby-Bob Hope-D. Lamour | Mar. 22,'46 | 89m | Dec. 8,'45 | 2745 | 2744 | 3088 |
| Roaring Rangers | Col. | 7205 | Charles Starrett-Smiley Burnette | Feb. 14,'46 | 56m | Mar. 9,'46 | 2882 | 2543 | .... |
| Rolling Home | Screen Guild | 4607 | Jean Parker-Russell Hayden | Nov. 1,'46 | 71m | ..... | .... | 3163 | .... |
| Roll On, Texas Moon | Rep. | 542 | Roy Rogers-Dale Evans | Sept. 12,'46 | 68m | Sept. 21,'46 | 3211 | 3030 | .... |
| Romance of the West (color) | PRC | .... | Eddie Dean-Joan Barton | Mar. 20,'46 | 58m | Feb. 9,'46 | 2838 | 2792 | .... |
| Runaround, The | Univ. | 535 | Ella Raines-Rod Cameron | June 14,'46 | 86m | June 15,'46 | 3043 | 2987 | 3350 |
| Russia on Parade (Russ.) (col.) | Artkino | .... | Documentary | Sept. 6,'46 | 45m | Sept. 28,'46 | 3221 | .... | .... |
| Rustler's Roundup | Univ. | 1105 | Kirby Grant-Fuzzy Knight | Aug. 9,'46 | 56m | Nov. 9,'46 | 3297 | 3138 | .... |
| † SAILOR Takes a Wife (Block 15) | MGM | 615 | Robert Walker-June Allyson | Jan.-Feb.,'46 | 92m | Jan. 5,'46 | 2786 | 2555 | 2898 |
| San Quentin (Block 3) | RKO | .... | Lawrence Tierney-Marion Carr | (T) Dec. 17,'46 | 66m | Dec. 7,'46 | 3345 | 3336 | 3412 |
| Santa Fe Uprising | Rep. | 661 | Allan Lane-Bobby Blake | Nov. 15,'46 | .... | ..... | .... | 3322 | .... |
| † Saratoga Trunk | WB | 514 | Gary Cooper-Ingrid Bergman | Mar. 30,'46 | 135m | Nov. 24,'45 | 2725 | 1431 | 2975 |
| Scared to Death (color) | Screen Guild | 4608 | Bela Lugosi-Joyce Compton | Feb. 1,'46 | 65m | ..... | .... | 3127 | .... |
| School for Secrets (Brit.) | GFD | .... | Ralph Richardson-Raymond Huntley | Not Set | 108m | Dec. 7,'46 | 3346 | .... | .... |
| Sea of Grass | MGM | .... | Spencer Tracy-Katharine Hepburn | Not Set | .... | ..... | .... | 3238 | .... |
| Searching Wind, The (Block 6) | Para. | 4527 | Robert Young-Ann Richards | Aug. 9,'46 | 107m | May 11,'46 | 2985 | 2884 | 3288 |
| Secret Heart, The | MGM | 709 | Claudette Colbert-Walter Pidgeon | Dec.,'46 | 97m | Nov. 30,'46 | 3334 | 3274 | .... |
| Secret of the Whistler | Col. | 818 | Richard Dix-Leslie Brooks | Nov. 7,'46 | 65m | Nov. 2,'46 | 3286 | 3274 | .... |
| Secrets of a Sorority Girl | PRC | .... | Mary Ware-Rick Vallin | Aug. 15,'46 | 58m | Aug. 24,'46 | 3161 | 3031 | .... |
| Sentimental Journey | 20th-Fox | 621 | John Payne-Maureen O'Hara | Mar.,'46 | 94m | Feb. 9,'46 | 2837 | 2756 | 2975 |
| † Seventh Veil, The (Brit.) | Univ. | 519 | James Mason-Ann Todd | Feb. 15,'46 | 94m | Nov. 10,'45 | 2786 | .... | .... |
| Seven Were Saved | Para. | | Richard Denning-Catherine Craig | Not Set | .... | ..... | .... | 2972 | .... |
| Shadowed | Col. | 7042 | Anita Louise-Robert Scott | Sept. 26,'46 | 70m | Nov. 30,'46 | 3334 | 3163 | .... |
| Shadow of a Woman | WB | 602 | Andrea King-Helmut Dantine | Sept. 14,'46 | 78m | Aug. 17,'46 | 3150 | 2543 | 3288 |
| Shadows on the Range | Mono. | 567 | Johnny Mack Brown-R. Hatton | Aug. 10,'46 | 57m | Oct. 12,'46 | 3250 | 3066 | .... |
| Shadows Over Chinatown (formerly The Mandarin Secret) | Mono. | 518 | Sidney Toler-Sen Yung | July 27,'46 | 64m | ..... | .... | 2963 | .... |
| Shadow Returns, The | Mono. | 527 | Kane Richmond-Barbara Reed | Feb. 16,'46 | 61m | Jan. 19,'46 | 2806 | .... | .... |
| Sheriff of Redwood Valley | Rep. | 566 | "Wild" Bill Elliott-Alice Fleming | Mar. 29,'46 | 54m | Apr. 13,'46 | 2938 | 2778 | .... |
| She-Wolf of London | Univ. | 531 | June Lockhart-Jan Wiley | May 17,'46 | 61m | Apr. 13,'46 | 2938 | 2809 | .... |
| She Wrote the Book | Univ. | 533 | Joan Davis-Jack Oakie | May 31,'46 | 76m | May 11,'46 | 2987 | 2870 | .... |
| Shock | 20th-Fox | 615 | Vincent Price-Lynn Bari | Feb.,'46 | 70m | Jan. 19,'46 | 2805 | 2764 | .... |
| Shocking Miss Pilgrim, The (color) | 20th-Fox | .... | Betty Grable-Dick Haymes | Jan.,'47 | 85m | Jan. 4,'47 | 3397 | 2884 | .... |
| Show-Off, The | MGM | 708 | Red Skelton-Marilyn Maxwell | Dec.,'46 | 83m | Aug. 17,'46 | 3149 | 2951 | 3350 |
| Silver Range | Mono. | 563 | Johnny Mack Brown-Raymond Hatton | Nov. 16,'46 | 53m | Dec. 7,'46 | 3346 | 3240 | .... |
| Silver Stallion (Reissue) | Mono. | 612 | David Sharpe-Janet Waldo | Dec. 14,'46 | 57m | ..... | .... | .... | .... |

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| Sinbad, the Sailor (color) (Bl. 2) | RKO | .... | D. Fairbanks, Jr.-Maureen O'Hara | (T) Jan. 13,'47 | .... | ..... | .... | 3031 | .... |
| Singin' in the Corn | Col. | 804 | Judy Canova-Allen Jenkins | Dec. 26,'46 | 68m | Nov. 23,'46 | 3322 | 3312 | .... |
| Singing on the Trail | Col. | 7224 | Ken Curtis-Jeff Donnell | Sept. 12,'46 | .... | ..... | .... | 3187 | .... |
| Sing While You Dance | Col. | 7033 | Ellen Drew-Robert Stanton | July 25,'46 | .... | ..... | .... | 3055 | .... |
| Sin of Harold Diddlebock, The | UA | .... | Harold Lloyd-Raymond Walburn | Not Set | .... | ..... | .... | 2870 | .... |
| Stanley and Livingstone (R.) | 20th-Fox | .... | Spencer Tracy-Nancy Kelly | Jan.,'47 | 101m | Jan. 4,'47 | 3398 | .... | .... |
| Sioux City Sue | Rep. | 681 | Gene Autry-Lynn Roberts | Nov. 21,'46 | 69m | Dec. 7,'46 | 3345 | 3322 | .... |
| Sirocco (French) | Leo Cohen | .... | Viviane Romance-Dalio | Aug. 10,'46 | 90m | Aug. 17,'46 | 3150 | .... | .... |
| Sister Kenny (Block 1) | RKO | 701 | Rosalind Russell-Alexander Knox | Oct. 10,'46 | 118m | July 20,'46 | 3101 | 2907 | 3350 |
| Six Gun Man | PRC | .... | Bob Steele-Jean Carlin | Feb. 1,'46 | 59m | Jan. 26,'46 | 2818 | 2744 | .... |
| Six P.M. (Russian) | Artkino | .... | Marine Ladynina-Eugene Samoilov | Jan. 26,'46 | 65m | Feb. 2,'46 | 2830 | .... | .... |
| Slightly Scandalous | Univ. | 544 | Sheila Ryan-Fred Brady | Aug. 2,'46 | 62m | Aug. 3,'46 | 3125 | 3031 | .... |
| Smash-Up | Univ. | .... | Susan Hayward-Lee Bowman | Feb.,'47 | .... | ..... | .... | .... | .... |
| † Smoky (color) | 20th-Fox | 631 | Fred MacMurray-Anne Baxter | July,'46 | 87m | June 15,'46 | 3041 | 2628 | 3350 |
| Smooth as Silk | Univ. | 521 | Kent Taylor-Virginia Grey | Mar. 1,'46 | 65m | Mar. 9,'46 | 2882 | 2809 | .... |
| So Dark the Night | Col. | 805 | Micheline Cheirel-Steven Geray | Oct. 10,'46 | 70m | Sept. 21,'46 | 3211 | 2850 | .... |
| So Goes My Love | Univ. | 528 | Myrna Loy-Don Ameche | Apr. 19,'46 | 88m | Mar. 30,'46 | 2917 | 2809 | 3018 |
| Somewhere in the Night | 20th-Fox | 629 | John Hodiak-Nancy Guild | June,'46 | 110m | May 11,'46 | 2986 | 2859 | .... |
| Song of Scheherazade (color) | Univ. | .... | Brian Donlevy-Yvonne de Carlo | Feb.,'47 | .... | ..... | .... | 3312 | .... |
| Song of the Sierras | Mono. | 681 | Jimmy Wakely-Lee "Lasses" White | Dec. 28,'46 | .... | ..... | .... | 3240 | .... |
| Song of the South (Spcl.) (col.) | RKO | 791 | Disney Feature Cartoon | Nov. 20,'46 | 95m | Nov. 2,'46 | 3285 | .... | 3412 |
| South of the Chisholm Trail | Col. | .... | Charles Starrett-Smiley Burnette | Jan. 30,'47 | .... | ..... | .... | 3387 | .... |
| South of Monterey | Mono. | 530 | Gilbert Roland-Frank Yacanelli | July 10,'46 | 63m | Sept. 28,'46 | 3224 | 3127 | .... |
| Specter of the Rose | Rep. | 524 | Ivan Kirov-Viola Essen | July 5,'46 | 90m | May 25,'46 | 3006 | 2776 | 3350 |
| Spider Woman Strikes Back, The | Univ. | 524 | Gale Sundergaard-Kirby Grant | Mar. 22,'46 | 59m | Mar. 23,'46 | 2906 | 2850 | .... |
| † Spiral Staircase, The | RKO | 611 | George Brent-Dorothy McGuire | Block 3 | 83m | Jan. 5,'46 | 2785 | 2695 | 2930 |
| Splendor (Reissue) | Film Classics | .... | Miriam Hopkins-Joel McCrea | June 15,'46 | 75m | ..... | .... | .... | .... |
| Spook Busters | Mono. | 512 | Leo Gorcey-Huntz Hall | Aug. 24,'46 | 68m | Aug. 24,'46 | 3162 | 3138 | .... |
| Spring Song (British) | Brit. Natl. | .... | Peter Graves-Carol Raye | Not Set | 90m | Oct. 26,'46 | 3273 | .... | .... |
| Stagecoach to Denver | Rep. | 662 | Allan Lane-Bobby Blake | Dec. 23,'46 | 56m | Jan. 4,'47 | 3398 | 3348 | .... |
| Stairway to Heaven (Brit.) (col.) | Univ. | .... | David Niven-Kim Hunter | (T) Dec. 9,'46 | 104m | Nov. 16,'46 | 3310 | .... | .... |
| Stallion Road | WB | .... | Zachary Scott-Alexis Smith | Not Set | .... | ..... | .... | 2939 | .... |
| Stanley and Livingstone (R.) | 20th-Fox | .... | Spencer Tracy-Nancy Kelly | Jan.,'47 | 101m | Jan. 4,'47 | 3398 | .... | .... |
| Stars Over Texas | PRC | .... | Eddie Dean-Shirley Patterson | Nov. 18,'46 | 57m | Dec. 28,'46 | 3386 | 3287 | .... |
| Step by Step (Block 1) | RKO | 705 | Lawrence Tierney-Anne Jeffreys | Aug. 30,'46 | 62m | July 20,'46 | 3101 | 3076 | .... |
| † Stolen Life, A | WB | 521 | Bette Davis-Glenn Ford | July 6,'46 | 109m | May 4,'46 | 2973 | 2756 | 3350 |
| Stone Flower, The (Russ.) (col.) | Artkino | .... | Vladimir Druzhnikov-Elena Derevschikova | Dec. 27,'46 | 88m | Jan. 11,'47 | 3409 | .... | .... |
| Story of the Pope, The | Chapel | .... | Documentary | Dec. 19,'46 | 65m | Dec. 28,'46 | 3386 | .... | .... |
| Stormy Waters (French) | MGM | .... | Jean Gabin-Michele Morgan | (T) June 5,'46 | 80m | July 13,'46 | 3089 | .... | .... |
| Strange Conquest | Univ. | 530 | Jane Wyatt-Lowell Gilmore | May 10,'46 | 63m | Apr. 20,'46 | 2950 | 2883 | .... |
| Strange Holiday | PRC | .... | Claude Rains-Barbara Bate | Sept. 2,'46 | 56m | Nov. 2,'46 | 3286 | .... | .... |
| Strange Impersonation | Rep. | 513 | Brenda Marshall-William Gargan | Mar. 16,'46 | 62m | Feb. 23,'46 | 2859 | 2776 | .... |
| Strange Journey | 20th-Fox | 643 | Paul Kely-Osa Massen | Oct.,'46 | 65m | Sept. 14,'46 | 3197 | .... | .... |
| † Strange Love of Martha Ivers (Block 6) | Para. | 4529 | Barbara Stanwyck-Van Heflin | Sept. 13,'46 | 117m | Mar. 23,'46 | 2907 | 3870 | 3412 |
| Stranger, The (Special) | RKO | 683 | Edw. G. Robinson-Loretta Young | (T) July 15,'46 | 95m | May 25,'46 | 3005 | 2756 | 3350 |
| Strange Triangle | 20th-Fox | 630 | Signe Hasso-John Shepperd | June,'46 | 65m | May 11,'46 | 2986 | 2951 | .... |
| Strange Voyage | Mono. | 521 | Eddie Albert-Forrest Taylor | July 6,'46 | 61m | Mar. 2,'46 | 2870 | .... | .... |
| Strange Woman, The | UA | .... | Hedy Lamar-George Sanders | Oct. 25,'46 | 101m | Nov. 2,'46 | 3285 | 2884 | 3412 |
| Strike Me Pink (Reissue) | Film Classics | .... | Eddie Cantor-Ethel Merman | May 15,'46 | 100m | Jan. 25,'36 | .... | .... | .... |
| Suddenly It's Spring | Para. | .... | Fred MacMurray-Paulette Goddard | Mar. 21,'47 | ... | ..... | .... | 2987 | .... |
| Sunset Pass (Block 1) | RKO | 704 | James Warren-Nan Leslie | Oct. 1,'46 | 59m | July 20,'46 | 3102 | 3090 | .... |
| Sun Valley Cyclone | Rep. | 567 | "Wild" Bill Elliott-Bobby Blake | May 10,'46 | 56m | June 15,'46 | 3042 | 2987 | .... |
| Sun Valley Serenade (R.) | 20th-Fox | 641 | Sonja Henie-John Payne | Sept.,'46 | 86m | Aug. 24,'46 | 3163 | .... | .... |
| Susie Steps Out | UA | .... | David Bruce-Cleatus Caldwell | Dec. 13,'46 | 65m | Nov. 23,'46 | 3322 | 3078 | .... |
| Suspense (Special) | Mono. | 699 | Belita-Barry Sullivan | June 15,'46 | 101m | Mar. 30,'46 | 2917 | .... | 3100 |
| Swamp Fire (Block 6) | Para. | 4528 | Johnny Weissmueller-Virginia Grey | Sept. 6,'46 | 69m | May 11,'46 | 2986 | 2963 | 3228 |
| Sweetheart of Sigma Chi | Mono. | 606 | Elyse Knox-Phil Regan | Dec. 21,'46 | 75m | Dec. 7,'46 | 3346 | 3240 | .... |
| Swell Guy | Univ. | .... | Sonny Tufts-Ann Blyth | Jan.,'47 | 87m | Dec. 14,'46 | 3361 | 3274 | 3412 |
| Swing Parade of 1946 | Mono. | 503 | Gale Storm-Phil Regan | Mar. 16,'46 | 74m | Jan. 26,'46 | 2817 | 2628 | .... |
| Symphonie D'Amour (French) | Alganzy | .... | Fernand Gravet-Jacqueline Francell | Mar. 9,'46 | 90m | Mar. 23,'46 | 2906 | .... | .... |
| TALK About a Lady | Col. | 7016 | Jinx Falkenburg-Joe Besser | Mar. 28,'46 | 71m | June 8,'46 | 3030 | 2818 | .... |
| Tangier | Univ. | 522 | Maria Montez-Preston Foster | Mar. 8,'46 | 76m | Mar. 16,'46 | 2895 | 2756 | 2975 |
| Tarzan and the Leopard Woman | RKO | 618 | Johnny Weissmueller-J. Sheffield-B. Joyce | Block 4 | 72m | Feb. 16,'46 | 2849 | 2655 | .... |
| Temptation | Univ. | .... | Merle Oberon-George Brent | Dec.,'46 | 98m | Dec. 21,'46 | 3374 | 3076 | .... |
| Tenth Avenue Angel | MGM | .... | Margaret O'Brien-George Murphy | Not Set | .... | ..... | .... | 3031 | .... |
| Terror by Night | Univ. | 517 | Basil Rathbone-Nigel Bruce | Feb. 1,'46 | 60m | Feb. 2,'46 | 2830 | 2748 | .... |
| Terrors on Horseback | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | Aug. 14,'46 | 55m | Apr. 20,'46 | 2951 | 2884 | .... |
| Terror Trail | Col. | 862 | Charles Starrett-Smiley Burnett | Nov. 21,'46 | 55m | Nov. 2,'46 | 3286 | 3274 | .... |
| That Brennan Girl | Rep. | 533 | James Dunn-Mona Freeman | Dec. 23,'46 | 95m | Nov. 16,'46 | 3310 | 3090 | .... |
| That Texas Jamboree | Col. | 7223 | Ken Curtis-Jeff Donnell | May 16,'46 | 67m | ..... | .... | 2786 | .... |
| That Way With Women | WB | .... | Sydney Greenstreet-Martha Vickers | Not Set | .... | ..... | .... | 3031 | .... |
| Theirs Is the Glory (British) | GFD | .... | Documentary | Oct. 14,'46 | 82m | Sept. 21,'46 | 3210 | .... | .... |
| These Three (Reissue) | Film Classics | .... | Merle Oberon-Joel McCrea | Feb. 15,'46 | 95m | Feb. 29,'36 | .... | .... | .... |
| They Made Me a Killer (Bl. 4) | Para. | 4518 | Robert Lowery-Barbara Britton | May 3,'46 | 66m | Jan. 26,'46 | 2817 | 2695 | .... |
| They Were Sisters (British) | Univ. | 1065 | James Mason-Phyllis Calvert | Sept. 20,'46 | 115m | Aug. 3,'46 | 3125 | .... | .... |
| Thieves' Holiday (formerly Scandal in Paris) | UA | .... | George Sanders-Signe Hasso | July 19,'46 | 100m | July 20,'46 | 3112 | 2764 | .... |
| 13 Rue Madeleine | 20th-Fox | .... | James Cagney-Annabella | Jan.,'47 | 95m | Dec. 21,'46 | 3374 | .... | .... |
| This Man Is Mine (Brit.) | Col. Brit. | .... | Tom Walls-Jeanne de Casalis | Not Set | 103m | Sept. 28,'46 | 3224 | .... | .... |
| This Time for Keeps (color) | MGM | .... | Esther Williams-Jimmy Durante | Not Set | .... | ..... | .... | 3238 | .... |
| † Three Little Girls in Blue (color) | 20th-Fox | 639 | June Haver-Vivian Blaine | Oct.,'46 | 90m | Sept. 14,'46 | 3198 | 2907 | 3350 |
| Three Strangers | WB | 511 | Geraldine Fitzgerald-Sydney Greenstreet | Feb. 16,'46 | 92m | Jan. 26,'46 | 2817 | 2366 | .... |
| Three Wise Fools (Block 17) | MGM | 628 | Margaret O'Brien-Lionel Barrymore | Aug. 29,'46 | 90m | June 22,'46 | 3054 | 2907 | 3350 |
| Thrill of Brazil | Col. | 7006 | Evelyn Keyes-Keenan Wynn | Sept. 30,'46 | 91m | Sept. 21,'46 | 3209 | 3090 | 3264 |
| Throw a Saddle on a Star | Col. | 7221 | Ken Curtis-Adele Roberts | Mar. 14,'46 | 65m | Mar. 23,'46 | 2906 | 2850 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Thunder Town | PRC | .... | Bob Steele-Syd Saylor | Apr. 10,'46 | 57m | Apr. 6,'46 | 2926 | .... | .... |
| Till the Clouds Roll By (color) | MGM | 710 | Robert Walker-Judy Garland | Jan.,'47 | 137m | Nov. 16,'46 | 3309 | 2963 | .... |
| Till the End of Time (Block 6) | RKO | 625 | Dorothy McGuire-Guy Madison | Aug. 1,'46 | 105m | June 15,'46 | 3041 | 2784 | 3350 |
| Time of Their Lives | Univ. | 546 | Bud Abbott-Lou Costello | Aug. 16,'46 | 82m | Aug. 17,'46 | 3149 | 2939 | 3228 |
| Time, the Place, the Girl (color) | WB | 610 | Dennis Morgan-Jack Carson | Dec. 28,'46 | 108m | Dec. 14,'46 | 3361 | 2555 | 3412 |
| † To Each His Own (Block 5) | Para. | 4524 | Olivia De Havilland-John Lund | July 5,'46 | 122m | Mar. 16,'46 | 2894 | 2861 | 3288 |
| Tokyo Rose (Block 3) | Para. | 4511 | Byron Barr-Lotus Long | Feb. 8,'46 | 70m | Dec. 8,'45 | 2745 | 2744 | 2930 |
| † Tomorrow Is Forever | RKO | 682 | Claudette Colbert-Orson Welles | Special | 105m | Jan. 19,'46 | 2805 | 2555 | 2975 |
| Traffic in Crime | Rep. | 522 | Kane Richmond-Adele Mara | June 28,'46 | .... | .... .... | .... | 3055 | ... |
| Trail Street (Block 4) | RKO | .... | Randolph Scott-Anne Jeffreys | (T) Feb.,'47 | .... | ..... | .... | 3364 | .... |
| Trail to Mexico | Mono. | 574 | Jimmy Wakely-Lee "Lasses" White | June 29,'46 | 56m | July 6,'46 | 3077 | 3031 | .... |
| Trap, The | Mono. | 607 | Sidney Toler-Mantan Moreland | Nov. 30,'46 | .... | ..... | .... | 3287 | .... |
| Trigger Fingers | Mono. | 568 | Johnny Mack Brown-Raymond Hatton | Sept. 21,'46 | 56m | Oct. 5,'46 | 3237 | 3126 | .... |
| Trouble with Women | Para. | .... | Ray Milland-Teresa Wright | Not Set | .... | ..... | .... | 2776 | .... |
| Truth About Murder, The | RKO | 624 | Bonita Granville-Morgan Conway | Block 5 | 63m | Apr. 20,'46 | 2950 | 2776 | .... |
| Tumbleweed Trails | PRC | .... | Edie Dean-Shirley Patterson | Oct. 28,'46 | 57m | Nov. 9,'46 | 3297 | .... | .... |
| Turning Point, The (Russian) | Artkino | .... | Mikhail Derzhaven-Pavel Andrievsky | Oct. 26,'46 | 107m | Nov. 9,'46 | 3298 | .... | .... |
| Turn of the Century (Swedish) | Scandia | .... | Edvard Persson-Stina Hedberg | Feb. 23,'46 | 110m | Mar. 9,'46 | 2882 | .... | .... |
| Two Fisted Stranger | Col. | 7208 | Charles Starrett-Smiley Burnette | May 30,'46 | 50m | June 15,'46 | 3043 | 2951 | .... |
| † Two Guys from Milwaukee | WB | 524 | Dennis Morgan-Joan Leslie | Aug. 17,'46 | 90m | Aug. 3,'46 | 3126 | 2884 | 3350 |
| Two Mrs. Carrolls, The | WB | .... | Barbara Stanwyck-Humphrey Bogart | Not Set | .... | ..... | .... | 2628 | .... |
| † Two Sisters from Boston (Bl. 16) | MGM | 622 | Jimmy Durante-June Allyson | Apr.-May,'46 | 112m | Mar. 9,'46 | 2881 | 2695 | 3264 |
| Two Smart People | MGM | 706 | John Hodiak-Lucille Ball | Nov.,'46 | 93m | June 8,'46 | 3029 | 2748 | 3288 |
| † Two Years Before the Mast | Para. | 4601 | Alan Ladd-Brian Donlevy | Nov. 22,'46 | 98m | Aug. 31,'46 | 3173 | 3055 | 3350 |
| UNDER Arizona Skies | Mono. | 561 | Johnny Mack Brown-Raymond Hatton | Apr. 27,'46 | 59m | June 8,'46 | 3030 | 2870 | .... |
| Unexpected Guest | UA | .... | Bill Boyd-Rank Brooks | Not Set | 61m | Dec. 14,'46 | 3362 | .... | .... |
| Undercover Woman | Rep. | 515 | Stephanie Bachelor-Robert Livingston | Apr. 11,'46 | 56m | July 6,'46 | 3077 | 2748 | .... |
| Undercurrent | MGM | 707 | Katharine Hepburn-Robert Taylor | Nov.,'46 | 116m | Oct. 5,'46 | 3237 | 3007 | 3412 |
| Under Nevada Skies | Rep. | 541 | Roy Rogers-Dale Evans | Aug. 26,'46 | 69m | Aug. 31,'46 | 3174 | 3127 | .... |
| Unfinished Dance (color) | MGM | .... | Margaret O'Brien-Cyd Charisse | Not Set | .... | ..... | .... | 3240 | .... |
| Unholy Garden (Re-Issue) | Film Classics | .... | Ronald Colman-Fay Wray | July 29,'46 | 77m | Aug. 8,'31 | .... | .... | .... |
| Unknown, The | Col. | 7027 | Karen Morley-Jim Bannon | July 4,'46 | 70m | Dec. 21,'46 | 3374 | 2055 | .... |
| Up Goes Maisie (Block 15) | MGM | 613 | Ann Sothern-George Murphy | Jan.-Feb.,'46 | 90m | Dec. 29,'45 | 2778 | .... | 2930 |
| VACATION Days | Mono. | 611 | Freddie Stewart-June Preisser | Jan. 25,'47 | .... | ..... | .... | 3363 | .... |
| Vacation in Reno (Block 3) | RKO | .... | Jack Haley-Anne Jeffreys | Dec. 10,'46 | 60m | Oct. 12,'46 | 3249 | 3127 | .... |
| Valley of Fear | Mono. | .... | Johnny Mack Brown-Raymond Hatton | Feb. 15,'47 | .... | ..... | .... | 3410 | .... |
| Valley of the Zombies | Rep. | 520 | Robert Livingston-Adrian Booth | May 24,'46 | 56m | June 1,'46 | 3017 | 3007 | .... |
| Verdict, The | WB | 607 | Sydney Greenstreet-Peter Lorre | Nov. 23,'46 | 86m | Nov. 9,'46 | 3297 | 2764 | 3350 |
| † Virginian, The (color) (Bl. 4) | Para. | 4516 | Joel McCrea-Brian Donlevy | Apr. 5,'46 | 90m | Jan. 26,'46 | 2817 | 2242 | 3228 |
| WAKE Up and Dream (col.) | 20th-Fox | .... | John Payne-June Haver | Not Set | 92m | Nov. 30,'46 | 3333 | .... | .... |
| Walk in the Sun, A | 20th-Fox | 616 | Dana Andrews-Richard Conte | Mar.,'46 | 117m | Dec. 1,'45 | 2733 | 2242 | 2979 |
| Walls Came Tumbling Down, The | Col. | 7011 | Lee Bowman-Marguerite Chapman | June 7,'46 | 82m | May 25,'46 | 3005 | 2963 | 3188 |
| Wanted for Murder (Brit.) | 20th-Fox | 644 | Eric Portman-Dulcie Gray | Nov.,'46 | 91m | Nov. 9,'46 | 3298 | .... | .... |
| Way We Live, The (British) | GFD | .... | Peter Willes | Not Set | 64m | Aug. 24,'46 | 3162 | .... | .... |
| Wedding Night (Reissue) | Film Classics | .... | Gary Cooper-Anna Sten | June 15,'46 | 83m | Feb. 23,'35 | .... | .... | .... |
| Welcome, Stranger | Para. | .... | Bing Crosby-Barry Fitzgerald | Not Set | .... | ..... | .... | 2939 | .... |
| Welldigger's Daughter (Fr.) | Siritzky | .... | Raimu-Fernandel-Josette Day | Sept. 28,'46 | 122m | Oct. 5,'46 | 3238 | .... | .... |
| † Well Groomed Bride, The (Bl. 4) | Para. | 4519 | Ray Milland-Olivia DeHavilland | May 17,'46 | 75m | Feb. 2,'46 | 2829 | 2786 | 3228 |
| West of the Alamo | Mono. | 573 | Jimmy Wakely-Lee "Lasses" White | Apr. 20,'46 | 58m | May 25,'46 | 3006 | 2883 | .... |
| Where There's Life | Para. | .... | Bob Hope-Signe Hasso | Not Set | .... | ..... | .... | 3078 | .... |
| While Nero Fiddled (Brit.) | Bacon-Bell | .... | Tommy Trinder-Frances Day | Apr. 29,'46 | 65m | May 11,'46 | 2986 | .... | .... |
| Whirlwind of Paris (French) | Hoffberg | .... | Charpin-Marguerite Perry | Feb. 9,'46 | 88m | Feb. 23,'46 | 2859 | .... | .... |
| Whistle Stop | UA | .... | George Raft-Ava Gardner | Jan. 25,'46 | 84m | Jan. 12,'46 | 2793 | 2744 | 3100 |
| White Tie and Tails | Univ. | 550 | Dan Duryea-Ella Raines | Aug. 30,'46 | 74m | Sept. 14,'46 | 3197 | .... | ... |
| Wicked Lady, The (British) | Univ. | 605 | Margaret Lockwood-James Mason | Jan.,'47 | 98m | Dec. 14,'46 | 3361 | .... | 3412 |
| Wife of Monte Cristo | PRC | .... | John Loder-Lenore Aubert | Apr. 23,'46 | 80m | Mar. 30,'46 | 2918 | 2895 | 3018 |
| Wife Wanted | Mono. | 605 | Kay Francis-Paul Cavanaugh | Nov. 2,'46 | 73m | Oct. 26,'46 | 3273 | 3138 | .... |
| Wild Bill Hickok Rides (R.) | WB | 609 | Bruce Cabot-Constance Bennett | Dec. 7,'46 | 72m | Nov. 2,'46 | 3286 | .... | .... |
| Wild Beauty | Univ. | 545 | Don Porter-Lois Collier | Aug. 9,'46 | 61m | Aug. 17,'46 | 3150 | 3076 | .... |
| Wild Country | PRC | .... | Eddie Dean-Al "Fuzzy" St. John | Jan. 17,'47 | .... | ..... | .... | 3411 | .... |
| Wild West (color) | PRC | .... | Eddie Dean-Al LaRue | Dec. 1,'46 | 73m | Dec. 7,'46 | 3347 | 3138 | .... |
| Without Dowry (Russian) | Artkino | .... | Olga Pyshova-Nina Alisova | Apr. 6,'46 | 81m | Apr. 27,'46 | 2962 | .... | .... |
| † Without Reservations | RKO | 621 | Claudette Colbert-John Wayne | Block 5 | 107m | May 11,'46 | 2985 | 2884 | 3164 |
| Woman Chases Man (R.) | Film Classics | .... | Miriam Hopkins-Joel McCrea | May 15,'46 | 70m | May 1,'37 | .... | .... | .... |
| Woman of My Own, A | MGM | .... | Greer Garson-Richard Hart | Not Set | .... | ..... | .... | 3287 | .... |
| Woman on the Beach (formerly Desirable Woman) | RKO | .... | Joan Bennett-Robert Ryan | Not Set | .... | ..... | .... | 2883 | .... |
| Woman to Woman (British) | Brit. Nati. | ... | Douglass Montgomery-Joyce Howard | Not Set | 100m | Nov. 16,'46 | 3310 | .... | .... |
| YANK in London, A (Br.) | 20th-Fox | 622 | Anna Neagle-Dean Jagger | Mar.,'46 | 106m | Feb. 23,'46 | 2858 | .... | .... |
| Yearling, The (color) | MGM | .... | Gregory Peck-Jacqueline White | (T) Sept. 13,'46 | 135m | Nov. 30,'46 | 3333 | 2883 | .... |
| Years Between, The (British) | GFD | .... | Michael Redgrave-Valerie Hobson | Not Set | 100m | Apr. 20,'46 | 2949 | .... | .... |
| Young Widow | UA | .... | Jane Russell-Louis Hayward | Mar. 1,'46 | 98m | Feb. 23,'46 | 2857 | 2454 | 3264 |
| † ZIEGFELD Follies of 1946 (color) (Special) | MGM | 617 | MGM Contract Stars | Mar.,'46 | 110m | Aug. 25,'45 | 2638 | 1913 | 3188 |

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**Facilities will be available for only a limited number of pictures other than those produced by the Selznick producing units; and only for product of outstanding quality and great commercial appeal.**

**This basic policy will make it impossible for us to consider any but a few of those propositions with which we have been deluged since the formation of our organization.**

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IN A TRADITION 

OF QUALITY

# MOTION PICTURE HERALD


*REVIEWS*

*(In Product Digest)*

Sinbad the Sailor

Song of the Sierras

Clandestine

The Trap

## STAY OF EXECUTION IS MAJORS' STRATEGY ON FEDERAL COURT DECREE

- ¶ *Seek postponement on bidding*
- ¶ *Ask two years to end pools*
- ¶ *Exhibitor comments run from "Hypodermic" to "Wholesome"*

## BRITISH PRODUCERS URGE DRASTIC QUOTA REVISION


*VOL. 166, NO. 3; JANUARY 18, 1947*

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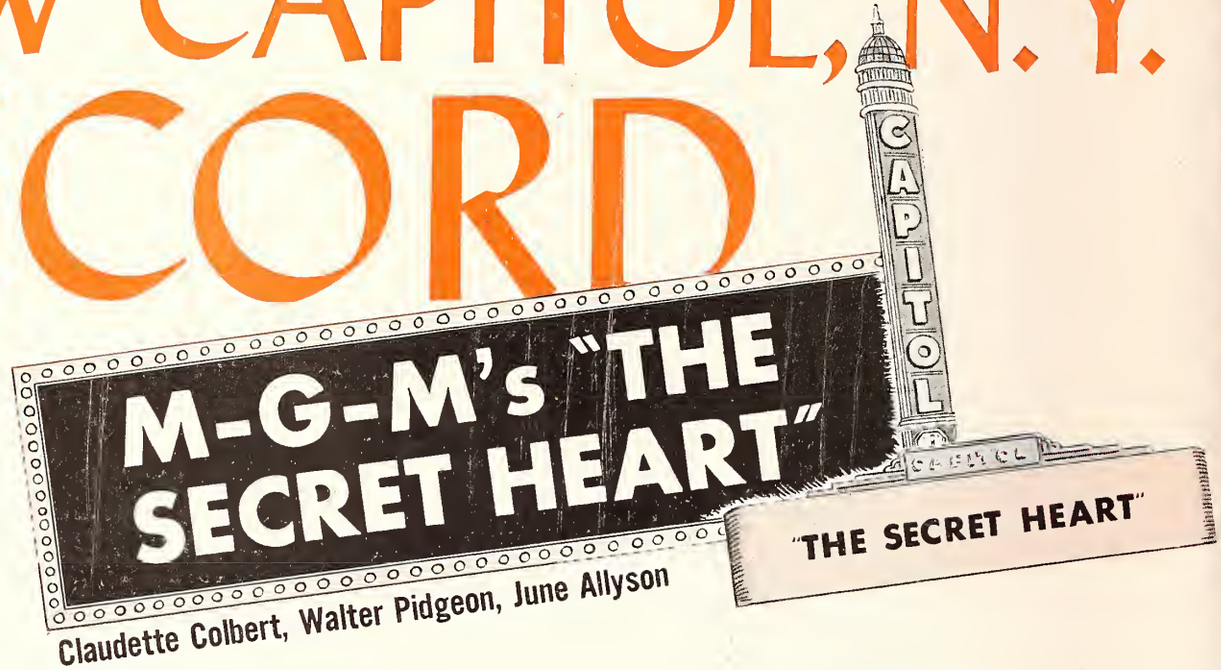
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Van Johnson, Judy Garland, Frank Sinatra, June Allyson, Robert Walker, Kathryn Grayson, Van Heflin, Dinah Shore, Lucille Bremer, Lena Horne, Angela Lansbury, Tony Martin, Virginia O'Brien

Takes the edge off all past box-office marks by doi the biggest week's business of any theatre, anywhe at any time! Also rolled up biggest 4-week total Music Hall history!

# NEW CAPITOL, N.Y. RECORD

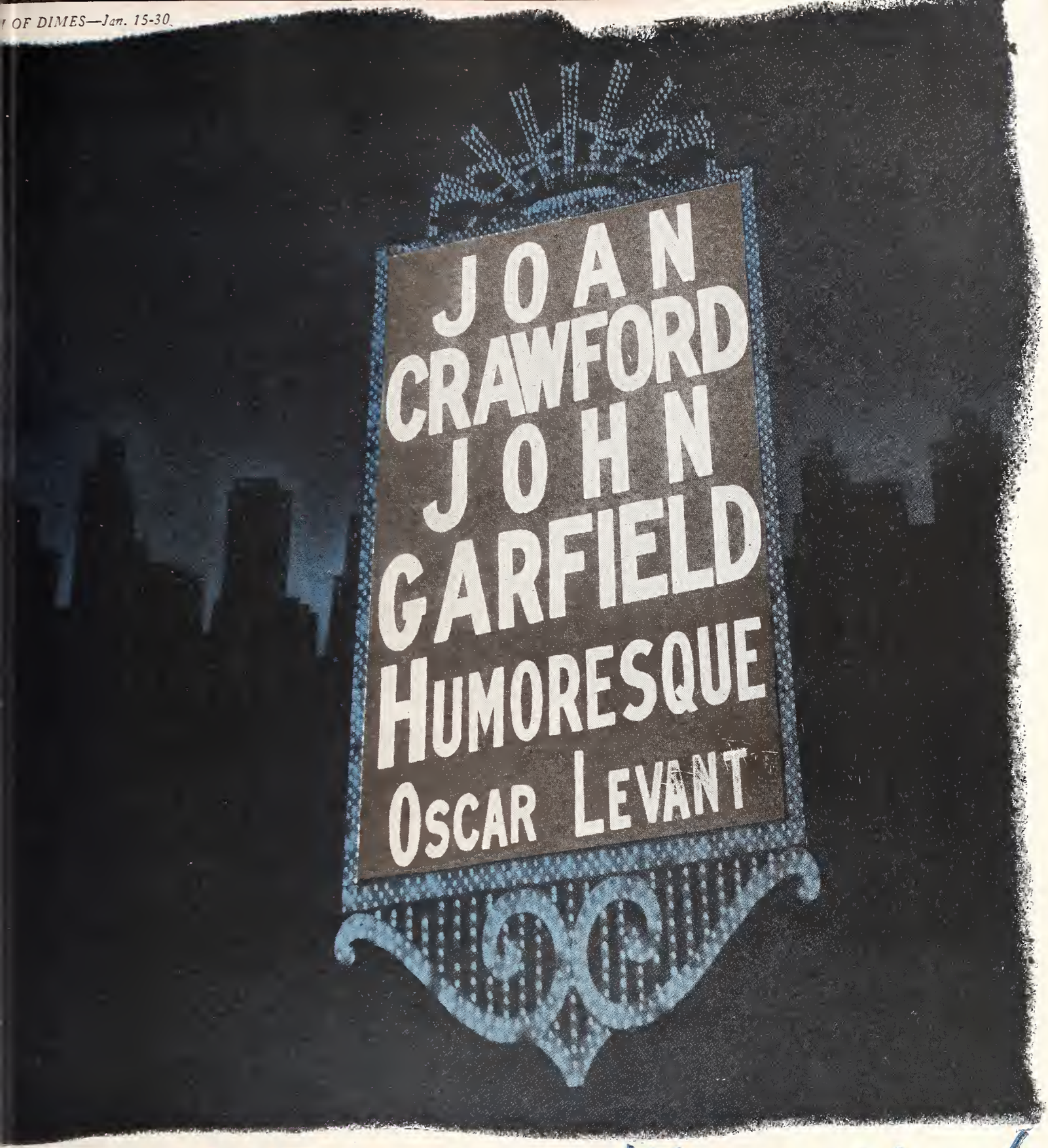



Claudette Colbert, Walter Pidgeon, June Allyson

It has set a new all-time high, the biggest weel business in the 27-year history of the Capitol Theat

## THE BIG ONES COME FROM M-G-M

(TBOCFMGM)

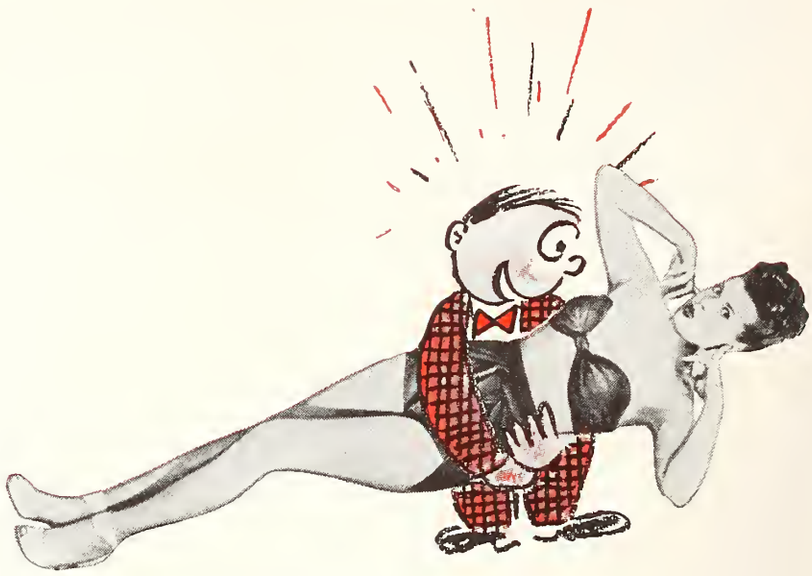



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**he successor to 'Mildred Pierce' is out-grossing 'Mildred Pierce' everywhere!**

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**JOAN CRAWFORD • JOHN GARFIELD** in **HUMORESQUE** with **OSCAR LEVANT • J. CARROL NAISH**
Screen Play by Clifford Odets and Zachary Gold • Based on a • Produced by **JERRY WALD**



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# YOU CAN START HUGGIN

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## JANIS PAIGE · MARTHA VICKERS

with S.Z. SAKALL · ALAN HALE · ANGELA GREENE · DONALD WOODS

and CARMEN CAVALLARO and ORCHESTRA

WARNERS'

"A GAL IN CALICO"

"OH, BUT I DO"

"THROUGH A THOUSAND DREAMS"

"A RAINY NIGHT IN RIO"

"A SOLID CITIZEN OF THE SOLID SOUTH"

"I HAPPENED TO WALK DOWN FIRST STREET"

# "THE TIME THE PLACE and THE GIRL"

IN TECHNICOLOR

TERRIFIC TUNES BY ARTHUR SCHWARTZ & LEO ROBIN

Directed by DAVID BUTLER

Screen Play by Francis Swann, Agnes Christin Johnston & Lynn Starling • Original Story by Leonard Lee • Orchestral Arrangements by Ray Heindorf • Musical Sequences Created and Staged by LE ROY PRINZ

Produced by ALEX GOTTLIEB

# THIS ONE

A lu-lu for Lupino (she sings!)

Melodrama, Romance and Music--and a Smash!



# IDA LUPINO ROBERT ALDA

# ANDREA KING BRUCE BENNETT

IN THE WARNER HIT

# "THE MAN I LOVE"

Directed by RAOUL WALSH

Produced by ARNOLD ALBERT

SCREEN PLAY BY CATHERINE TURNEY

ADAPTATION BY JO PAGANO AND CATHERINE TURNEY

FROM A NOVEL BY MARITTA WOLFF

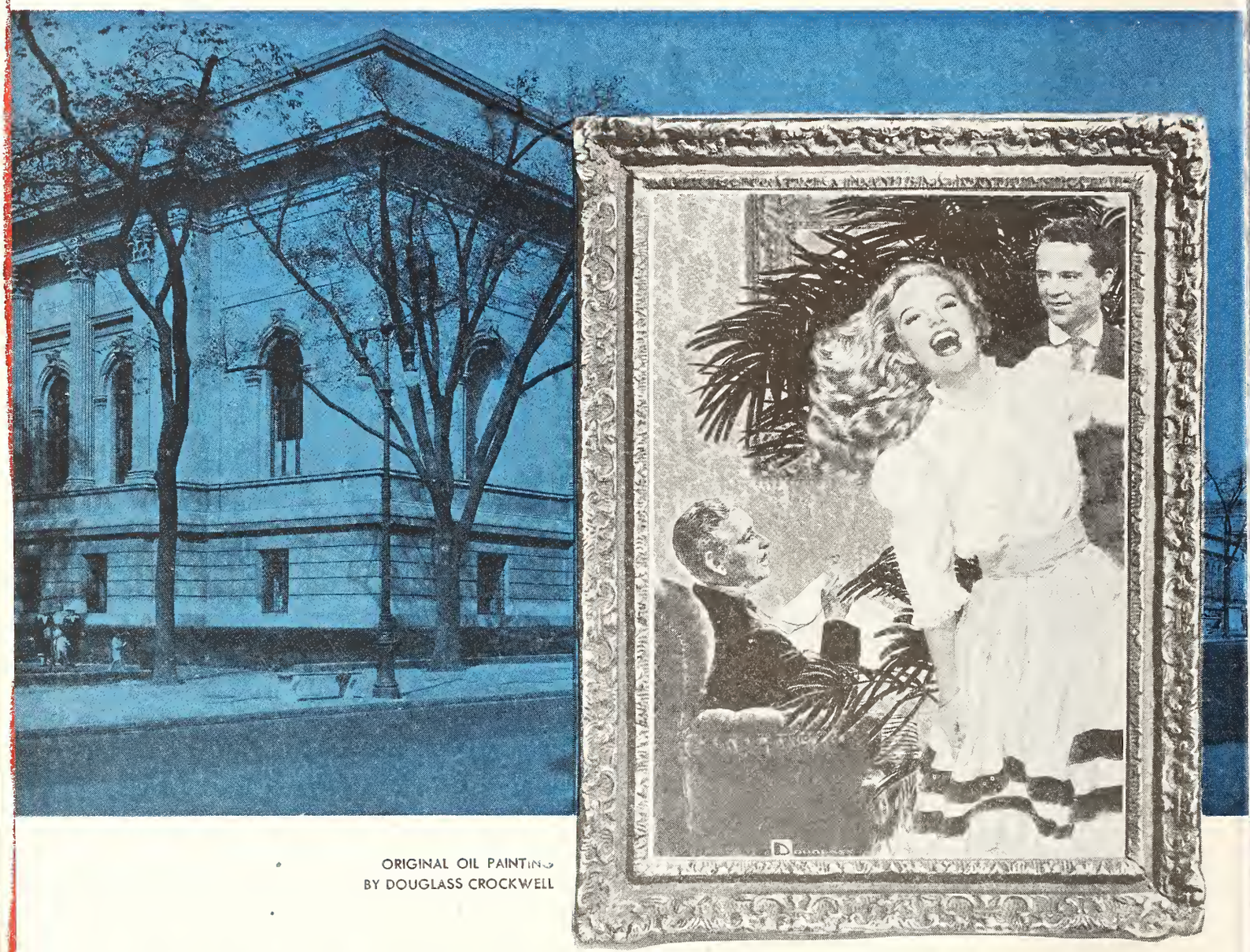
Hear her singin'! 'The Man I Love' 'Just My Bill' 'Why Was I Born' 'Body and Soul'

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Charles Russell · Richard Ney · Edna Best · Mildred Natwick · Percy Waram · Nydia Westman
and PEGGY CUMMINS · Directed by JOSEPH L. MANKIEWICZ · Produced by FRED KOHLMAR

Screen Play by Philip Dunne • From the Play by John P. Marquand and George S. Kaufman • Based on the Pulitzer Prize Novel by John P. Marquand

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THE RAZOR'S EDGE · MARGIE In Technicolor · MY DARLING CLEMENTINE · 13 RUE MADELEINE
THE SHOCKING MISS PILGRIM In Technicolor · BOOMERANG! · CARNIVAL IN COSTA RICA In Technicolor

# MOTION PICTURE HERALD

*MARTIN QUIGLEY, Editor-in-Chief and Publisher* *TERRY RAMSAYE, Editor*

Vol. 166, No. 3 January 18, 1947

## MORE ON DECREE

WE have come to the time of the great perplexity in this industry, with problems a-broil in the world market and the world scene with all of the complications of both politics and commerce, and issues of revolutionary import at home precipitated, again, by a court decision and decree, relating to planned and unplanned economy.

There are more questions than there are answers. The questions are all valid. Most of the answers are not.

Three distinguished and able scholars of the scrolls of the law have rendered a judgment to the effect that the anti-trust statutes have been violated. That much was before them. They have, however, extended their functioning to a document of decree calculated to tell the motion picture industry how to conduct itself, within the law. That, of course, is a consequence of the temporizing represented by a tentative and ephemeral consent decree. The Consent Decree was, in effect, an admission that the motion picture industry—at least, so far as the lawyers for the defendants were concerned—was willing to let the court tell them not only what they might not do but also what they might do.

If one is to accept the testimonies of the assorted parties at interest, the new formula of the court for the conduct of this industry is satisfactory to none, including the most plaintive of the complainants who think they inspired the action.

That assumption is, of course, rather in error. The complainers, regardless of the merits of their complaints, merely afforded documented provocation to a totalitarian movement in government, a movement much more concerned with control of the screen in behalf of designs then in hand than with the lawful conduct of a great industry of service to the whole people.

If one may cut through the fogs and the smoke screens of the numerous *fait accompli* machinations of rulings, judgments and exercises of political control, the fact is that this industry of the motion picture has been basically ordered by a normal process of growth and development. Its larger and really controlling decisions have been made by the people who had the authority of paying for it—at the box office. The box office public pays off on product, results of satisfaction. Skills of competence rule the motion picture.

* * * *

THROUGH all the years, while assorted special pleaders and self-elected patriots have been screaming about the motion picture and its industry, there has been no signficant customers' protest against the service rendered by the trade and its trade mechanisms. When they decide to stay away from the theatres, then there would be something most conspicuously wrong. And that would be taken care of, quickly.

The motion picture and the structure of its industry have been derived mainly by experience. It is a growth rooted in the soil of demand as realistically as a tree. It is not to be torn up by the roots and transplanted into a culture formula quickly evolved by a set of judicial minds, no matter how endowed with empirical authority.

There is today no man in important authority in this industry who was not directly or indirectly aligned against ensconced alleged control as a fighting "independent" at some phase of his career. Every man in this industry, down to the last two-hundred-seater at Whip-Poor-Will Junction, appears to be concerned with doing business, not quitting it. Try to buy a theatre.

The courts and the Department of Justice, in their heritage from the New Deal, would be telling how to run the motion picture business.

A decidedly typical, a significantly typical, institution is the very American game of baseball. In that the umpires call the fouls and strikes, the decisions on bases, but they never endeavour to tell them how to play it.

* * * *

Bearing on what comes, let us repeat again that observation of Mr. Adolph Zukor of last week in which he opined:

"Ultimately nothing will be done to injure the industry."

After that, consider the typically practical observation of Mr. R. B. Wilby, quoted in a symposium of reactions to the Federal decree, in the news pages, when he resorted to a parable about a golfer whose drive by strange mischance fell into a creek, observing then:

"Well, that's where it is and that's where it has to be played from."

■ ■ ■

## NEWSREELS

PARAMOUNT'S twentieth anniversary issue of its newsreel is a milestone not only of that distinguished institution but also a document of significance in the honoured but fading history of the news-on-the-screen.

The release is laden with nostalgic recordings of the last two decades that have run down the glass of time. It could perhaps be the last bold flowering of the newsreel. It represents to a narrowing company of the adventurers of the camera an expression from Mr. A. J. Richard, the editor, in terms of and for the tradition. He, as much as any man may, personifies the newsreels, having begun at the beginning as a cameraman with the primordial Pathe, driving his way with the points of his tripod forward.

This brings to one a wondering about the place of the newsreel on the screen of the near tomorrow. More and more screen time is crowded with super-features and time is not had for the news which, despite its basic appeal to the patrons, becomes a "filler" to be screened while the audience is seated for the big show.

The newsreel, for so long the genuine, if not trade-appreciated, element of appeal to all the components of the audience, has come upon unpromising days. In the last war it got an amazing kicking around from the Government and its war makers. It was unofficially but officially censored from Washington and it was utterly dictated to about content,

[*Continued on following page, bottom column 1*]

# THIS WEEK IN THE NEWS

## *Popularity vs. Profits*

INGRID BERGMAN and Bing Crosby were picked as the most popular actress and actor for 1946 by Dr. George Gallup's Audience Research poll for *Photoplay* magazine. "The Bells of St. Mary's" was picked as the most popular picture of the year. Miss Bergman and Mr. Crosby headed MOTION PICTURE HERALD'S poll of exhibitors to select the outstanding money-makers. Other *Photoplay* popularity winners were: Bette Davis, Judy Garland, Greer Garson, Lana Turner, Gary Cooper, Bob Hope, Van Johnson and Spencer Tracy, not all of whom appeared in the HERALD poll. As Thomas F. Brady pointed out in last Sunday's New York *Times* when he discussed both polls, this difference in listing "indicated that there may be some difference between popularity and money-making."

## *Freedom vs. License*

WITH MORE than a passing relevancy to trends among the arts and the products of the day, Pope Pius XII in a New Year address in Rome last week gave consideration to the responsibility of the printed page and the screen to the cause of civilization and human welfare.

"True and genuine freedom would not be served," he declared, "while licentiousness would become legal if the press and moving pictures were permitted to uproot the moral and religious foundations of the life of a people."

"Men, as individuals and as part of human society . . . are bound to the supreme scale of values established by God . . . there can be neither freedom not right to violate that supreme scale of values. . . ."

The organized motion picture industry in the United States, under its commitment to the public through the Production Code, asserts no right of unbridled license of expression. Rather it asserts the right of free expression only within the limits of common decency.


MAJORS off to court with pleas for changes in Decree Page 13

HOW the new Decree looks to the nation's leading exhibitors Page 21

O'HARA and Benton in battle over policy of films for Government Page 22

MONTANA exhibitor has his say on rental terms and the like Page 23

ON THE MARCH—Red Kann in comment on industry affairs Page 24

ADOLPH ZUKOR and his wife celebrate 50th wedding anniversary Page 29

BRITISH producers ask changes in existing Quota law Page 30

NEW pre-fashioned theatre ready for opening on west coast Page 32

"MOVIES as Entertainment"—an address in Boston by Martin Quigley Page 33

NATIONAL SPOTLIGHT—Notes on industry people across country Page 36


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Short Subjects Chart Page 3423

The Release Chart Page 3425


## NEWSREELS

(*Continued from preceding page*)

what with the war makers' "musts". Industry authority, concerned with causes of various special natures, dared not say no, as the press could. The much vaunted power of the screen had no power.

Through the war period the reels were force-fed with official negative, decreasing original negative requirements. They were losing cameramen and other manpower the while. Emerging now, they are confronted with new production problems, manpower and equipment shortages, rising costs—and little sympathy. And there is a bigger, more difficult, world to cover.

It is a miracle that the newsreels of today are as good as they are.

Distribution and selling devices have been selling the shorts short. No one is for them but the customers.

—*Terry Ramsaye*

## *Record*

"THE RAZOR'S EDGE" closed a 56-day run at New York's Roxy theatre Tuesday for a total gross, according to Twentieth Century-Fox, the producer, of a fraction less than $1,000,000. In its first week the feature topped the house record held by "The Cockeyed World" since August, 1929. Then "Razor's Edge" beat its first week record during its second week's run and during its fifth week totaled—and we quote a release from the Roxy: "a gross never before even closely approached in the history of show business, the grand total of $175,634.47."

## *Seasoned*

HOW to fish at sea, safely, especially in a rubber raft, may be the subject of Pete Smith's next short subject for MGM. The producer obtained first hand information the other day. He and Max Weinberg, also of the company's shorts department, were rescued off Malibu, from a raging sea. They were in a rubber raft, which punctured.

## *Protest*

*THE TIDINGS,* official Catholic publication of the Los Angeles archdiocese, this Friday was to carry an attack on David O. Selznick's "Duel in the Sun," featuring a summary of the Catholic hierarchy's objections to the film. The priests of all Catholic churches in the area on Sunday were to read the following statement from the Most Reverend John J. Cantwell, Archbishop of Los Angeles:

"The Most Reverend Archbishop desires the priests of the archdiocese to warn the Catholic people pending classification by the Legion of Decency they may not, with a free conscience, attend the motion picture, 'Duel in the Sun.' This motion picture, of which the Legion of Decency was not afforded an advance viewing appears to be morally offensive and spiritually depressing."

The Federation of Protestant Churches in Los Angeles also was reported to have written a letter of protest to Mr. Selznick, producer of the picture.

## *Shakespeare Again*

LAURENCE OLIVIER, having achieved success for his acting in and production and direction of Shakespeare's "Henry V," announced in London this week that he will produce and star in another Technicolor Shakespearian drama—this time, "Hamlet." He will produce for Two Cities Film, for which he did "Henry." Mr. Olivier's wife, Vivien Leigh, will appear with him as Ophelia, her health permitting.

## Horses for Sale

THE EXTENSIVE racing stables of Louis B. Mayer, vice-president in charge of production for Metro-Goldwyn-Mayer, may soon go on the auction block. The Los Angeles *Examiner* reported Tuesday that Mr. Mayer would dispose of his racing interests appraised at $5,400,000 "as soon as he can complete a suitable deal." Mr. Mayer was quoted as saying: "If you'll look over some of the big names in racing you will find a number of wealthy people who have nothing else to do and can well afford to devote a lot of time to racing. I am not in that position . . ." Mr. Mayer is reported to have 250 horses—65 of them racing horses —at his Perris, Calif., farms. His famous filly, Busher, was one of the greatest money-winners of all time, winning prize money totaled at $334,035.

## Blind Date

UNIVERSAL-INTERNATIONAL is arranging a blind date for an ex-G. I. who will attend the West coast premiere of "Stairway to Heaven" in Los Angeles, January 22. Seems that in the picture aviator David Niven falls blindly in love with Kim Hunter after he hears her voice over his radio communicating system. So U-I has arranged with the People Are Funny radio program, originating from Hollywood, to have an ex-G. I. speak by telephone to a girl in New York and a girl in Chicago. The veteran will then select the girl whose voice is most attractive to him to be his date at the premiere. Sounds a little risky, but the guy shouldn't worry too much. The voice is bound to be photogenic enough for all those publicity pictures that will be taken.

## Hoosier Talk

INDEPENDENT exhibitors don't see why they have to pay for Hollywood's "high standard of living"—which means increased production costs. If it cost so much to produce in Hollywood, why not produce elsewhere? The thought was put forcefully this week by Trueman T. Rembusch, Indiana exhibitor, president of the Associated Theatre Owners of Indiana, and a board member of the national Allied States Association.

Mr. Rembusch was replying to Harry Thomas, president of PRC, who had pointed out that higher film rentals might be necessary because of increased production costs. Mr. Rembusch said, in part:

"Studios are now available in the East, and due to the lack of work for stars, directors, etc., in Hollywood, through the artificial product shortage, many good people are available for the making of pictures. Also, in the East, trade unions are not nearly so demanding as in the West."

Noting that the Allied board has been surveying production, Mr. Rembusch said it "had come to the conclusion that the making of pictures as now practiced in Hollywood must either be reformed or Hollywood will cease to be the production center." Mr. Rembusch also cited one survey which, he said, showed "waste, incompetence, lack of foresight and energy, with top-heavy home office overhead, the biggest factors in the song and dance of production costs."

## Boston

CABOTS, Coolidges, Cutlers and Adamses attended a motion picture Thursday night, and then told Twentieth Century-Fox what they thought. The company was curious enough to make it a special occasion, even to a "Salute to Boston" from Hollywood, via a CBS Dick Haymes broadcast. For the scene was Boston and the picture was "The Shocking Miss Pilgrim" which is about Boston when the city's leading families still held some political color. Charles Schlaifer, the company's advertising and publicity director; Rodney Bush, exploitation manager; Edward X. Callahan, district manager, and others from the company circulated among the guests after the Somerset Hotel screening to obtain opinions, blue or otherwise.

## Field Tested

DESPITE the continuing talks of international peace, the War Department's Army Motion Picture Service is preparing for any eventuality. Come attack or retreat or atomic bomb the service will be with the front line troops showing films with newly developed mobile projection units which have been field tested by the Quartermaster General's Office at Camp Carson, Colo. At the end of each day's maneuvers during the 30-day test period, a program of Hollywood films was provided for each of the six detached companies into which a battalion of 660 soldiers was divided. The demonstration inaugurated use of a new, speedy dual-arc projector unit developed at the AMPS laboratory at St. Louis, Mo. The problem called for motion picture service every day for the six units at different isolated points; the playdate policy to consist of one title change per day for the 30-day period. Thirty 16mm films were obtained from distributors. The report says "there was not a single negative reaction" to the policy from the soldier personnel.

# PEOPLE

COLONEL FRANK MCCARTHY, assistant to BYRON PRICE, Motion Picture Association vice-president in Hollywood, will join the Selznick Releasing Organization next month as executive assistant to DAVID O. SELZNICK.

LOUIS HYMAN, vice-president and sales manager of Sol Lesser Productions, left New York last Friday on a four-week business trip to London and Paris in connection with "The Red House," which will be released by United Artists.

DON WOODS, formerly branch manager for Warner Brothers in Milwaukee, Monday was promoted to manager of the Dallas office, which is now part of the territory under supervision of NORMAN AYERS, southern division sales manager.

SALEM APPLEGATE, for the past three years district manager for Universal in Philadelphia and Washington, has been named special field representative for the J. Arthur Rank division of Universal-International with headquarters in Atlanta.

GEORGE HYDER has been appointed manager of the Warner office in Siam, taking over the post that had been temporarily filled by JOHN WEDESWEILER. Mr. Hyder was formerly manager for MGM in Singapore.

STANTON GRIFFIS, chairman of Paramount's executive committee, Monday was appointed by New York Governor THOMAS E. DEWEY to a five-year term as member of the board of trustees of Cornell University.

AL WILKIE, Paramount publicity manager, resigned this week and will take a two-month vacation in Florida before announcing a new affiliation.

M. M. MESHER, formerly assistant manager for Hamrick-Evergreen Theatres in Oregon and Southern Washington, was promoted to general manager Monday, succeeding the late ALBERT J. FIMKE.

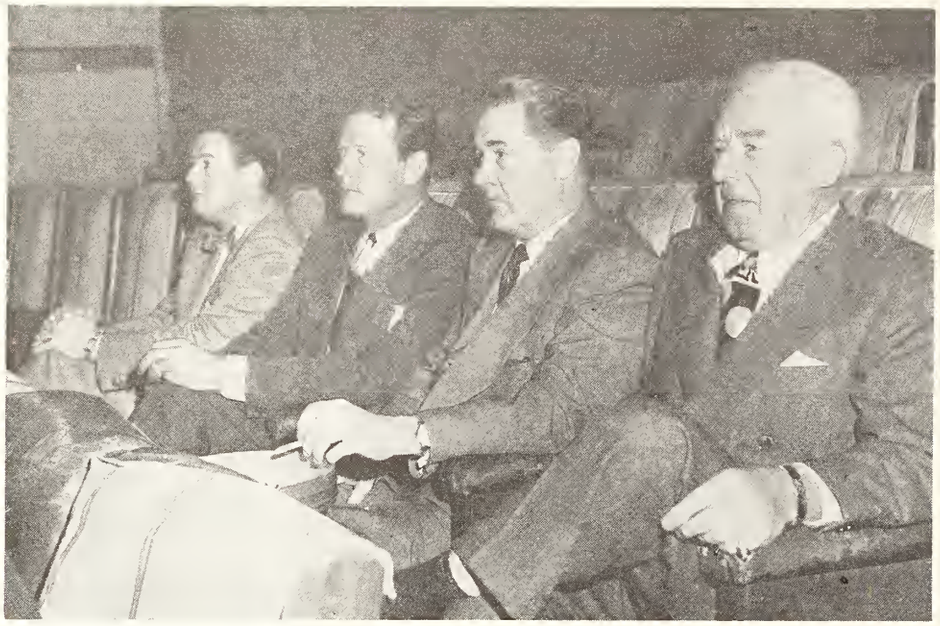
CHET E. MILLER, city manager for Fox Intermountain Theatres, Sterling, Colo., has been awarded the Layton Long Trophy, awarded annually by FRANK H. RICKETSON, Jr., of Denver, president of the company, for all-around perfection in theatre management.

DORIS J. BLUMBERG, daughter of NATE BLUMBERG, Universal president, was married in Van Nuys, Cal., Tuesday to STANLEY MEYERS, son of FRED MEYERS, labor relations executive for the 20th Century-Fox studio.

SAM WHEELER, Film Classics' franchise holder in Washington, D. C., has been appointed sales manager for the company with headquarters in New York.

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# THIS WEEK the Camera reports:



WATCHING THE RESULTS of $1,750,000 worth of picture-making. Gradwell Sears, United Artists vice-president in charge of sales, sees Enterprise Productions' "Ramrod" along with two of the picture's stars and its producer. Left to right, at the studio projection room, Don DeFore and Joel McCrea, stars; Mr. Sears, and Harry Sherman, producer. Also starred in the picture are Veronica Lake and Donald Crisp. Andre de Toth directed it.



By the Herald

STUDYING THE SCRIPT of "Mourning Becomes Electra." Dudley Nichols, who will produce, direct and has completed the script for the Eugene O'Neill play, was a hurried New York visitor last week, conferring with RKO and Theatre Guild officials and with Mr. O'Neill.



By the Herald



Snow's Studio

HARRY B. FRENCH, above, this week succeeded John J. Friedl, right, resigned, as president of the Paramount affiliate, Minnesota Amusement Company. He will supervise some 97 theatres in that state, the Dakotas and Wisconsin. He had been assistant to Mr. Friedl since 1942 and in theatre operation since 1912.



A SHOWMAN OF LETTERS, Douglas Leigh, who has created many spectacular signs, told the Associated Motion Picture Advertisers of New York at their luncheon last week how he does it, and why the industry should use special effects. Above, on the dais, Jesse Lasky, visiting RKO producer; Sol Schwartz, RKO circuit general manager, and Mr. Leigh. Others on the dais were Marion Carr, actress, and Cary Grant and Lawrence Tierney, actors. Rutgers Nielson, RKO publicity manager, president of the AMPA, presided, and Harry Blair, RKO publicity department, was guest master of ceremonies.




A PRETTY PACKAGE. Jean Parker, of stage and screen, holds for exhibition the makeup kit being offered in the National March of Dimes exploitation contest. Other prizes are a 16mm sound projector, a 16mm camera, wrist watches and games.



Cosmo-Sileo

REPUBLIC REALIGNMENT. The company's domestic sales staff was remolded into three divisions this week: western, southern and eastern. Above, at the New York home office, James R. Grainger, executive vice-president and general sales manager, seated, greets Edward L. Walton, a vice-president, western division; James V. O'Gara, eastern, and Walter L. Titus, Jr., a vice-president, southern. See page 32.



Metropolitan Photo

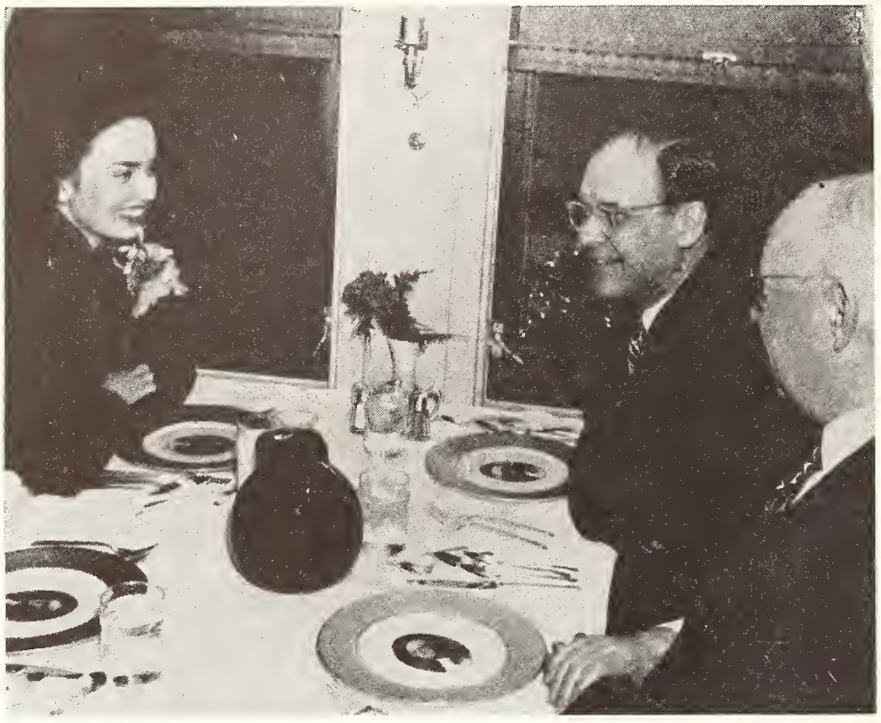
AS THE METROPOLITAN Museum of Art, New York, recognized art in motion picture advertising, by the installation of an exhibit of paintings for Twentieth Century-Fox pictures. At the left, at the ceremonies opening the show, are, left to right, Douglass Crockwell, artist; Tom Connors, the company's vice-president in charge of distribution, and Charles Schlaifer, director of advertising and publicity.



FOR THE CZECH rural areas: an Agricultural Ministry mobile film unit.



IN MEXICO CITY, at Les Ambassadeurs club, the dinner tendered George Stevens, president of the Screen Directors Guild, by the Mexican Directors organization. Left to right, Raphael J. Sevilla, Alejandro Galindo, Mr. Stevens, Fernando Mendez and Fernando A. Rivero.



ABOARD the Chesapeake & Ohio's *George Washington*, from Washington to Cincinnati, the evening of January 6. Ann Blyth, star of Universal-International's "Swell Guy", chats with Robert Bournan, C. & O. president, and H. T. Lomaster, vice-president.




WELCOME TO KANSAS CITY, for RKO Radio's Ned Depinet Drive team, touring company exchanges. Jim Lewis, right, branch manager, welcomes Len Gruenberg, Ray Nolan, extreme right, prairie district manager, and Harry Gittleson, left, assistant to Walter Branson, western division manager.

IN MEMPHIS, right, after Ritz theatre owner Dave Flexer advertised free admission for those showing English marriage licenses: H. T. Downen, former GI, and wife, step up. The picture was "A Yank in London".





ON THE SET, IN BRITAIN. A scene as Laurence Irving, producer, and actresses Katina Paxinou, left, and Jean Simmons relax during the shooting of the Somlo-Irving production of "Uncle Silas", adapted from the Sheridan le Fanu thriller. Miss Paxinou and Miss Simmons are starred with Derrick De Marney. Josef Somlo is a co-producer of the forthcoming picture and Charles H. Frank is the director. The picture is being made at the Denham Studio.

# MAJORS OFF TO COURT WITH PLEAS FOR DECREE CHANGE

## *Ask Bidding Stay Until 90 Days After Final Word, 2 Years to End Pools*

Dissatisfied with the New York District Court's "final" decree in the Government's anti-trust suit against Paramount, et al, lawyers for the eight defendant companies hurried further motions and documents into New York's Federal District court on Friday asking that certain major provisions of the December 31 decree be modified.

The five theatre-owning defendants asked:

1. For a postponement of the competitive bidding order "until 90 days after the entry of final judgment upon the mandate of the Supreme Court."

2. That they be given two years to dissolve pooling agreements between the defendants and others not parties to the action and two years to terminate theatre leases between defendants and independents.

3. That they be permitted to expand their theatre holdings if the expansion is necessary to protect their investments or if it enabled them to enter a competitive field.

The three other defendant companies were in with requests, also.

Columbia sought the same length of stay on competitive bidding as did the majors and, further, sought a stay on paragraph 7, section II: "From performing or entering into any license in which the right to exhibit one feature is conditioned upon the licensee's taking one or more other features. . . ."

### *Universal Asks Limited Franchise Agreements*

Universal, which also joined in the general chorus for a stay on competitive bidding, asked for a modification on the ban on franchise agreements so that such agreements could be made with independent exhibitors.

United Artists asked for the elimination of the last sentence of paragraph 4, section II: "Whenever any clearance provision is attacked as not legal under the provisions of this decree, the burden shall be upon the distributor to sustain the legality thereof." It, too, asked for a stay on bidding.

***Comments on the Decree, ranging from "Hypodermic" to "Wholesome", by leading exhibitors appear on page 21.***

January 22 has been tentatively set for the further hearings.

It was evident that Judge Augustus N. Hand's "terrible, terrible pastime" of hearing decrees was not yet over.

While industry counsel was quick, even eager, to file for further hearings in the District Court, it was beginning to be evident at mid-week that they were not so eager to press for an appeal to the Supreme Court. While it is yet to early for official and final decision to be made on an appeal, the sentiment in the air, industry-wise, was: "Let the Government file its appeal first. If it files, we'll file cross-claims."

The reason for this attitude can be explained by the theatre-owning companies' belief that they got out from under the decree easier than they expected; that, after all, competitive bidding was easier to take than the complete divorcement which the Justice Department sought. They see, perhaps, in the Department's defeat on that score a possible precedent for the Supreme Court.

If the defendants' motions for amendment of the decree are successful; if the New York District Court nods a resigned yes to the defendants' requests, then a very important "time" victory will have been won —necessary time for the vast reorganization of theatre holdings, of the sales departments and of the pools, leases and franchises which the decree calls for.

In their joint motion to the court, Paramount, Loew, RKO, Warners and Twentieth Century-Fox had this to say about competitive bidding:

"The (competitive) method of licensing features required . . . is very different from that now in operation. That proposed new method of licensing is strongly opposed by organizations of independent exhibitors which sought to intervene in this action. To put this controversial new method of licensing into operation prior to reasonable time after the final effective date of the judgment herein is unnecessary and inappropriate because the Supreme Court may not approve the provisions in question, or may change or modify them. In that event, of course, further changes in the method of licensing features would be necessary with further disruption to normal business."

Many of the independents agree with this distributor reference to them.

Sam Carver, president of the ITO of

*(Continued on following page)*

## *MGM Contends Bidding System Workable on Basis of Trial*

While it is impossible to formulate plans for a competitive bidding system as long as so many aspects of the anti-trust decree remain open to interpretation, auction selling experiments conducted by MGM within the past six months have shown that the system is at least workable, according to a company spokesman.

MGM introduced competitive bidding in some 20 situations shortly after the decision had been handed down June 11, 1946. Although the bidding experiments are considered valuable by the company, they are by no means regarded as conclusive, it was stressed.

Besides MGM, Paramount, RKO and 20th-Fox also have made attempts at testining the selling method ordered.

Both MGM and RKO have set competitive bidding practices in Cicero, Chicago suburb, in a dispute between James Booth's Palace and the Bartelstein Circuit's Annetta over prior playing time. Of four MGM features up for auction, Bartelstein obtained three. RKO put up a single picture, "Rage in Heaven," which the Palace got. Previously, RKO had put up for auction a block of 10, with the Palace obtaining nine. These were all bid on individually.

Among the most obvious stumbling blocks to emerge as a result of practical application of auction bidding system is the inability of the distributor to set a flat minimum rental basis on a picture without knowing its drawing power for any particular area, the MGM spokesman said. Provisionally pictures will be tested in Loew houses, he said, but in the long run some other way will have to be found to avoid over- or underpricing a picture.

To simplify the first competitive bidding tests, MGM chose only non-complicated situations. All bids were made in writing with exhibitors given 10 days to submit their offers. Final decisions were made by a home office committee.

Eventually regional sales offices will assume the responsibility of deciding on who gets what. While bids usually arrived in time for the 10-day deadline, it was pointed out that, with a company forced to take a number of subsequent run bids from any one exhibitor, the 30-day limit ordered by the court would be needed.

20th-Fox has tried competitive bidding in some spots since last June. It is frankly admitted that the company does not yet know how to evaluate bids. Tom J. Connors, 20th-Fox vice-president in charge of distribution, plans to call his key sales personnel together in early February to discuss market problems.

# MAJORS SEEK COURT DELAYS

(*Continued from preceding page*)

Michigan, had an expressive statement to make Monday in Detroit: "The decree is "an awful kick in the face to independent exhibitors. . . . There is no part of the decision that is favorable to the independent."

### *ATA Will Press Appeal On Right to Intervene*

The American Theatres Association is still unwavering in its intention to appeal the New York court's denial of its direct intervention brief on the competitive bidding issue. Incidentally, Robert Wright, special assistant to the Attorney General, just as unwaveringly insists that the Government will continue to oppose any effort of direct intervention but will agree to briefs submitted as *amicus curiae*.

Unperturbed by Mr. Wright's sentiments, the ATA is considering polling its board members on the question of intervention. Already a considerable number of members have expressed their approval of the intervention plan.

Paul Williams, general counsel for the Southern California Theatre Owners Association, the organization working hand-in-hand with ATA on the competitive bidding angle, told a board meeting in Hollywood last week that the final decree "does not alleviate or change in any practical degree hardships which competitive bidding will bring to exhibitors." SCTOA has as yet made no decision on appealing from the decision.

The decree is also receiving intense study from the Society of Independent Motion Picture Distributors which has set up a special committee to study the decree's effect upon the independent producer.

Following a SIMPP meeting in Hollywood last Thursday, Donald M. Nelson, president of the organization, announced:

"Most members of the Society believe divorcement of theatres is the only answer to the correction of monopolistic practices within the industry. The independents feel, however, that non-competitive ownership of first run theatres in local areas prevents our pictures from being shown to the public on a basis of merit."

### *SIMPP Will Decide on Intervention in Case*

The SIMPP committee, after a complete study of the decree, will make a decision on whether the Society will seek to intervene *amicus curiae* when and if the case reaches the Supreme Court. The Society did intervene *amicus curiae* during the District Court hearings.

Of all the arguments over the decree, one of the most pointed is the argument over whether the final judgment applies to the non-defendants as well as the defendants; whether the provisions would control and inhibit Monogram, Republic, PRC and the independent producers.

As reported last week, counsel for SIMPP is of the opinion that independent product is exempt. Other opinion, however, has it that the decree, if ever comes that day when there can be no further arguments about it, will regulate all distributor-exhibitor relationships, with no exceptions, with no exclusions.

The arguments run this way: The court, by finding violations of the Sherman Act, has set rules for the entire industry. If the New York Federal Court's decree is upheld by the Supreme Court, then any violation of the decree would be subject to prosecution, since a precedent for such prosecution was set in the New York case.

The question is still up in the air.

### *Arbitration Tribunals Will Take Cases to March 1*

One decision solidified out of the mass of uncertainty brought about by the decree was made by the American Arbitration Association which last Thursday, after consultation with attorneys and representatives of the five majors, decided that its 31 local arbitration tribunals would continue to accept new cases up until March 1. This is the date on which the decree, which liquidated arbitration proceedings, becomes effective.

Additionally, the tribunal perhaps may accept cases for an additional 30 days in the event of an appeal from the decree to the Supreme Court.

The decree, too, was having its effect on the proposed Motion Picture Forum, suggested by Fred Wehrenberg, president of the Motion Picture Theatre Owners of America.

The question was: Should the formation of the Forum, which would arbitrate and attempt to settle exhibitor-distributor grievances, await possible Supreme Court action on the anti-trust suit?

Mr. Wehrenberg had stated earlier that, in view of the District Court's failure to provide for arbitration, he favored an immediate start on the Forum. Herman Levy, general counsel for MPTOA, however, has expressed the opinion that while work should be begun immediately on the formation of the Forum, the Forum should not begin operations until after the Supreme Court decided on whether or not to listen to an appeal.

From Washingon this week came word that Eric A. Johnston would be disinclined to start work on the Forum until he knew what the Supreme Court was going to do. The Motion Picture Association president has been suggested as moderator of the Forum by Mr. Wehrenberg.

In an attempt to solve some of these now-we-do-it-now-we-don't questions, Mr. Wehrenberg and Mr. Levy this week were sampling opinion among distribution executives and other interested parties.

### *Calls Answers So Far Fundamentally Favorable*

The executives were asked if they favored such a Forum and, if they did, when they thought the Forum should start operations.

While Mr. Wehrenberg declined to reveal any statistical results of his poll, he did say in New York Tuesday that the answers he had collected were fundamentally favorable.

The answers and Mr. Wehrenberg's own views will be discussed Tuesday in St. Louis when the MPTOA board of directors meet. The board will digest these views and discuss time, place and method of operation of the Forum.

## TO ASK SUPREME COURT FOR CROSS-LICENSE BAN

**The Department of Justice will ask the Supreme Court for an injunction to prevent cross licensing of product by the major companies during the period it takes the Department to obtain complete theatre divorcement —the objective of the government's forthcoming appeal. The Government recommended a ban on cross licensing when the anti-trust case was heard in the New York District Court, but the request was rejected. Government attorneys believe the licensing ban will prevent any "conspiracy" among the majors, but contend that the competitive bidding system should also be continued in order to assure competitive disposition of runs among independents. No appeal has been made as yet to the high court.**

## Ordered to Open Books In Percentage Suit

In a sweeping order handed down Wednesday by the United States District Court in Pittsburgh, 19 of the 24 exhibitor plaintiffs in a suit brought by them against the eight major distributors were directed to open for inspection by the distributors' attorneys all of their daily records of admission for flat rental pictures. Some of the exhibitors were also directed to submit bank pass books, bank statements and copies of income tax and admission tax returns for certain years. The action was an outgrowth of a percentage suit brought by the distributors.

## Marcus S. Katz Dies

Marcus S. Katz, 72, founder of the Kay Film Exchange, died in Atlanta, Ga., Tuesday. Kay offices in Washington, Atlanta, Charlotte, Memphis and New Orleans remained closed all day Wednesday in respect for Mr. Katz who was a pioneer in the film exchange industry in the southeastern states. Burial was to be in Montgomery, Ala.

"Oh, the sun keeps rollin' to the west

'Cause it's home in California;

And the waves don't rest until

They roll through the Golden Gate!

Oh, that redwood tree up in the clouds

Gets its roots in the golden state–

Sure the master hand went

to town on

# "CALIFORNIA"

*Adapted from the Music Score of "California," Copyright 1946, Famous Music Corp.*

HERE IS SURPASSING GREATNESS!

# CALIFO

Starring

## RAY MILLAND
## BARBARA STANWYCK
## BARRY FITZGERALD

with

GEORGE COULOURIS
ALBERT DEKKER
ANTHONY QUINN
FRANK FAYLEN





Yes, it took a master hand to make an outdoor action picture so brilliant, *so unusual* as "California." But Paramount has done just that in this first epic rendering of the whole big, brawling story behind the birth of America's most glamorous state!

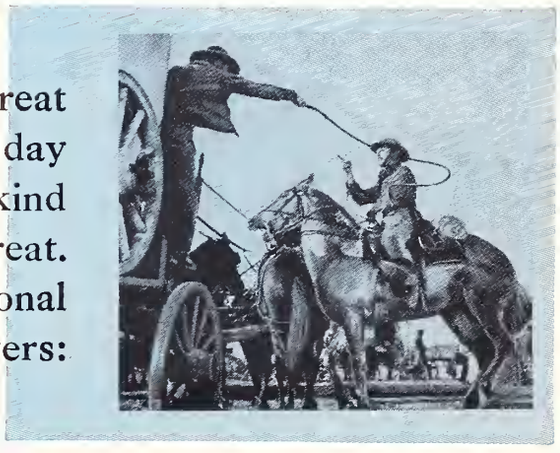
"California" is a *new kind* of western drama, a spectacular canvas of frontier days employing a basically different production conception and adding an imaginatively fresh music technique to Technicolor and a cast of 5,500 in twenty-seven panoramic settings.





"California" out-statures the biggest pictures of its type that you ever played. Robust with slashing action yet warm with poetic overtones—explosive with adventure yet rich in human values—it is the saga of America turning her dreams westward to a fabulous destiny.

Because it is the ultimately-great picture of the West that you knew some day would be made, Paramount is giving it the kind of campaign accorded only to the very great. Under this page is a sample of the sensational ads which will shout to 60,000,000 ticket-buyers:



# CALIFORNIA

## Here It Comes!"

HERE IS SURPASSING GREATNESS!

# CALIFORNIA

in Technicolor

Starring

RAY MILLAND
BARBARA STANWYCK
BARRY FITZGERALD

with

GEORGE COULOURIS
ALBERT DEKKER
ANTHONY QUINN
FRANK FAYLEN

Your eyes, your ears, your heart never had a greater thrill...

A JOHN FARROW Production

Directed by John Farrow

Screen Play by Frank Butler and Theodore Strauss

A Paramount Picture

## FULL-COLOR 2-PAGE SPREADS LIKE THIS

*THE RACE TO PHARAOH CITY FOR GOLD!*

★

*THE GAUDY BOOM TOWN GOVERNED BY SMOKING GUNS!*

★

*THE LUXURY BALL IN HONOR OF CALIFORNIA'S MOST NOTORIOUS WOMAN!*

★

*THE CORRUPT DICTATORSHIP THAT RULED A RAW, RICH COUNTRY!*

★

*THE FURY-CHARGED BATTLE OF THE HACIENDA, CITADEL OF TYRANNY!*

★

*THREE HEADLINE STARS—TWO OF THEM ACADEMY AWARD WINNERS!*

★

*TWENTY-SEVEN PANORAMIC SETTINGS SURROUNDING A CAST OF THOUSANDS!*

★

*THE GLORY OF SUNKISSED TECHNICOLOR IN AMERICA'S MOST GLORIOUS LOCALE!*

★

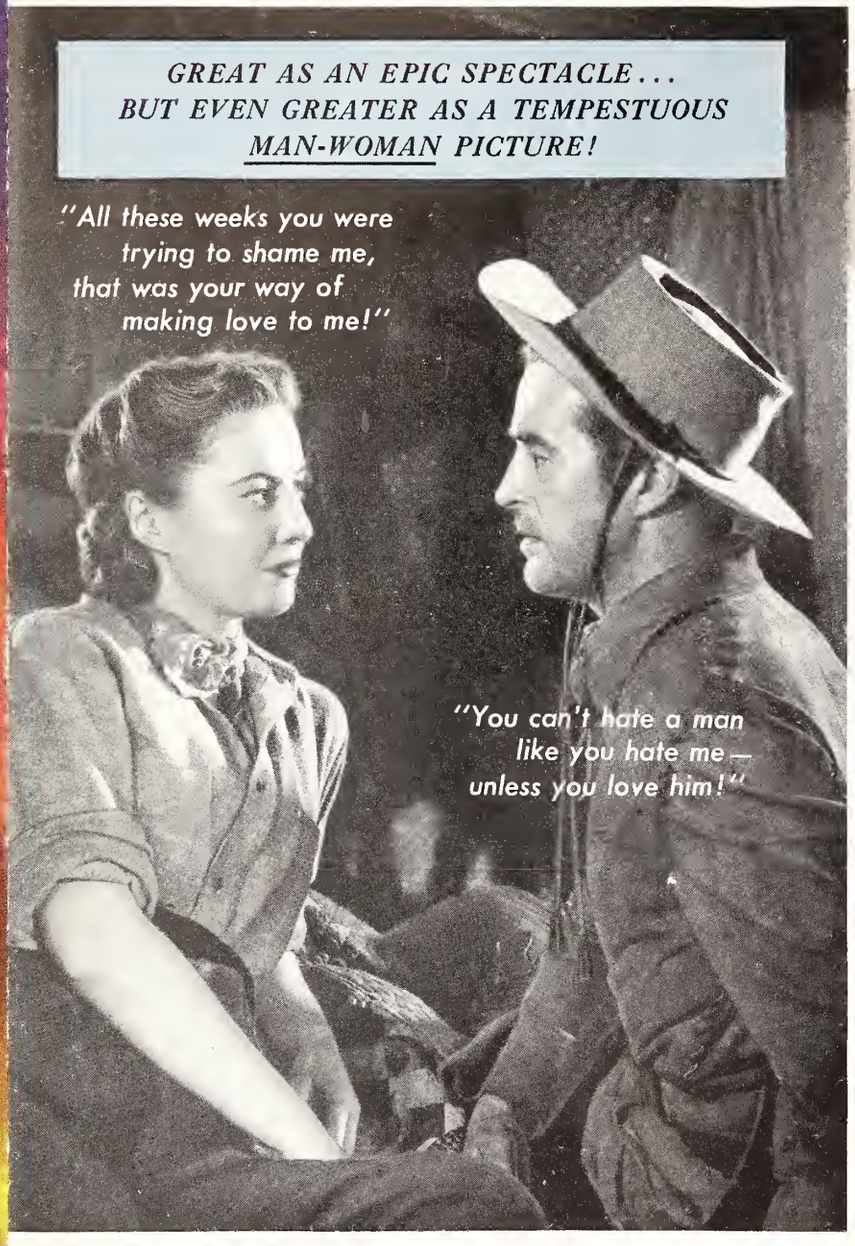
*THE STIRRING LIFT OF AN ENTIRELY NEW TREATMENT OF 6 SONG NUMBERS!*

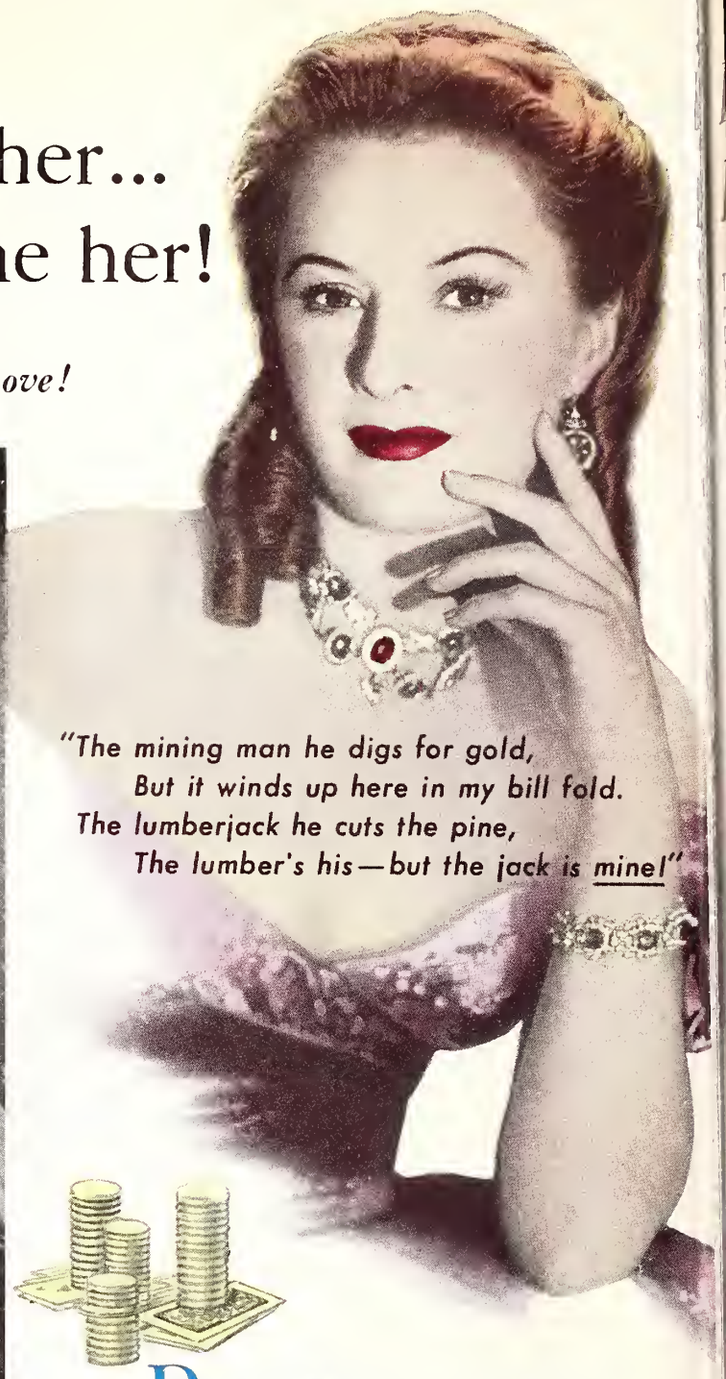
★

*PRODUCTION AND DIRECTION OF JOHN FARROW, WHOSE "TWO YEARS BEFORE THE MAST" IS THE BOXOFFICE SENSATION OF THE HOUR!*

# No Town would have her...
# No Man could tame her!

*This Glamorous Gambler Who Won*
*Men's Money And Scorned Their Love!*






Paramount

confidently predicts that the tremendous grosses of "Two Years Before the Mast" and "Blue Skies" will be matched —or exceeded—by

# CALIFORNIA

## In Technicolor

*JUST OPENED*
*SENSATIONALLY AT N. Y. RIVOLI*

# HOW THE NEW COURT DECREE LOOKS TO NATION'S EXHIBITORS

**THE REVISED, and perhaps final, decree in the anti-trust suit of the U. S. against Paramount, et al, has been a matter for debate and discussion ever since it was handed down December 31 by the New York District Court. Of primary importance to the exhibitor was the court's modification of its original competitive bidding order and the court's failure—as was expected—to order complete divorcement. On these and other issues, exhibitors cross-country have had much to say. Herewith a sampling of their opinion:**

### "REDUCE FLOW"

*J. J. FITZGIBBONS, President, Famous Players Canadian*

Although this decree does not apply to the exhibition and distribution of motion pictures in Canada, it might very well affect us through shortening up the number of high quality pictures now available to us from Hollywood, which is already being felt in our secondary theatres.

The workings of the order must ultimately reduce the consistent flow of high quality product. . . . These pictures are now made possible because of the United States producers of high budget pictures assurance of a quick liquidation of their investments through their circuit affiliations. Also, unless the producers and distributors of motion pictures made outside of the United States are controlled by the court order, the United States companies enjoined by the court order will be at a decided disadvantage in marketing their product.

### "DIVORCEMENT"

*GLEN W. DICKINSON, JR., General Manager, Dickinson Operating Co.*

Nothing short of complete divorcement will bring about the desired results in the film industry. We think that film producers still are controling the film in their own theatres and will be inclined to trade favors between themselves in spite of this decision . . . and (they) are in a perfect position to get around the spirit of this decision.

We are in accord with most of the court's decision and are particularly pleased with the order that no unreasonable clearance may be set. . . . We feel that the terms of the decree, if enforcible, would go a long way towards solving the problems. However, we also feel that they are going to be extremely hard to enforce and that the producers involved will still control the situation.

### "HYPODERMIC"

*BENJAMIN BERGER, President, North Central Allied*

. While the decree has several points beneficial to the independent exhibitors, the decree, as a whole, without complete divestiture, is only a temporary hypodermic.

Peace in this industry can be established only when the producers and distributors, who now control an overwhelming majority of key theatres in the United States, will be completely divorced from owning these theatres.

Ownership of these key theatres gives the producers and distributors a stranglehold on this industry and, above all, an iron grip on the exhibition end of the business. This destroys free enterprise, which is inconsistent with our form of government. Therefore, our organization will continue its unceasing fight for divorcement.

### "UNWORKABLE"

*MITCHELL WOLFSON, Co-owner, Wometco Theatres*

My feeling is that the auction selling which was so obnoxious to exhibitors remains in the decree to all extent and purposes. My opposition to the original decree was based solely on auction bidding and my opposition remains since I believe it is unworkable—further that it will lead to a great many lawsuits with untold harm to the industry. Unless that feature of the decree is appealed and set aside by the Supreme Court, I feel the industry will be severely handicapped in the years to follow.

### "HAS TO BE PLAYED"

*R. B. WILBY, President, Wilby-Kincey Theatres*

When Walter Hagen was in his heyday, the story is told that a drive hit on the fairway, took a bad bounce, hit a spectator, and wound up with a pretty bad downhill lie in a creek. When some one attempted to sympathize with him, his reply was: "Well, that's where it is and that's were it has to be played from." Old Omar said it somewhat differently.

### "LOST MUCH"

*E. C. GRAINGER, President, Shea Enterprises*

It seems to me that the independent exhibitor has lost much more than he has gained and that selling pictures will now be a distributor's picnic. It seems to me, also, that the door has been opened to much irresponsible theatre promotion.

### "WHOLESOME"

*FRED WEHRENBERG, President, Motion Picture Theatre Owners of America*

The two most important features of this decree, as I see it, are the elimination of the necessity for auction bidding for motion pictures, which could only be detrimental to motion picture exhibitors, especially the men with limited buying power and resources, and, secondly, the consideration given by the court to the matter of arbitration within the industry rather than continued resort to the courts. . . .

In non-competitive situations the motion picture theatre owner will be free to bargain with the distributor without any handicap in the way of what some other theatre in another location may be paying for the same product. In the long run that is certain to prove wholesome to the industry as a whole.

### "INSECURE"

*M. A. LIGHTMAN, President, Malco Theatres, Inc.*

As the result of the present ruling, it is my humble opinion that the motion picture exhibitor is now in one of the most insecure positions of any business that I know. If it was the intention of the courts to help the little exhibitor, a thorough job of helping has been done—helping him carry burdens beyond anything he ever had to contend with before. There isn't very much that is right about the thing, but there is plenty that is wrong with it.

Every move made by the Government to date has improved the position of the distributor and has worked a hardship on the socalled independent exhibitor. . . . Of course the socalled modification of auction selling is a farce because the door is now open so that any exhibitor anywhere can build a theatre and create a competitive situation.

### "BLEW A FUSE"

*E. C. ROHDEN, President, Fox Midwest Amusement Corp.*

The decree blew a fuse. We will be in darkness for a short time; then the lights will go on and the show will proceed as in the past. Nothing gained, or nothing lost.

### "ORDER BACKFIRE"

*CHARLES R. GILMOUR, President, Gibraltar Enterprises*

There are not many changes I notice in this final decree from the original one. Certainly there are no changes at all that help the independent exhibitor.

We are unalterably opposed to auction selling. At this time we are mostly noncompetitive, but we still do not agree that people who have been in this business and have been good customers of certain distributors should be forced to enter competitive bidding to maintain their product.

It seems to me the whole order backfired. . . . I don't see why we independents were not satisfied to work out our problems among ourselves with the distributors and producers rather than to seek government intervention.

# O'HARA, BENTON BATTLE ON POLICY

## *MPA Takes Issue with State Department View Hollywood Is Feared*

A break between the motion picture industry and the State Department came this week when Joyce O'Hara, assistant to Eric Johnston, president of the Motion Picture Association of America, took sharp issue with Assistant Secretary of State William Benton's outline of a Government film program before the Chicago Council of Foreign Relations.

Addressing the Chicago Council on Foreign Relations at the Congress Hotel last Thursday Mr. Benton said cultural and political leaders of foreign nations fear the worldwide impact of Hollywood motion pictures, and said motion pictures are being urged as a great force of democracy throughout the world but that many nations fear Hollywood. This fear confronts the United Nations Educational, Scientific and Cultural Organization's fight for world understanding, he said.

### *"Terrifies the Scholars"*

"The very technical genius of Hollywood which makes its pictures sought after and beloved by the masses of the peoples of the world," Mr. Benton explained, "terrifies the scholars and intellectuals and politicians in these (foreign) countries when they hear their children speaking English with an American accent, using American slang and discussing love, divorce and murder in Hollywood epigrams."

Mr. Benton added that the United States delegates to the first general conference of UNESCO at Paris last month discovered a fear of American cultural imperialism. Mr. Benton said: "It was not a fear of American books, art, music, radio or press associations but largely the fear of Hollywood."

In attacking Mr. Benton's assertions, Mr. O'Hara in Washington last weekend retorted: "The American people fear the type of culture which Mr. Benton proposes to spread abroad. It has been a universal experience that synthetic Government propaganda, such as (Mr. Benton) favors, has always ended in failure or worse."

### *Martin Defends Industry*

At the same time, a Republican leader, House Speaker Joseph W. Martin, came to the defense of the industry and emphatically indicated Mr. Benton would receive little encouragement from Congress. The American picture is one of the best media for information and culture and is doing an "excellent and constructive" job, Mr. Martin said, and added he believed Congress would not give Mr. Benton much of an appropriation for State Department films. Said Mr. Martin: "We are going to try to eliminate these Government propaganda agencies as rapidly as possible." Senator Robert Taft, Ohio, another Republican leader, had previously announced that Governmental information agencies would be "sharply curtailed."

Indicating that there can "be no meeting of the minds," Mr. O'Hara declared that the American people have a right to be wary of Mr. Benton's plan for the lavish use of Government funds in the fields of press, radio and motion pictures.

### *Cites American Tradition Of Free Expression*

Commenting on the State Department's film program, he said: "The American tradition of free expression is based on the positive conviction that no Government bureaucrat, even one as wise as Mr. Benton, is wise enough to impose his own notions of what constitutes American culture on the great media of free expression."

In advice to the Assistant Secretary of State, Mr. O'Hara remarked that he would do far better if he followed the traditional policy of his own State Department in opening up world channels of news and information instead of trying to remake patterns of American culture.

The MPA executive's comments were held to be the first industry rebuttal to what has amounted to apparent efforts on the part of State Department theorists to "remake the industry and dictate production policies." Observers in Washington believe that Mr. O'Hara's split with the State Department may mark the end of the cultural relations program.

In his Chicago speech Mr. Benton said that despite UNESCO's small first year budget—$6,950,000—"no experiment in international cooperation ever held less danger or more promise for the future peace and well-being of mankind," than UNESCO.

In New York late last week it was announced that the appointment of a national industry committee to cooperate with the United Nations motion picture program is expected to be worked out in the near future following conferences shortly between Jean Benoit-Levy, director of the film and visual information division of the UN's department of public information, who recently returned from the UNESCO meeting, and executives of the industry.

### *Seeks Complete Setup*

With committees already named by the industry in a number of other countries, Mr. Benoit-Levy said he is anxious to see the setup completed in the United States. As for the U. S. film companies, their readiness to cooperate is assured, but executives are waiting clarification of Mr. Benoit-Levy's specific desires in the matter, according to an industry spokesman.

## *French Dubbing Rule Is Eased*

Following strong American industry reaction against the announced French intent to have U. S. pictures approved by three ministries before they can be dubbed, discussions in Paris have led to the settlement of at least part of the disagreement, according to George Canty, State Department film consultant.

As things stand now, the only Government agency which must pass on the dubbing of pictures sent to France is the French Film Commission. Originally the French had decreed that all films must be submitted for dubbing approval to the Ministries of Information, Finance and National Economy.

The matter was brought up December 26 when the French circularized a notice to the effect that no American pictures could be dubbed into French after a period of two years following their release date and that three Government agencies would have to approve the dubbing of films. The decree was to have gone into effect January 1. American industry spokesmen termed the move a violation of the Franco-American film pact.

Regarding the new requirement that no film older than two years can be dubbed in France, it was agreed to postpone the move until American backlog product in that country has been exhausted.

## Malco Circuit Seeks Separate Trials

Separate trials are sought by M. A. Lightman, head of Malco Theatres, Paramount partner, and his associates and eight distributing companies in the motions filed last week in Memphis Federal Court in the suit brought against them by the owners of six independent theatres. Damages of $2,910,600 are asked in the suit, which charges that Mr. Lightman's circuit and the companies violated the Clayton and Sherman anti-trust acts in a conspiracy to monopolize and restrain trade in motion pictures in Memphis and that territory.

## Cohn to South America

Jack Cohn, executive vice-president of Columbia Pictures, left for Rio de Janeiro, Brazil, Tuesday. He will be the guest of honor at a Columbia Pictures International convention there January 21 and at a similar meeting in Buenos Aires, Argentina, January 31. Mr. Cohn also will visit company offices in Puerto Rico, Port of Spain, Brazil, Uruguay, Argentina, Chile, Peru and Panama. He will return ot New York about February 10.

## Buys Tampa House

State Theatres, Tampa, Fla., has purchased the Palma Ceia theatre, Tampa, from O. R. Busler. The company is now operating five houses in the Tampa area.

# EXHIBITOR HAS HIS SAY ON RENTALS

*E. K. Taylor is general manager of the W. A. Simons Amusement Company, operating theatres in Idaho and Montana. In the industry for more than 33 years, Mr. Taylor makes some pertinent observations on releases and rentals.*

by E. K. TAYLOR

*in Missoula, Montana*

We have an extremely low number of pictures now being released. At the same time, there never was a period in the history of this business when pictures commanded such high rentals and certainly no previous period in this business has given the producers and distributors such fabulous profits as are now being made. It looks much like the example of a starving man offered a hamburger for $1. The man knows the price is ridiculous, but he has to have something to eat.

Scarcity of pictures, combined with the high rental situation, is certainly not a wise thing. It is only a temporary situation whereby the producers make fantastic profits not earned legitimately.

### *Unfair Percentage Terms*

Exchanges today are demanding percentage terms which are based on no sense of fairness and under which exhibitors often play and complete showings with no possible chance of having anything but a loss. The distributors have demanded play time which has taken away any chance the exhibitor may have had to show a profit. There are many examples at hand to show that when exchanges demand three, four and five days playing time, the theatre, after the third day, is losing money—and not in a small amount.

There seems to be no answer as to why the distributors wish to make such fabulous profits against a continuing dwindling in the number of pictures released. They protest that production costs have risen and yet they make more profits than ever before; thus it seems obvious that they seek milked play time at the expense of the exhibitors, plus unfair rentals.

### *Reissues Not Popular*

No business has ever been so mishandled as this business has with producers and distributors compelling theatres to show "re-releases," "returns" and "reissues," which are not at all popular with theatre patrons. People do not like to be fooled and gypped by going to a theatre expecting to be entertained by new shows and finding themselves being "entertained" by something they saw from 4 to 10 years ago. This is not keeping the cards on top of the table and those of distribution know it. Yet the exhibitor must run these old pictures, at a stiff price, for he has nothing else to run.

As to the exhibitor, I am sure no one doubts that he is in the middle and being unmercifully squeezed. And theatre patrons, through no fault of the exhibitor, are also not being treated fairly since they must take what they have seen before or go somewhere else for their entertainment.

I maintain the present policy of product scarcity, brought about by the distributors, is dealing this industry a heavy and crippling blow and I do not think anyone in this business can deny it. It will not do for a producer or distributor to say "run them longer," as a theatre has its overhead to consider, and there are only a certain number of cities in the country which can "run them longer."

I have never seen an industry so starved for product when profits are higher than ever before and so many sales are awaiting anyone who will supply even a little of what is needed.

### *Says Theatre Has No Chance*

We now have a trust that is almost absolute and due to it we have the distributors asking terms which have no semblance of fairness and in most cases the distributors know the theatre has not got a chance.

There is no such thing as a 50 per cent picture and very few can justify 40 per cent terms as the exhibitor cannot possibly make a profit on the former, and seldom does on the latter.

Lastly, percentage terms are demanded on pictures which do not justify such terms, but the exhibitor takes them or he takes nothing. It seems to me it is time for the distributors to let up considerably and get rid of the attitude that they should take everything they can get regardless of the exhibitor.

## Carolina Theatre Owners Meet January 26 to 28

The 35th annual meeting of the Theatre Owners of North and South Carolina will be held in Charlotte at the Hotel Charlotte January 26, 27 and 28. The annual dinner and ball will be held on the final evening of the convention. During the convention, Robert T. Barton, Jr., Richmond, Va., attorney, will discuss the court decree, and E. V. Richards, Jr., of New Orleans, will speak on the industry's welfare foundation.

## New York ITO Votes Aid on Tax Stand

The Independent Theatre Owners of New York, at a meeting last Thursday, voted to cooperate with Allied Theatre Owners of New Jersey in protesting "mutual legislative problems" pending before the legislatures of New York and New Jersey. The New York group pledged "full cooperation" and "joint action" on taxation and censorship problems.

## *Court Silence on Divorce Cited in Plea of Schines*

The New York Federal District Court's refusal to order divestiture in its decision in the Paramount, et al, anti-trust suit, was cited in a 23-page petition submitted January 9 by counsel for Schine Circuit to the U. S. Supreme Court. The circuit is appealing from a decision handed down by the Buffalo Federal District Court, which ordered divestiture of many of the circuit's properties.

"While the (New York) court," the statement reads, "found these defendants (the eight majors) to have violated the Sherman Act, and while the number of theatres operated by them by comparison makes appellants' interests seem insignificant, the court refused to order divestiture."

Characterizing the Buffalo decision as "absolutely arbitrary," the Schine petition asserts that "there is nothing in the record in the case" to justify the decision. The petition adds that the court "acted upon an incorrect and improper theory of relief in deciding upon this type of decree rather than upon any basis of fact appearing in the record."

The petition and statement are an elaboration of the Schine circuit's first appeal to the Supreme Court, which was rejected on a technicality.

## Fresno Theatres Warned On Fire Regulations

Theatres in Fresno, Cal., have been warned by Fire Marshal W. D. Speed that those who ignore fire regulations will be prosecuted. The warning came as the fire department tightened supervision of the theatres. Violations that will be most carefully checked, according to the marshal, are: allowing patrons to stand in aisles, installation of electric motors, and the use of inflammable materials.

## Safeguard Projection

Changes in the projection room of the Savoy theatre in the Watsessing Center section of Bloomfield were ordered last week following an inspection of theatres by Fire Chairman Russoman, accompanied by Fire Chief Gussner and other officials. Mr. Russoman said suitable shutters, of at least 10-gauge iron, will have to be provided for the projection room and observation openings. Samuel Hochberg, owner of the Savoy, said projection room and other changes would be made.

## Reopen Campbello Theatre

The Keith theatre, Campbello, Mass., closed for alterations, has reopened under new management. The new lessee is Jack Robbins, who also operates the Kameo in Pittsfield, Mass. James Mahr is manager.

# ON THE MARCH

by RED KANN

IF the Department of Justice appeals, its line of pursuit before the Supreme Court may swing from a direct argument on behalf of theatre divorcement to the ban on cross-licensing of product for which the Government struck when the law suit against the majors was being tried in New York.

There are those who will recall the situation with something resembling a cold sweat. Bob Wright, for the Department, sought to make it unlawful for a producer-owned or operated theatre to run any product aside from the film manufactured by its producing associate. A Paramount house would do what it pleased about a Paramount picture and so, too, would other major chain houses with their own film. Beyond that, no crossing of the lines.

The end result, in the view of the Justice Department and in the eyes of many others, would have brought about the effects of divorcement without seeking the break-up of producer chains through court order.

The week also developed speculation over Washington's future strategy. Principally, this was credited to attorneys on the distribution side who raised doubts over a Government appeal on the assumption that failure of the New York district court to rule for complete divestiture was tantamount to a crushing defeat from which the Department saw no redress.

This can be wishful thinking on the part of the company attorneys subscribing to such an analysis or it can be surmise which the future will substantiate.

Meanwhile, the situation likewise was tinged with hesitation on the part of the "Big Five" to initiate any of the steps leading to appeal pending some indication of intention on the part of Justice. Thus, a sparring match was beginning to take active form.

There is no unanimity of opinion on immediate futures, however, and it would be a serious mistake to believe otherwise. For every individual who believes currently that the Government may not, or will not, launch an appeal it is never difficult to locate another who is confident the issues at stake are so important and so far-reaching that final adjudication must be determined by the highest court in the land.

We share this view.

◆ ◆

*Take-Your-Choice Department*: "Peace in this industry can be established only when the producer-distributors who now control an overwhelming majority of key theatres in the United States will be completely divorced from owning these theatres."—Benny Berger, president of North Central Allied, Minneapolis.

"Total divestiture would be injurious to the operations concerned and would be damaging to the public . . . would not remedy the price-fixing, systems of clearance, formula deals, master agreements and franchises, block booking, pooling agreements and other practices which have been found unreasonably to restrict competition."—Judges Hand, Goddard and Bright in their findings of fact and conclusions of law in the Government suit.

◆ ◆

Out of Chicago comes the latest from the astonishing Sam Goldwyn: That subsequent run exhibitors out to charge the same prices as first runs because: "The production cost is the same whether a picture is exhibited at a first run or subsequent run and there should be no reduction in price simply because a film is played a little later."

What Goldwyn is saying is that a house at the far extremities of the Bronx normally getting 20 or 30 cents and running "The Best Years of Our Lives" a year or eighteen months after Broadway ought to charge $2.40 top prevailing at the Astor theatre.

What exhibitors will say won't be printable.

◆ ◆

Read program notes on "Magnificent Doll":

"David Niven was so impressed by the strength and significance of the role of Aaron Burr . . . after reading the script, that he was influenced to essay the first 'heavy' role of his screen career."

*How it happened:*

Jack Skirball had to use all his powers to induce and entice Niven into the role.

*What happened:*

Niven, as Burr, is one of the bright spots of the film. He gives a first-rate performance.

◆ ◆

Sam Spiegel tells one about a well known actor who bounced from one bad break to another, finally ending up with a fat part in a stage play. He kept on worrying whether or not he'd make good, kept on watching the callboard for his notice. One night he found a note. Pale and trembling, he tore it open and then relaxed. "It's nothing. Nothing at all," he beamed. "Just word my house and all the furniture burned to the ground."

◆ ◆

One of the two witnesses testifying before the Congressional Committee on Subversive Activities charged the Conference of Studio Unions with Communist coloration. The other charged the IATSE with the same hue. This persuaded a spokesman for the struck majors to remark: "That proves it's just what we always said it was—a jurisdictional dispute."

# Congress Seen Retaining 20% Levy for Year

In a surprise move Tuesday, Republican members of the House Ways and Means Committee indicated they would follow President Truman's recommendation and retain wartime excise levies, including the 20 per cent Federal admission tax, for a one-year period beyond July 1.

After looking over tax prospects for the coming fiscal year, Republican leaders contend that the first priority of reduction should be given income tax rates. After making a study of revenue, it was agreed that it will be impossible to make the 20 per cent income tax cut and at the same time reduce the excise levies.

### *Excise Resolution Expected*

At the same time it was learned that a resolution will be introduced, having the support of the majority party, which would "freeze" the wartime excise rates until July 1, 1948.

In his message to Congress last weekend President Truman estimated the admission tax revenue for the fiscal year of 1947-48 would drop from $362,000,000 to $215,000,000 if the excise levy were reduced from the wartime 20 per cent.

Meanwhile, as Congress was discussing taxes on a national scale, local exhibitors were continuing to have their tax problems.

In Yonkers, N. Y., the Common Council met Tuesday afternoon to consider levying additional theatre taxes and license fees. City Controller Thomas Kennedy appeared before the council and urged that the city be permitted to raise more revenue by taxing theatre tickets. Under his plan admissions of 25 cents or more would be taxed five cents, while those of less than 25 cents would be taxed three cents each.

At the same time the Council was to consider a proposal to increase the license fees from $50-$200 to $75-$500.

The Borough Council of Pottstown, Pa., this week passed the much discussed ordinance imposing additional taxes on theatre admissions and other amusement ventures. The extra theatre levy is five per cent of gross receipts, payable monthly.

### *Philadelphia Revenue Down*

Philadelphia tax receipts for 1946 were only half the estimated income. The city collected $3,284,699. However, the amusement tax income was almost 77 per cent greater than 1945 receipts, with amusement taxes bringing in $1,856,581. In June, 1946, the city amusement tax was increased.

Increased attendance and higher admission prices are reflected in a report released by the Ohio State Treasurer. Collections of the three per cent excise tax on gross admissions were $3,050,842 in 1946, compared with $2,484,250 in 1945.

THE LOCKET

...CHAINED A WOMAN TO A TERRIFYING PAST...

THE LOCKET

...DROVE HER TO RUIN ANY MAN SHE DARED TO LOVE...

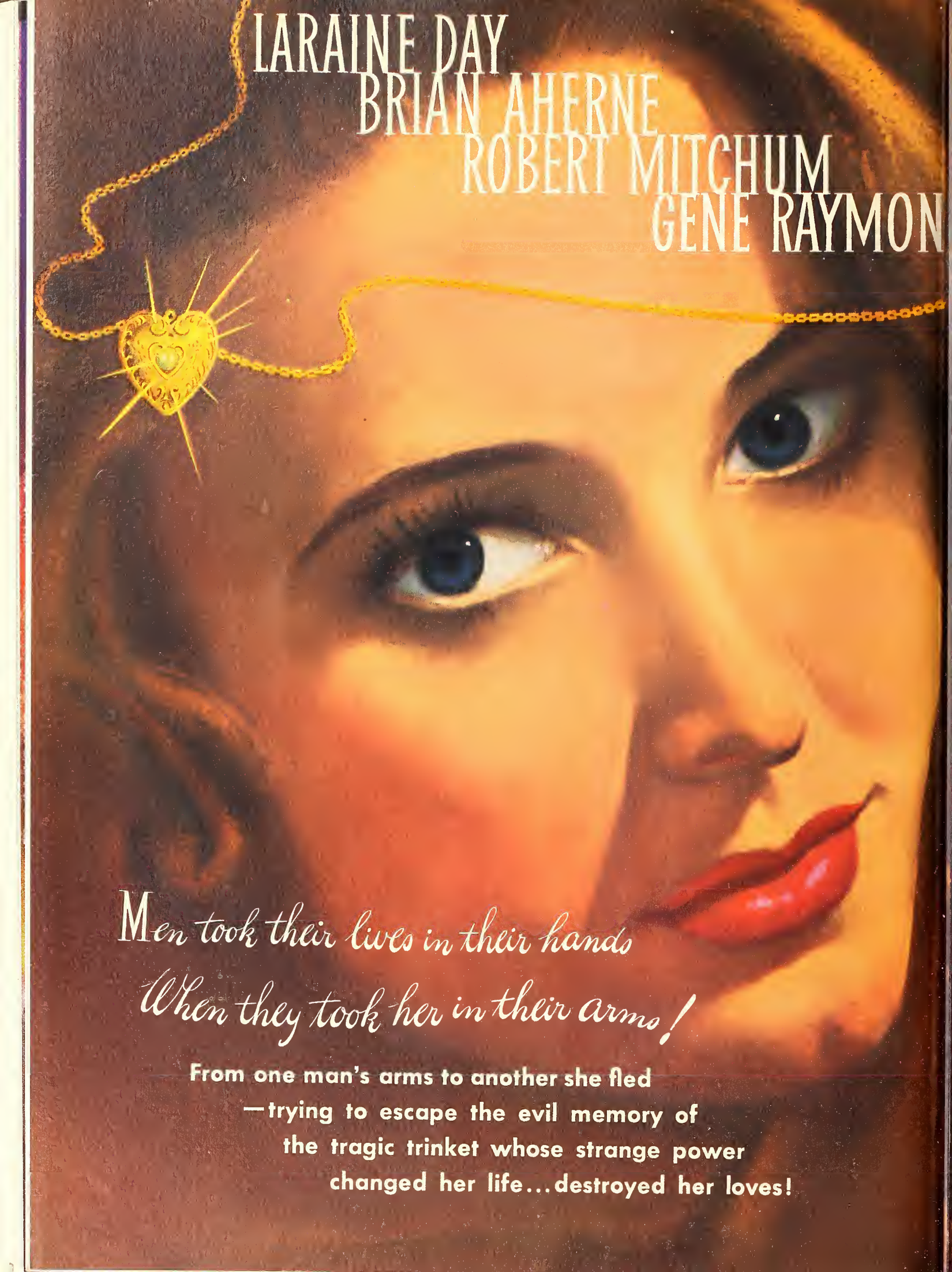
THE LOCKET

...PLUNGED HER INTO THE MOST STORMY LIFE A WOMAN EVER HAD!



RKO
PRESENTS

# The Locket


LARAINE DAY
BRIAN AHERNE
ROBERT MITCHUM
GENE RAYMON
Men took their lives in their hands
When they took her in their arms!
From one man's arms to another she fled
—trying to escape the evil memory of
the tragic trinket whose strange power
changed her life... destroyed her loves!

IN

# The Locket

WITH

SHARYN MOFFETT • RICARDO CORTEZ • HENRY STEPHENSON

PRODUCED BY BERT GRANET

DIRECTED BY JOHN BRAHM

Written by SHERIDAN GIBNEY

RKO RADIO PICTURES



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reached through full schedule that includes pages in all the leading weeklies and monthlies, plus four-color ads in the Magazine Sections or Supplements of 75 leading Sunday newspapers.

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LIFE, LOOK,
McCALL'S, COSMOPOLITAN,
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COLLIER'S, WOMAN'S HOME COMPANION,
LADIES' HOME JOURNAL, AMERICAN,
PIC, TRUE, REDBOOK, FAN LIST,
TRUE CONFESSIONS, LIBERTY,
AMERICAN WEEKLY, PARADE,
THIS WEEK, INDEPENDENT
SUPPLEMENTS,



# *No Circuit Price Rise in Canada As Controls End*

by W. M. GLADISH
*in Toronto*

The release of theatre admissions from Government control January 13 as the Government dissolved the Wartime Price Stabilization order of more than six years ago, brought word from the leading circuits that admission scales would not be raised, with but one slight exception—Odeon Theatres of Canada.

President J. J. Fitzgibbons of Famous Players reported that price changes would not be made immediately and that if the present volume of business were maintained, there would be no increase at all. Emphasizing that theatre prices in the Dominion were the lowest in the world, Mr. Fitzgibbons said his policy would be to continue to keep film entertainment within the reach of all pocketbooks. Although operating costs have climbed considerably since admissions were frozen, the Canadian public has supported the theatres in an excellent manner, Mr. Fitzgibbons feels.

### *Some Odeon Increases*

Speaking for Canadian Odeon, division manager C. J. Appel said slight increases would be made at 10 of its 106 theatres because they had been operating at a loss for some time.

Canadian theatres had been under wartime discipline so long that many exhibitors seemingly did not know how to act when the news came that the Dominion Government had removed admission prices from regulation. The freeing, which became effective with the official announcement of the decree January 13, had been delayed many months after the firing stopped but the "fix" had become so much like a permanent fixture that the cancellation of the edict appeared abrupt.

The natural law of supply and demand has returned to the operation of theatres insofar as admissions are concerned. Many other businesses in Canada also find themselves absolved from official price restraint and it is expected that many commodity shortages will disappear as if by magic. With the theatres, however, it was never a case of scarcity of films and their position is different.

### *Sought End of Controls*

The Government has said it did not want admission prices to go higher in wartime because that would be harmful inflation—surplus income should go to the public coffers in support of the cause. Last year, however, leaders of the Canadian theatre business began to complain that, with the war over, the patriotic need no longer existed and the entertainment field should be freed of controls. Both J. J. Fitzgibbons, president of Famous Players Canadian Corporation, and J. Earl Lawson, president of Odeon Theatres of Canada, said it. Yet, with prices frozen for well over six years, the end of this control did seem sharp.

To observers, the handwriting on the wall for the Canadian authorities was the recognizable decline in commodity prices in the United States. With the de-control trend in the States, too, it became increasingly difficult for Canada to maintain the operation of war measures.

The full effect of price-freedom for Canadian theatres was not immediately discerned but one thing is probably sure—admission scales cannot go as high as those which prevail in the larger cities of the United States. It is undoubtedly too late to make substantial increases in regular admissions in the Dominion although there can be more film road-show engagements with higher prices.

# ZUKORS MARK 50th ANNIVERSARY OF WEDDING WITH FAMILY and FRIENDS



Photo by Ed Sullivan

*AT the 50th wedding anniversary of Mr. and Mrs. Adolph Zukor, members of the family line up to greet guests. In left to right order are Arthur Loew, Jr., son of Mrs. Mildred Loew, daughter of the Zukors; Adolph Zukor, II, their grandson; Mrs. Boyd Morse, their granddaughter; Mr. Morse; Mrs. Loew; the Adolph Zukors; Eugene Zukor, their son, and Mrs. Eugene Zukor.*

The Adolph Zukors—he's chairman of the board of Paramount Pictures—celebrated their fiftieth wedding anniversary January 10 with a dinner in the ballroom suite of the Savoy Plaza Hotel, New York, where they make their home.

January 10, 1897, eight years after his arrival in New York from his native Hungary, Mr. Zukor married Lottie Kaufman in Chicago.

Their golden anniversary was marked by a flood of congratulatory messages, wires and cables from film figures and civic officials, both in the U. S. and abroad, with a particularly large number of cables from exhibitors in the United Kingdom.

Among Mr. Zukor's old associates, friends and family members attending the dinner celebration were Barney Balaban, Charles M. Reagan, Austin C. Keough, Leonard Goldenson, George Weltner, Nicholas and Joseph Schenck, Jesse Lasky, Ed Weisl, Louis Phillips, Jack Goetz, Ben Moss, William Gaxton, Eugene Zukor, son of the founder; Mrs. Mildred Z. Loew, daughter, and Adolph Zukor II, Eugene's son.

## Form Television Agency

The opening of an agency to produce and place both television shows and commercials has been announced by Barney Sackett, general manager of the new firm of Sackett and Prince, Television Productions, New York City. More than 18 shows are planned for 1947 by the unit.

## Appeal Filed by Majors In Goldman Action

An appeal has been filed in the U. S. District Court in Philadelphia by Stanley-Warner and distributors against the recent decree in which William Goldman won $375,000 damages plus $60,000 fees in his anti-trust suit involving the Erlanger theatre. The defendants include Loew's, Paramount, RKO Radio, Twentieth Century-Fox, Columbia, Warner Brothers, Warner Brothers Circuit Management, Vitagraph, Stanley Company, Universal and United Artists.

## Film Institute Offering Twelve Evening Courses

The New York City College Institute of Film Technique is offering 12 evening courses for the 1947 spring semester. All classes meet one evening a week for 15 weeks. Among the courses offered are "The Documentary Film," "The Information Screen," "Films and Ideas" and "Films in the Classroom." Other courses are designed for those with previous film experience and cover phases of production, script writing, photography, editing, cutting and directing.

# BRITISH PRODUCERS ASK NEW QUOTA

## *Memorandum Recommends Abolition of Distributor Quota, Other Revisions*

by PETER BURNUP
*in London*

The British Film Producers Association has issued its memorandum to the Board of Trade regarding its views on the Quota question.

Its principal recommendations are:

Abolition of the Renters' quota.

The exhibitors' quota should apply separately to first features and supporting programs.

Quota should be established not in terms of footage percentage, but in terms of the number of films shown every half-year.

Quota should apply equally to standard and sub-standard films.

### *Reduced for Special Cases*

The Board of Trade should be empowered to reduce the quota for particular theatres which can prove the impossibility of screening their full quotas, owing to circuit opposition or because they specialize in foreign language pictures.

Quotas should be rigidly enforced by legal proceedings.

The existing undertaking on the part of Gaumont British, Odeon and Associated British Cinemas circuits to show six features over their quota should be made a statutory obligation.

The Producers' Association representation on the Films Council should be increased.

Steps should be taken to de-Americanize British Pictures Corporation.

In regard to this last point, Sir Henry French, director general of the Producers' Association, said in a London interview that the Board of Trade allowed Warner Brothers to get control of the British Picture Corporation during the war, but "the Government should right the wrong, and the Associated British cinemas circuit should cease to be run in the interests of American producers."

### *Attacks American Quota Films*

While Sir Henry acknowledged that certain British producers took advantage of the current quota legislation by making "quota quickies," he reiterated that Americans largely met their quota obligations by making rubbish.

The Producers maintain that the Renters' quota is no longer necessary in view of the improvement in the quantity and quality of British production. They believe that the existing quota legislation is definitely harmful to national interests and to British cinema-goers because it encourages the production—particularly by Americans in Britain—of poor quality films produced for the sole purpose of complying with statutory requirements. The Producers believe that artificial inducement is no longer necessary for foreign producers to make films in Britain.

### *Stress First Feature Clause*

The Producers' memorandum attaches the greatest importance to the first feature quota because, they believe, adequate revenue is only derived from that class of feature. They suggest that the present state of British production justifies asking theatres with weekly programs to show eight British features a half-year, while those with two programs a week should show 16 each half-year.

The tenor of the whole 6,000-word memorandum suggest that British production is at least equal, if not excelling, American product.

The memorandum is studded with such references as: "A large proportion of the money paid into the box office has to be converted into dollars to be sent to America for Hollywood productions, while our people are kept short of food and other necessary goods due to the lack of dollars"; "it is understood that serious-minded Americans are alarmed by the way which their country is misrepresented to the world through gangster and collegiate films"; "the responsibility of film producers has more strongly been brought home in recent years to British than to American producers."

The memorandum recommends that new quota legislation remain operative for 10 years. The present quota act expires, as far as Renters are concerned, in April, 1948, and for Exhibitors in October of the same year.

## Jones to Leave Griffith To Form Own Company

Ted Jones, who has been associated with Griffith Theatres for about 25 years, will resign from the company February 2 and is organizing his own company, Jones Enterprises, Inc., which recently purchased an interest in Arizona Theatres. Mr. Jones was division manager for Griffith and had managed and operated theatres in Oklahoma, Texas and New Mexico. Mr. Jones is president of Western Amusements Company, Inc., which he organized in 1944. This company owns 21 theatres in California, Oregon and Colorado.

## Stephens Blumenstock Aide

Richard Stephens, formerly field public relations representative for Warners in upstate and western New York, has been named assistant to Mort Blumenstock, vice-president in charge of advertising and publicity. He will handle the west coast territory. Mr. Stephens succeeds Tom Gorman, who resigned recently.

# *British Theatres Face 10% Cut in Coal Allotment*

*London Bureau*

Faced with a nationwide coal shortage, the Socialist Minister of Fuel and Power, Emanuel Shinwell, has warned exhibitors—in the very week when mines were nationalized—that they may anticipate a 10 per cent cut in their solid fuel allocation. With the exception of certain organizations, such as iron and steel plants, the Minister is ordaining a universal cut based upon his officials' assessment of the indispensability or otherwise of a given trade. Cinemas, in common with other places of entertainment and hotels, restaurants and clubs, will bear the maximum burden.

It is anticipated that the cut will operate as from the beginning of February and that it will continue for an indefinite period. Relatively few theatres have storage facilities for fuel reserves, even if such reserves might have been accumulated during the past few months when supplies ran very low.

The Exhibitors' Association is considering ways and means to obviate a reduction in playing time. In any event it seems likely that patrons are in for a chilly time.

The cuts are unlikely to affect studio production, the principal plants generating their own power from self-contained oil units.

## Name Special Master in Schoenstadt Action

Judge Philip L. Sullivan in the United States District Court, Chicago, last Wednesday appointed Charles A. McDonald as special master in chancery to hear evidence on the Schoenstadt Circuit's $675,000 triple damage anti-trust suit on behalf of its Picadilly theatre. Eight major distributors and B & K and Warner Bros. theatre circuits are the defendants. Mr. McDonald, a former judge of the Circuit Court, was expected to start hearing evidence in about a week. The case was originally set to be heard by Judge Sullivan January 27.

## Wallerstein on CBS Board

Edward Wallerstein, president of Columbia Recording Corporation, has been elected to the board of directors of the Columbia Broadcasting System. Columbia record sales increased 100 per cent in 1946 as compared to 1945, a year-end report from Mr. Wallerstein said. Plans for two additional plants, one in California, and one in Mexico City, also were revealed.

## To Produce "Oliver Twist"

Cineguild, J. Arthur Rank's affiliate, which has just completed Charles Dicken's "Great Expectations" will put into early production another Dickens classic, "Oliver Twist."

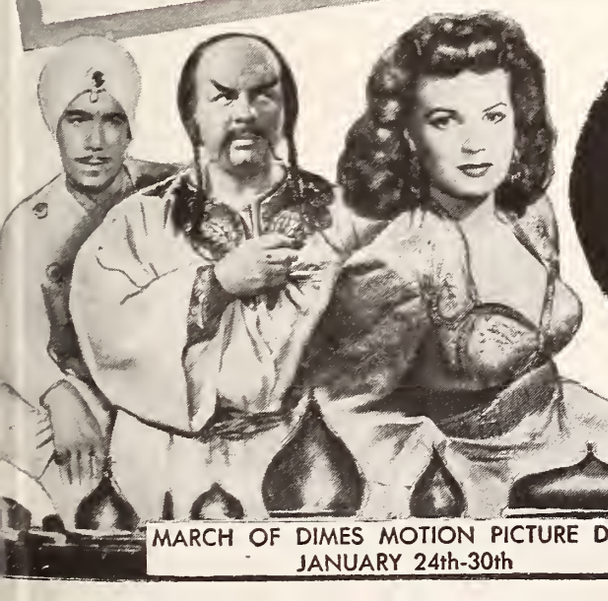


## RKO RADIO PICTURES, INC.

# TRADE SHOWINGS

| BRANCH | PLACE OF SHOWING | DAY & DATE | TIME |
|---|---|---|---|
| ALBANY | Delaware Theatre<br>290 Delaware Avenue | Tues. 1/28 | 2:30 P.M. |
| ATLANTA | Rhodes Theatre<br>62 S. Rhodes Center | Tues. 1/28 | 11:00 A.M. |
| BOSTON | Uptown Theatre<br>239 Huntington Ave. | Tues. 1/28 | 10:30 A.M. |
| BUFFALO | Shea's Niagara Theatre<br>426 Niagara St. | Tues. 1/28 | 3:00 P.M. |
| CHARLOTTE | Plaza Theatre<br>1610 Central Ave. | Tues. 1/28 | 10:30 A.M. |
| CHICAGO | Esquire Theatre<br>58 E. Oak St. | Tues. 1/28 | 11:00 A.M. |
| CINCINNATI | Esquire Theatre<br>320 Ludlow St. | Tues. 1/28 | 2:30 P.M. |
| CLEVELAND | Shaker Theatre<br>Kinsman & Lee Roads<br>(Shaker Heights) | Tues. 1/28 | 2:00 P.M. |
| DALLAS | Melrose Theatre<br>3419 Oak Lawn Avenue | Tues. 1/28 | 2:00 P.M. |
| DENVER | Esquire Theatre<br>6th and Downing St. | Tues. 1/28 | 2:00 P.M. |
| DES MOINES | Uptown Theatre<br>4115 University Ave. | Wed. 1/29 | 2:00 P.M. |
| DETROIT | Varsity Theatre<br>17121 Livernois St. | Tues. 1/28 | 2:30 P.M. |
| INDIANAPOLIS | Cinema Theatre<br>213 E. 16th Street | Tues. 1/28 | 1:30 P.M. |
| KANSAS CITY | Vogue Theatre<br>3444 Broadway | Tues. 1/28 | 2:00 P.M. |
| MEMPHIS | Linden Circle Theatre<br>311 South Somerville | Tues. 1/28 | 2:30 P.M. |

| BRANCH | PLACE OF SHOWING | DAY & DATE | TIME |
|---|---|---|---|
| MILWAUKEE | Varsity Theatre<br>1326 W. Wisconsin Ave. | Tues. 1/28 | 2:00 P.M. |
| MINNEAPOLIS | Granada Theatre<br>3022 Hennepin Ave. | Tues. 1/28 | 2:30 P.M. |
| NEW HAVEN | Whitney Theatre<br>1220 Whitney Ave. | Tues. 1/28 | 10:45 A.M. |
| NEW ORLEANS | Circle Theatre<br>St. Bernard & N. Galvez Aves. | Tues. 1/28 | 11:00 A.M. |
| OKLAHOMA CITY | Uptown Theatre<br>1212 North Hudson St. | Tues. 1/28 | 11:00 A.M. |
| OMAHA | Admiral Theatre<br>40th & Farham Street | Tues. 1/28 | 2:00 P.M. |
| PHILADELPHIA | Uptown Theatre<br>Broad and Susquehanna Ave. | Tues. 1/28 | 11:00 A.M. |
| PITTSBURGH | Shadyside Theatre<br>5518 Walnut St. | Tues. 1/28 | 2:00 P.M. |
| PORTLAND | Oriental Theatre<br>822 S. E. Grand Ave. | Tues. 1/28 | 2:30 P.M. |
| ST. LOUIS | West End Theatre<br>4819 Delmar Blvd. | Tues. 1/28 | 1:00 P.M. |
| SALT LAKE CITY | Southeast Theatre<br>2121 South 11th St | Tues. 1/28 | 2:15 P.M. |
| SAN FRANCISCO | Tivoli Theatre<br>70 Eddy St. | Tues. 1/28 | 1:30 P.M. |
| SEATTLE | Egyptian Theatre<br>4543 University Ave. | Tues. 1/28 | 2:30 P.M. |
| SIOUX FALLS | Hollywood Theatre<br>212 No. Phillips Avenue | Tues. 1/28 | 9:30 A.M. |
| WASHINGTON | Circle Theatre<br>2105 Pennsylvania Ave. | Tues. 1/28 | 1:30 P.M. |



DOUGLAS FAIRBANKS, Jr.
MAUREEN O'HARA ★ WALTER SLEZAK
in
"SINBAD THE SAILOR"

WITH
ANTHONY QUINN · GEORGE TOBIAS
JANE GREER · MIKE MAZURKI

Produced by STEPHEN AMES · Directed by RICHARD WALLACE
Screen Play by JOHN TWIST

RKO RADIO PICTURES

IN TECHNICOLOR

MARCH OF DIMES MOTION PICTURE DRIVE
JANUARY 24th-30th

# NEW PRE-DESIGNED THEATRE IS READY

## *Fox West Coast House to Open Jan. 23; Skouras Sees Wide Market*

Marking a milestone in theatre construction, the Fox West Coast Theatre Corporation has completed the world's first "pre-fashioned" motion picture house, which will open in Long Beach, Cal., January 23. Named the Crest, it will seat 1,164.

Charles P. Skouras, president, said a big market for this type of house exists in American small towns as well as the bombed-out cities of Europe and the Far East. When materials become available, an assembly line in Los Angeles can start rolling out such theatres as fast as the orders arrive, he said.

### *Designed at Factory*

The "pre-fashioned" theatre is so described because it is pre-designed, cut and constructed at the factory and later erected by pattern on a given site.

This new type of house was born out of a conference on August 23, 1945, with Henry Kaiser, the industrialist, who assured Mr. Skouras such a project could be carried out. It was then that the Kaiser engineers joined with the Fox West Coast executives in working out details for the mass production of a type of theatre structure that would meet the most rigid building and safety laws.

The Crest is of all-steel construction with gypsum panels assembled and erected upon concrete foundations. No plaster was used in any part of the theatre, the walls and ceilings being covered with specially designed fire-proof panels of a Fiberglass mat and iron grille which are said to contain noise absorption values much higher than provided by ordinary sound-proof materials.

### *Stresses Comfort Factor*

Mr. Skouras said the Crest is styled to surpass in beauty present-day theatres and will offer the ultimate in patron comfort. The seats will be 36 inches apart, back to back, enabling patrons to reach their seats without stumbling over the feet of those already seated.

Emphasizing the feasibility of "pre-fashioned" theatres, Mr. Skouras said:

"Every item, walls, ceilings, plumbing, decorations, box office, in fact, the entire theatre can be cut and built at the factory and assembled in record time at the site, requiring in most cases as little as eight weeks. This type of showplace may well be called the 'Theatre of the Future'."

### Agency Names Solomon

Philip Solomon has been appointed by the Blaine-Thompson Advertising Company account executive for Warner Bros., succeeding Walter Blake.

***"PRE-FASHIONED". The first of a line of such houses from the Fox West Coast circuit will open January 23 at Long Beach, Cal., with all the appurtenances of a Hollywood glamour premiere: screen stars, giant searchlights, and such. It is the Charles Skouras-Henry Kaiser creation, the Crest theatre.***




# *Republic Makes Sales Changes*

In a realignment of domestic distribution into three divisions, western, southern and eastern, James R. Grainger, Republic executive vice-president in charge of sales, Monday named Edward L. Walton, Walter L. Titus, Jr., and James V. O'Gara division managers, with home office headquarters.

Mr. Grainger said the move was prompted by the increased scope of Republic distribution, with concentration on top-bracket product, reflected in its current schedule and future plans.

Mr. Walton, vice-president, assumes personal supervision of the western division, consisting of the midwestern, prairie and Pacific coast districts. His territory includes the Chicago, Indianapolis, Milwaukee, and Minneapolis branches, headed by Will Baker, district sales manager; the St. Louis, Des Moines, Kansas City and Omaha branches, headed by district sales manager Nat E. Steinberg, and the Los Angeles, San Francisco, Denver, Portland, Salt Lake City and Seattle offices, headed by district sales manager Earl R. Collins.

Mr. Titus, vice-president formerly in charge of branch operations, assumes supervision of the southern division, covering the southern and southwestern sales districts. His territory includes Atlanta, Charlotte, New Orleans and Tampa, headed by district sales manager Merritt Davis; and Dallas, Memphis, Oklahoma City and Mexico district, headed by Norman J. Colquhoun.

Mr. O'Gara, formerly executive assistant to Mr. Grainger, as eastern division sales manager, handles the eastern, New England and central districts. He will cover New York, Philadelphia and Washington branches, headed by district sales manager Maxwell Gillis; the Boston, Albany and Buffalo and New Haven branches, headed by district sales manager Frank Dervin; and the Cleveland, Cincinnati and Pittsburgh branches, headed by district sales manager Sam Seplowin.

John P. Curtin will continue as executive assistant to the sales heads.

## PRC Buys Coast Exchange; Now Has 31 of Its Own

PRC Pictures last week purchased the San Francisco franchise from Sam Sobel. The purchase gives it 31 exchanges wholly owned, and leaves two under franchise, in Portland, Ore., and Seattle. Mr. Sobel will remain PRC district manager for the Far West. Ralph Clark will be San Francisco manager. He was with United Artists. Exhibitors and exchange men of the area honored Mr. Sobel and Mr. Clark.

# THE MOVIES AS ENTERTAINMENT

*AN ADDRESS BY MARTIN QUIGLEY AT THE BOSTON INSTITUTE OF RELIGIOUS AND SOCIAL STUDIES*

"THE MOVIES as Entertainment" was the subject of an address by Martin Quigley at the Boston Institute for Religious and Social Studies at the American Academy of Arts and Sciences, 28 Newbury Street, on January 14. The address was in a series under the general title, "Communication of Ideas". Talcott Parsons, professor of sociology, Harvard University, is chairman of the series.

Among the speakers in the series are: Harold D. Lasswell, professor of law, Yale University; Dr. Simon Greenberg, professor of education, Jewish Theological Seminary; Rev. David R. Dunigan, S.J., professor of education, Boston College; Lennox Grey, professor of English, Columbia University; Daniel D. Mich, executive editor, Look Magazine; Harry Scherman, president, Book-of-the-Month Club, and Erwin D. Canham, editor, Christian Science Monitor.

The Institute was established at the Jewish Theological Seminary in 1938. An extension was founded in Chicago in 1944 which is conducted in cooperation with the University of Chicago. In January, 1945, the Boston Institute was opened, and is conducted in cooperation with the American Academy of Arts and Sciences. Attendance at the series is limited to clergymen of the various faiths, accredited students in theological schools and other graduate students.

Excerpts from Mr. Quigley's address follow:

The principal and substantially exclusive purpose of the theatrical motion picture is to entertain.

The word "entertain" as here used is generic in the sense that it covers a broad field of action and reaction. The function of the entertainment film is not readily definable, either in character or in scope, except in one important respect: It is not a process of formal education.

It is not to be denied that in a broad and general sense the viewing of motion pictures entails the possibility, and even the probability, of certain educative effects. All experience involved in life and living may rightly be said to afford similar possibilities and probabilities. There is, however, a grave difference between vital experiences which afford information and stimulate emotional and intellectual reaction on one hand, and the definite processes of formal education on the other. The entertainment motion picture is to be thought of in terms of the former and not the latter.

The entertainment motion picture should serve those purposes traditionally associated with the ideal of the theatre. It must, first of all, avoid any word or act which may reasonably be calculated to lead to an invasion of public or private morality.

It should deal faithfully and honestly with whatever type and kind of subject matter it touches, whether in the current scene or in the field of history.

It should seek, in good faith, to promote cultural progress.

It should seek, in good faith, to widen the acceptance of right standards of thought and conduct for the individual and for society. Controversial pleading and the pursuit of theoretical and experimental causes should have no place in the theatrical film. As a dramatic medium it is entitled to a measure of dramatic license—but a measure not so loose and vague as to create and perpetuate serious misrepresentation relating to events and personalities, either of history or of our own day.

Let it be remembered that the entertainment film is only one of many actual and potential uses of the medium. The motion picture industry neither asserts nor wields a monopoly over the medium. At no time since the development of a practicable technology of the medium it has been reserved to the exclusive use of the amusement business.

The motion picture industry makes the kind of motion pictures which it wishes to make—the wish being fathered by the individual producer's judgment of what the public wants.

The eventual controlling influence over the kind of pictures the industry makes is exerted by the public's ballot as registered at the box office.

It is not to be expected that the industry in any major degree will be found responsive to causes other than these; namely, its own wishes and the box office declaration of public taste.

Screen conduct in the forcefulness of its presentation, in the public's aptitude for imitation of screen personalities whom they admire, influences, or tends to influence, the conduct of members of an audience. Motion picture history reveals countless examples of the power of the screen to influence customs of dress and habits of public behavior. The result of such influence is readily discernible to all observers. Not so readily discernible, but certainly as wide and as thorough, are those other influences which result in concepts that determine attitudes toward those essential moralities which disinguish man from beast, moralities which either make or mar a civilization.

It may, therefore, be presumed that there is universal agreement that the entertainment film is a tremendous moral and social force in the modern world. This, in fact, has been realized for many years. As early as 1910 there appeared organized efforts to exert a wholesome influence on the character of motion pictures produced and exhibited in the United States. It is the record of history that despite many and earnest efforts on the part of various individuals, groups and associations, little or nothing was accomplished for about two decades in influencing the subject matter of motion pictures.

In 1930 the organized industry in the United States entered into a commitment with its public through the adoption of what is known—unfortunately, not widely or well—as the Motion Picture Production Code.

In adopting the Production Code the industry performed one of the two necessary steps in the direction of a wholesome screen. The second step—as necessary as the first—remained for the public to perform. Unfortunately, considerable time elapsed before there appeared compelling evidence of the second step. This second step — then and now—consists of the support of alert and informed public opinion.

The over-all character of the various efforts initiated and carried on between 1910 and 1930, aimed to effect a moral betterment of the entertainment film, was one of vague and abstract complaint. The industry was attacked; the several principal film companies were attacked; exhibitors in various cities and towns throughout the country were attacked. The motion picture itself was held to be a thing of evil.

Innumerable newspaper and magazine articles and many books inveighing against

*(Continued on following page)*

# "enlightened public opinion essential . . ."

(*Continued from preceding page*)

the motion picture were published. Many conferences and discussions were held between industry representatives and representatives of religious, social and educational groups and associations. On one side was heated and articulate indignation and reproach; on the other side was apprehension, hurt feelings and a sincere bewilderment as to what was wanted and how what was wanted was to be accomplished.

At the root of this stalemate, which meanwhile was producing no better standards in motion pictures and bringing no protection to the public interest, lay the important fact that a statement of idealistic generalities, however fervent or however frequently repeated, carries with it no assurance of a solution of a practical problem, certainly not the practical problem involved in gearing motion picture entertainment to standards of decency.

The governing of the moral content of the entertainment film involves a thoroughly practical problem. The producer, in order to survive in a highly competitive business in which mistakes may run into losses of millions of dollars, must—however great may be his good faith—have before him a rule of guidance. He must know, with reasonable certainty, before his investment is made, whether the resultant film—if made in accordance with the rule—will be acceptable on moral grounds to the general public and will hold him free from responsible criticism and attack.

Eventually, the industry was supplied with such a rule in the Motion Picture Production Code. The Code is based on the objective principles of morality in their relation to public entertainment. It involves no doctrinal distinctions. Its address is simply and solely to the fundamental criteria of human obligation and responsibility as set forth in the Ten Commandments.

To this essence and substance which is the Production Code there has been added through the years—perhaps unwisely but through the force of some necessity—a group of arbitrary regulations based merely on matters of policy and expediency.

Various of these regulations have often been made the target of public criticism, the critics unknowingly assuming that they are an integral part of the Code itself. These regulations involve such matters as a restriction against the use of the words, "hell" and "damn," the use of liquor in American life, a mechanical device for tripping a running horse.

Obviously such regulations, however desirable they may be, are not based on any principle of fundamental morality. Some of them, unfortunately, are of a character which readily prompts facetious comment, which in turn provokes a brand of ridicule that is seriously damaging to the cause of the Code and its purpose: a decent screen.

But the existence of this Code or any Code, this system of regulation or any system of regulation, offers in itself no continuing assurance of the maintenance of right moral standards in motion picture entertainment. An enlightened and articulate public opinion is essential if this great influence over the thought and behavior of a vast public is to be a force for good and not evil.

Even within the industry there appear from time to time persons burdened with messages castigating the backwardness of the industry and pointing to far and brilliant horizons at which the motion picture would assume a virtual leadership over mankind, would be the direct and effective instrument of salvation for a variety of causes ranging from international peace to the eradication of social diseases. Curiously enough, it is to be noted that these message bearers within the industry, when it comes to productions under their own influence or control, invariably make little or no departure from the formula of production practiced by their "recalcitrant and backward" colleagues.

That question, often and impatiently asked, as to why better motion pictures are not being made may, in my opinion, seriously be answered with the plain assertion that better pictures are being made—year by year and decade by decade since the start of motion picture production—better in story selection and treatment, better in acting, directing and in all those technological aspects which contribute so importantly to the reality, the beauty and the intellectual and emoional impact of the motion picture.

Yes, better pictures are being made and there is every indication that better pictures will continue to be made, because whatever else may be said about Hollywood, there is no complacency surrounding the business and profession of producing motion pictures.

Hollywood is one of the hardest working communities in the whole world.

The struggle for better and still better motion pictures is keen, the effort is relentless.

No one ever plans to make a poor picture —not even in the case of the small budget picture which, because of the costliness of the process of production, is from the start condemned to mediocrity.

An Ohio professor recently had this to say: "The aim of the school," he declared, "is to educate, that of the film producer to make money."

It is readily agreed that the aim of the school is to educate, even though an occasional contact with the end product may suggest a question as to the accuracy of the aim.

As to the assertion that the aim of the film producer is to make money, it is to be remarked that while this dictum obviously was not intended as a platitude, it certainly is one. Of course, the aim of the producer is to make money. The producer is either an individual seeking to be gainfully employed or it is a corporation organized and chartered by law for the express purpose of making money. Because it is so organized and chartered there is no inevitable implication that the means which it employs toward the end of making money is other than a conscientious effort to make the best possible product and render the best possible public service.

It is an obvious and like absurdity to assume that because the aim of the General Motors Company is to make money it is indifferent to the quality and service of the motor cars it provides. It is the good motor cars, not the poor motor cars, that make money. It is the good motion pictures, not the poor motion pictures, that make money.

The industry is charged with greed, this charge arising out of the fact that it has sought and succeeded in making the American film of preeminent demand the world over. It is charged with following a formula to achieve universal box office success and damned, apparently, because it has succeeded. Also—strangely enough—it is charged with lack of understanding of the public mind. Naturally, when it reviews attendance records the industry is going to have great difficulty in appreciating the merit—or the sense—of this latter charge.

A long-persisting question relative to the freedom of the theatrical screen appears in connection with the ownership and operation of film distribution facilities. . . . No producer can be barred from the theatre market, even though none of the existing distribution organizations will distribute his picture. The expressed complaint is based not on the fact that a picture cannot be distributed to the best advantage. Obviously, it is unrealistic and inaccurate to assert an instance of limitation of freedom of the screen when the circumstances merely involve the unwillingness of a distributor to place at the disposal of an actual or potential competitor facilities which he has created for his own purposes.

*Copies of the full text of Mr. Quigley's address will be supplied on application to*
*The Editor,* MOTION PICTURE HERALD
1270 *Sixth Avenue, New York* 20, *N. Y.*

# AWARD!

PRESENTED TO
M-G-M's
"THE YEARLING"
AS THE BEST
MOTION PICTURE
OF 1946
—
REDBOOK
MAGAZINE




# YEARLING"

Congratulations to all who made M-G-M's "THE YEARLING" starring GREGORY PECK · JANE WYMAN
A CLARENCE BROWN PRODUCTION · Claude Jarman, Jr. as "Jody" · Clem Bevans · Margaret Wycherly · Forrest Tucker · Photographed in Technicolor · Screen Play by Paul Osborn · Based on the Pulitzer Prize Novel by Marjorie Kinnan Rawlings · Directed by Clarence Brown · Produced by SIDNEY FRANKLIN · A Metro-Goldwyn-Mayer Picture

## ALBANY

Three of Albany's downtown theatres presented holdover attractions. The Strand carried "The Time, the Place and the Girl" for a second week. Splendid business and audience approval marked the first week. The Grand had "Song of the South," seen at the Palace Christmas week. "Alias Mr. Twilight" was booked as the second feature at the Grand. The Ritz showed "The Man I Love," previously at the Strand. The Palace, after a tremendous week with "The Jolson Story," had "The Secret Heart" with "Genius at Work" as the balancer. The premiere of "Humoresque," at the Strand, January 14, had the Albany branch of the National Council of Jewish Women as sponsor. Tickets sold for $2 plus tax. . . . Glen Davie resigned as assistant manager of the Ritz to take a position in Cambridge, Mass. . . . Jack Lamont, youngest brother of Harry Lamont, Lamont Theatres, was named to take Davie's place. . . . Kingsley Ryan, on a trip to Film Row for his theatres in Keesville and Ausable Forks, talked about a contemplated drive-in at Plattsburgh. Ben Hobbs, Dannemora exhibitor, has also been considering a drive-in in that section. . . . Sam Rosenblatt reopened the Lake in Lake George Village while George Dubois closed the Wilfred in St. Regis Falls, due to heating trouble. The Palace in Schenectady was darkened recently by Frank De Paula for the same reason.

## ATLANTA

George D. Affleck, city building inspector of Columbus, Ga., listed the Springer and Rialto theatres owned by the Georgia Theatres as unfit for use. Two other theatres in the city, the Royal, also Georgia Theatres, and the Dixie (colored) were criticized for unsafe conditions. . . . Fire department heads, in the wave of the Winecoff hotel fire in Atlanta a few week back, have urged that all schools, theatres and places of assembly be required to treat scenery and curtains and draperies to be made fireproof. . . . Mannie Newman, for the past 25 years in the booking department of RKO, has resigned and will go to Jacksonville, Fla., with the Florida State Theatres. . . . The Southern premiere of Paramount's "California" opened at the Alabama theatre January 16 to SRO.

The H. P. Howell circuit with home offices in Smithfield, N. C., has three new theatres in the blue-print stage. One in Smithfield, 800 seats; one in Selma will have 500 seats and the other one in Ahoskie, with 700 seats, all in North Carolina. . . . R. G. Davis, owner of the Louisburg theatre will soon build a new theatre in Louisburg, N. C. with 500 seats. . . . The Capital theatre, St. Petersburg, Fla., had to postpone its opening. Will Brown will be the manager of the Capital. . . . Plans have been announced for a $2,500,000 17-story hotel in Sunny Isles, Fla., by Mr. and Mrs. Leonard Codoma. Facilities for motion pictures and stage shows will be included. . . . Herman Duvalle, formerly of the Ritz in Meridian, Miss., is the new manager of the Grand in Waynesboro, Miss.

## BALTIMORE

First run business continued on a high level throughout the week beginning January 9. With Keith's having a big start with "Cross My Heart" and the Stanley playing to crowds with "Blue Skies," starting January 11. The New theatre continued with crowds for third week of "The Razor's Edge." Big second week holdovers included Century with "Till the Clouds Roll By"; Hippodrome with "The Jolson Story"; Mayfair with "The Plainsman and the Lady"; Little with "The Well Digger's Daughter." Roslyn and Times started big with "Accomplice" and "A Thousand and One Nights" on the same bill. The Valencia did nicely with "Daniel Boone" for five days then started January 12 with "Scarface." . . . Everyone awaiting opening of I. M. Rappaport's new first run house, the Town, Fayette, near Eutaw, January 21 for invited guests and January 22 for public. . . . Milton Schwaber head of Schwaber circuit, has had new interchangeable lighted marquee built over North avenue entrance of Met. . . . About forty members of Baltimore Variety Club, Tent No. 19, plan to attend Variety Club Convention in May.




## WHEN AND WHERE

**January 20:** Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois meeting at the Hotel Jefferson, St. Louis.

**January 22–23:** Allied Motion Picture Theatre Owners of Western Pennsylvania 26th annual convention, William Penn Hotel, Pittsburgh.

**January 26–28:** Theatre Owners of North and South Carolina convention, Charlotte, N. C.

**January 27–31:** IATSE midwinter meeting of the executive board in Seattle.

**January 28:** Allied Motion Picture Theatre Owners of Eastern Pennsylvania annual meeting at the Hotel Warwick, Philadelphia.

**January 31:** Allied States Association board of directors meeting at the Statler Hotel, Washington, D. C.

**February 1–3:** Virginia Motion Picture Theatre Owners Association midwinter convention, Shoreham Hotel, Washington, D. C.

**March 3–7:** Institute of Radio Engineers national convention at Hotel Commodore, New York.

**March 18–19:** Independent Theatre Owners of Ohio annual convention at the Dashler Wallick Hotel, Columbus, Ohio.

## BOSTON

The Globe theatre on Washington Street, now owned by the Loew Circuit, has been renamed the Center and will play road show pictures, legitimate theatre and vaudeville. No more burlesque. . . . Ben Bartzoff, a photographer on the *Jewish Advocate,* has been elected Chief Tub Thumper of the Tub Thumpers of America, succeeding Harry Browning of the M and P theatres who has been chief since the organization was formed in 1944. . . . The Independent Exhibitors of New England, under the direction of business manager Ray Feeley, held their annual business meeting at the Hotel Bradford here January 14. . . . Mrs. Vincent Mollica, operator of a theatre at New Lebanon, N. J., visited the Boston film district this week. . . . Merril Frost, back from service in the armed forces, is again with the Bay State Society.

Martin Glaser, formerly with Paramount, is now on the advertising staff of the Boston *Post.* . . . Several of the Boston Film Row inhabitants have organized a skating club. . . . The New England Sportsmen's Show opens here February 1, continuing through February 9, in Mechanics Building. . . . "Best Years of Our Lives" is having an indefinite run at the Esquire theatre here. . . . Edward A. McDonald, after four years service with the Marines in the Pacific, has joined the office force of Floyd L. Bell Associates, public relations and publicity. . . . The Boston Stock Company is operating at Brattle Hall in Cambridge to packed houses nightly. . . . The Globe theatre, long a burlesque house, is being converted into a legitimate and roadshow picture theatre.

## CHICAGO

Business generally in the loop is very good with all distributors playing their top-notch product in Chicago. Films, all holdovers, now in loop include: "The Best Years of Our Lives," "The Razor's Edge," "The Jolson Story," "Undercurrent," and "It's a Wonderful Life." . . . Dr. Irvin E. Deer, long time field representative for the Motion Picture Association of America, handling religious and educational matters, has moved his headquarters from Evanston to offices on Film Row at National Screen Service, 1307 S. Wabash Avenue. . . . With Jack Kirsch presiding, the Chicago Cinema Lodge of B'nai B'rith held their first 1947 meeting at the Stevens Hotel January 16. . . . Aaron Stein has been appointed to handle the interests of Maurice and Harry Rubin in the antitrust suit recently filed by Louis B. Philon, Michigan City, Indiana exhibitor. The Rubins operate the Michigan City houses in a 50-50 arrangement with the Manta & Rose Circuit. Edward L. Vollers has been appointed to handle the case for the Manta & Rose Circuit. . . . Exhibitors present at the luncheon given by the Chicago *Sun* for Milton Caniff, artist for their new comic strip, "Steve Canyon," included Al Raymer, Dave Vallerstein, Harry and Elmer Balaban, Andy Nichols, Frank Williams, John Semadalis and John Chrissis.

(*Continued on page 39*)



The
Long and
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Is that

# "LOVE LAUGHS AT ANDY HARDY"

Is the
Biggest and
Funniest of
All the
Golden
Hardy
Harvest!



M-G-M presents

**"LOVE LAUGHS AT ANDY HARDY"**

with

**Mickey ROONEY · Lewis STONE**

**SARA HADEN · LINA ROMAY · FAY HOLDEN**

**BONITA GRANVILLE · DOROTHY FORD**

Screen Play by Harry Ruskin and William Ludwig

Original Story by Howard Dimsdale

**Directed by WILLIS GOLDBECK**

**Produced by ROBERT SISK**

A Metro-Goldwyn-Mayer Picture




## CHARLOTTE

E. C. DeBerry, former head booker at the Charlotte Paramount office before being sent to New Orleans, has now been transferred back to Charlotte to replace W. T. Laslie who has resigned. Mr. DeBerry is now a Paramount salesman. . . . Bobby Mock has returned to his desk at Warners after a leave of absence. . . . Exhibitors seen on Charlotte film row this weekend: Charles Myers, Jr., Rich Square, N. C.; J. L. King, Jr., Bethune, S. C.; J. M. O'Neill, Fremont, N. C.; W. A. Gray, Belton, S. C.; Mrs. H. T. Greene, Manning, S. C.; Morris Littman, Rutherfordton, N. C.; Geo. Parr, Lancaster, S. C.; R. G. McGowan, Spring Hope, N. C.; Bill Webb, Kings Mountain, N. C. . . . Everett Enterprises, now located in the Johnston building, will be moving to their new place by March 1, over P.R.C., 224 West Second street. . . . The Evon theatre J. S. McDaniels, manager, opened at Dallas, N. C., January 1st with "The Showoff." . . . The Creswell theatre opened at Creswell, N. C., recently. Earl Davenport is the operator.

## CINCINNATI

"The Razor's Edge" is making boxoffice history at the RKO Palace here and is being held over after a tremendous first week gross. . . . Following the filing of a suit in Common Pleas Court here several weeks ago against Theatre Enterprises, Inc., a local concern, by residents of nearby Glendale, Ohio, seeking an injunction to restrain defendants from erecting a $50,000 drive-in theatre in the vicinity on contention that it would constitute a neighborhood nuisance, a mandamus suit has just been filed in the same court against the same company by Mrs. Mary J. Burchenal, a suburban resident, asking that the theatre license be revoked on the ground that municipal authorities have never approved legislation permitting establishment of sidewalk setbacks. . . . . Arthur Weaver, of Paulding, Ohio, has received approval of his application to OPA for the building of a new theatre to replace the original Grand, which was destroyed by fire early in September at a loss of $100,000. . . . The Eaton theatre, at Eaton, Ohio, formerly known as the State, has been reopened by S. L. James.

## CLEVELAND

Post-holiday business in the downtown area has bounced back to the previous high levels, with "Razor's Edge" still holding the top spot in its third week. Another sellout is "Henry V" on a two-a-day at advanced prices at the Lower Mall.

Independent theatres of the Greater Cleveland area will take up audience collections during the March of Dimes drive. The board of directors of the Cleveland Motion Picture Exhibitors Association approved the theatre collection when it became known that last summer's record polio epidemic had drained the local fund. M. B. Horwitz and John D. Kalafat are co-chairmen of the March of Dimes, theatre division. . . . Cleveland Motion Picture Exhibitors Association has announced Thursday, January 23, as the date for its annual meeting to elect officers. . . . Irving Marcus succeeds Milton Lindner as salesman for National Screen Service in Cleveland. Lindner, in turn is transferred to Washington where he succeeds Howard Savitt, turned exhibitor with an interest in the Nemo theatre, Baltimore. . . . Martin Printz, owner of the Alhambra theatre, is vacationing in California. . . . Variety Club members will meet at luncheon at the Statler Hotel on January 18 to discuss future club plans. . . . Schools in suburban Euclid have inaugurated special classes in courtesy and human relations in an effort to solve the juvenile behavior problem.

## COLUMBUS

RKO Palace has temporarily discontinued its split-week stage show policy and is currently running an all-film program. . . . "The Time, the Place and the Girl" is doing slightly better than average business at the Palace with "Till The Clouds Roll By" rolling up another high gross at the Ohio. . . . Nine-day run of "The Razor's Edge" at the Ohio resulted in one of biggest grosses for a comparable period in theatre's history. . . . Film went to Broad for an additional week, making a 16-day run. . . . State Fire Marshal Harry J. Callan expects the Ohio legislature to take up his recommendations for revision of the antiquated state building code at the current session. Chakeres theatres, Springfield, have acquired the Frances, Mechanicsburg, from Mr. and Mrs. J. R. Robertson, Osborn. . . . The Eaton, formerly the Star, Eaton, Ohio, is now under the operation of S. L. James. . . . Chalmer Bach is house manager. . . . Arthur Weaver, owner of the Grand, Paulding, has received CPA permission to rebuild the theatre which was destroyed by fire last Labor Day. . . . Governor Thomas J. Herbert, on the eve of his inauguration, declared that he will support a legislative program designed to give financial assistance to cities. . . . Some observers believe that this means that the chief executive will favor turning over authority to cities to levy various present state taxes, including admissions taxes. . . . Shea Theatres Corp., operators of the Liberty, Zanesville, have purchased the theatre, housed in one of the most modern buildings in the city.

## DALLAS

Despite a cold rainy spell film business here has been very good. Downtown first run houses report good business; the Majestic getting $17,500 with "Undercurrent," the Palace $13,500 with "Deception." "The Outlaw," showing first run simultaneously in 19 suburban theatres and one each in nearby Garland and Grand Prairie, played to 37,702 persons on first day, getting $19,996, tax included. Crowds stood in the rain, waiting to get in, traffic jammed for blocks around theatres and all asking police protection. Interstate and Robb and Rowley circuits which turned down "The Outlaw," reported excellent overflow business in their suburbans from crowds who couldn't get in to see "The Outlaw." . . . Alfred Delcambre, Paramount film salesman named as southwestern representative for the new Selznick Releasing Company, left Sunday for Chicago for meeting with Selznick executives. Will set up offices in Dallas, Charlotte, Atlanta and New Orleans.

## DENVER

Grand winter weather (springlike) is giving the National Western Stock Show and Rodeo record business. But even with that strong competition, first runs are not suffering. City folks go to the stock show and the country folks want to see the big theatres. . . . Homer H. Thomas, 68, Rialto operator, has died of a heart attack. . . . Hugh Braly, Paramount district manager, moves to Los Angeles, in charge of larger territory. . . . Eddie Ashkins, resigned PRC

*(Continued on following page)*



***At the annual New Year's Party of Exhibitors' Service, at the Variety Club, Charlotte, N. C. Front row, left to right: Harry Wayne, Warners; Betty Blackwelder, Exhibitors' Service; Weber Howell, Paramount; Jerry Blackwelder, MGM; H. D. Hearn, Exhibitors' Service head; Louise Deese, Exhibitors' Service; Harry Kerr, Paramount; Mrs. D. H. Reinhardt; Charles Leonard, Columbia; Ann Love. Rear: Hap Bell, MGM; Jack Webb, RKO Radio; Carol Ogburn, Warners; Mrs. Hearn; W. B. Craver, 20th-Fox; George Royster, Universal; Mrs. L. C. McCommons; William Baynard, MGM; L. C. McCommons, Mitchell Little and Max Reinhardt, Exhibitors' Service; Mrs. Nina Eskridge; James Wallace, RKO Radio.***

(Continued from preceding page)

branch manager, writes he is connected with RKO sales force in Los Angeles, his home. . . . Robert Patrick sells Gem, Frederick, Colo., to J. H. Davis. . . . Virgil Davis sells Topper, Lyman, Neb., to Galen Stewart, who will rename it the Lyman. . . . John Survant is resuming the building of a new theatre at Cortez, Colo. Theatre was started previously, but construction was stopped by CPA after foundations were in and one wall up. . . . Don Foster, assistant booker, Paramount, promoted to head booker of the Salt Lake City branch. . . . City Council adding $5 annual license fee on motion picture operators. . . . Four city managers of Cooper Theatres in Colorado, join Rocky Mountain Screen Club. They are R. E. Hoig, Colorado Springs; Kenneth Mead, Pueblo; Jack Bruno, Greeley, and Vern Austin, Grand Junction.

## DES MOINES

Harry W. Warren has resigned as general manager of Central States Theatre Corp. after 32 years' activity in the motion picture business. Myron Blank, son of A. H. Blank, has taken over the direction of the 55 theatres in the circuit, with Lorenz J. Wagner as general manager. . . . S. R. Nothem has purchased the Vogue theatre at Remsen from Allan Banks. . . . 200 patrons made an orderly exit from the State theatre, Marshalltown, when film in the projector caught fire. There were no casualties. . . . Raymond L. Cook of Little Rock, Ark, formerly of Delmar, Ia., has purchased the Universal Producing Co., owner of the State theatre at Hedrick, Ia. . . . The Moravia, a new house at Moravia, Ia., opened January 1. . . . H. G. Johnson has sold the Avery theatre, Garner, to Lloyd Kingsbury and Lloyd Steckelberg, both of Kimball, S. D.

## HARTFORD

Columbia's "The Jolson Story"; Paramount's "Blue Skies"; Warners' "The Time, the Place, and the Girl"; and MGM's "Till the Clouds Roll By" were among Connecticut film house holdovers. . . . Big news in Connecticut last week was opening of 1947 Connecticut General Assembly session at State Capitol, Hartford. Herman M. Levy of New Haven, MPTOA general counsel, registered as lobbyist for the Connecticut MPTO. Governor-elect James L. McConaughy, in an opening address, recommended a one-cent gasoline tax, and, among other items, had this to declare: "In recent years, educational moving pictures have become a valuable adjunct to effective teaching. I advocate state aid whereby every school in the state may have such equipment and every school system an expanding film library." . . . New Astor Theatre Corp., East Hartford, a new corporation, has taken over the Astor theatre, East Hartford, from Amalgamated Theatres interests. Principals are Mr. and Mrs. Carl Youngquist. . . . Mrs. Delia Griffin of Hartford has been given damages of $1.750 against E. M. Loew's Enterprises, Inc., owner, E. M. Loew's theatre, Hartford, in settlement of a suit for injuries.

## INDIANAPOLIS

"Blue Skies" and "Till The Clouds Roll By" are the hottest attractions opened here this season. Starting New Year's Eve, the former rolled up $27,000 in its first seven days at the Indiana, the latter $21,000 in like time at Loew's. This despite a coat of ice laid on the streets New Year's Day that slowed business generally to a walk. Both held. . . . The biennial session of the Indiana Assembly is holding exhibitor attention for the next 90 days. The first week brought up a bill which would give cities in the state the right to levy any kind of a tax they desire. It will be accompanied by a resolution memoralizing Congress to quit taxing amusements and leave that field, among others, to municipalities. . . . Henry K. Burton, veteran Indiana showman, died here last week. Burton was president of the Central Amusement Company, operator of the Apollo, Lyric, Ohio and old Alhambra theatres, for many years. In recent years he had run a theatrical booking office. . . . Carl Niesse, owner of the Vogue, Indianapolis, has begun spade work on a drive-in at Lake Wawasee, near Syracuse, Ind.




## LOS ANGELES

Ed Ashkins is back on Film Row and has joined the RKO sales force. He was branch manager for PRC in Denver. . . . Wayne Bateman, who heads Republic's booking department, has been promoted to the sales staff. . . . The four Academies theatres are doing a big job with their engagement of "To Each His Own." They're getting a big play from the theatre crowd, flocking in to re-see this show before casting their Oscar votes. . . . Columbia is adding a couple of new employees: Nedra Madden as general clerk and Bernard Feinberg as third shipper. . . . Bernard Cobb is the latest addition to the RKO sales force, coming here from the Chicago office. . . . J. A. Rogers of the Lamont theatre, Lamont, has purchased his partner's interest in the theatre and is now sole owner. . . . Fred Segal was to reopen his Palomar theatre, Oceanside, January 15. Opening show will be "Blue Skies."

## MEMPHIS

Very fine attendance is reported by first run theatres with holdovers. Malco, showing "Blue Skies," reported house records broken. State, showing "The Razor's Edge"; Palace with "Till Clouds Roll By"; Warner with "The Time, the Place and the Girl," and Ritz with "The Aventures of Tow Sawyer," reported unusually steady attendance for holdover pictures. . . . Lyle Richmond, operator of Missouri theatre, Senath, Mo., has opened a 900-seat house, the Richmond, in the same city. . . . M. A. Lightman and the eight major motion picture distributors have gone into federal court asking separate trials in the $2,910,600 suits brought against them by six independent theatre operators charging conspiracy to restrain trade under the Clayton Act and Sherman Act. . . . Mid-South exhibitors shopping on Film Row included: John James, James theatre, Cotton Plant, Ark.; Grady Green, Union, Grenada, Miss.; Moses Silman, Lux, Luxora, Ark.; W. A. Pruitt Jr., Associated Theatres, Inc., New Orleans; Lawrence Landers, Landers, Batesville, Ark.; Paul Myers, Belinda, McCrory, Ark.; J. C. Mohrstadt, Missouri and Joy, Hayti, Mo.; Grady Cook, Joy and Annex, Pontotoc, Miss., Leon Rountree, Grand, Water Valley, Miss., and W. A. Rush, Houston, Houston, Miss.

## MINNEAPOLIS

"Blue Skies" set a new Minneapolis record when it grossed nearly $35,000 in its first week at Radio City, that amount being almost double the house average. Out of the last four record breakers at Radio City, three have been Bing Crosby pictures, the previous two being "Going My Way" and "Road to Utopia." The newest mark broke the one set a few weeks ago by "Two Years Before the Mast." Other theatres did better than average, with "It's a Wonderful Life" now in a good third week. . . . Arthur W. Anderson, Warner branch manager and retired chief barker of the Northwest Variety club, will be honored at a dinner January 20 for his efforts in raising funds for the Variety club's Heart Hospital which will be built on the University of Minnesota campus. Dinner proceeds will go for a permanent Arthur W. Anderson room in the hospital.

## NEW ORLEANS

What the local downtown houses are offering this week: The Orpheum and Liberty have "The Jolson Story." Loew's is holding over for the second week "Till the Clouds Roll Bay." The Saenger has Irving Berlin's "Blue Skies." The Tudor has "Margie." "Swamp Fire" is the offering at the Globe. The Strand has "Two Fisted Stranger" and "A-Haunting We Will Go." The Center, "Angel On My Shoulder." . . . Film Row visitors were A. L. Royal, Meridian, Miss., Charles Levy, Thibodaux, La.; R. L. Osborne, Belzoni, Miss., Jimmy Tringas, Ft. Walton, Fla.; Mr. & Mrs. Cecil Howard, Clinton, La. . . . Effective on January 3 the Southern Amusement Company, Inc. Lake Charles, La., transferred the Rio theatre at Zwolle, La. and their Webster theatre at Springhill, La., to Max Jarrett, who was formerly connected with them. . . . Approximately 175 representatives of the Motion Picture Advertising Service Company, Inc., held a 3-day general sales convention here at the Roosevelt Hotel, opening on Monday, January 6.

## OKLAHOMA CITY

The Midwest and Warner have new marquees. . . . Cold weather hit last week's business at downtown and local houses. . . . "Gallant Bess" held the publicity spotlight

(Continued on page 42)

# Minnesota Family Reunited; All 9 Children Beat Polio

Randall, Minn., Dec. 24 (AP).—The Christmas cup of joy was overflowing today in the Frank Anders household.

Three months ago the nine Anders children were stricken, one by one, by infantile paralysis.

Today all nine were able to gather around the Christmas tree in their small farm home near here—all recovered or nearly recovered from the dread disease.

**Eldest Home One Day.**

Ronald, 18, the eldest, returned home only yesterday from Gillette State Hospital for Crippled Children in St. Paul. He had been there since shortly after he was stricken Sept. 19.

After he became ill all his brothers and sisters—Jim, 15; Cecilia, 14; Richard, 12; Margaret, 10; Christine, 9; Walter, 7; Robert, 4; and Charles, a year old—were struck down in turn.

All but two spent varying periods in hospitals. Christine, who became expert in the hot pack method of treatment, helped care for her brothers and sisters after her partial recovery.

After the onset of the disease, Anders insisted on paying the bills as long as he was able. But the $400 to which his hospital insurance entitled him was quickly exhausted.

**March of Dimes Paid.**

At that point the March of Dimes fund for infantile paralysis stepped in and is paying costs of treatment, expected to run to several thousand dollars.

Records of the foundation show that the Anders case is the only one on record in which so many members of a single family have suffered from the disease.

By [illegible]


Fight INFANTILE PARALYSIS

MOTION PICTURE DRIVE JAN. 24-30

Join the MARCH OF DIMES

THE NATIONAL FOUNDATION FOR INFANTILE PARALYSIS

(*Continued from page 40*)

in town last week. Film was at the Criterion. Well staged stunts built around the personal appearance of Bess received good publicity both here and in Tulsa. . . . The state planning and resources boards film on state water control and pleasure spots produced by the board with the Griffith circuit and Phillips oil company sponsoring had its debut at four first runs here last week. . . . "The Jolson Story" held for a third week at the new Home and Knob Hill theatres during its opening road show stint here. . . . R. Lewis Barton said to be planning another local theatre; has four now. . . . Activities on Film Row again returning to normal after holiday vacations and general all around slow pace; print shortage still biggest headache of all for exchanges and theatre men alike. . . . Ad space used by first runs locally has dropped off slightly; due to pick up again, however. . . . Industry locally looks for some theatre bills in state legislature opening last week; none offered to date but several are being considered.

## OMAHA

"Blue Skies" broke three records in its $27,000 gross for a first week. It was the new top for the house, for the city and also the first single-feature bill ever to be held over at the Orpheum, Omaha's largest theatre. . . . Two Shenandoah, Ia., druggists have purchased the site of the former Zenith theatre there from B. B. Holdridge and the estate of the late Mrs. B. B. Holdridge. . . . J. N. Green is new Admiral manager. . . . Jess McBride, Paramount branch manager here for nearly five years, is being transferred to Milwaukee. . . . E. I. Rubin, Paramount salesman who spent 19 of his 23 years with the company in this territory, is resigning to become western division manager for Interstate Popcorn Company with headquarters at Los Angeles. . . . Theo Artz, MGM, is recovering from an operation at her home in Kingsley, Ia. . . . Barbara Gregg, Warners, will shortly resign to be married.

## PHILADELPHIA

Neighborhood houses of the Warner circuit now operating from 1:30 p.m. to closing time instead of closing down for three hours between the matinee and evening shows. . . . Michael H. Egnal, who operates several houses in neighboring communities, has acquired full title to the Emaus at Emaus, Pa., purchasing the interest of Jack Miller, who moves to the west coast. . . . The Hi-way, new 326-seat house at Ickesburg, Pa., opened under operation of C. K. Reisinger. . . . Elm, at neighboring Camden, N. J., which was closed by J. Martin, will re-open shortly under new management. . . . Ruth McCollum, formerly director of research of MGM, has been appointed field supervisor for the southern Florida district area for A. J. Wood and Co., local research and survey firm. . . . Joy Shapiro, formerly a booker with Universal, returned to the industry as secretary to PRC branch manager Fred Sandy. . . . Plans are going forward for the annual meeting of Eastern Pennsylvania Allied on January 28 at Hotel Warwick here, with many national Allied leaders expected to be in attendance. . . . 20th Century-Fox will build a new screening room on the second floor of the exchange.




## PITTSBURGH

In spite of tremendous opposition from two other outstanding hits, manager John Walsh of the Fulton theatre turned in an excellent piece of work in publicizing "My Darling Clementine." The picture brought in a little better than $17,000 for its first week. "The Razor's Edge" accounted for $28,000 for its initial seven days and in the Penn theatre, "Blue Skies" came close to a house record with a little over $40,000 for a first week run. Naturally, all three are being held over. . . . William Wymetal, former stage director of the Metropolitan Opera House and for the past 10 years a producer of Hollywood musicals, has been named managing director of the Pittsburgh Civic Light Opera Association. He succeeds Max Koenigsberg who resigned because of ill-health. . . . Manager Allan Sparrow of Loew's Penn theatre, recently passed out Loew service emblems to 11 employees who have been with the theatre from 10 to 20 years. . . . Michael Reed has been elected president of the local chapter of the AGVA.

## SAN ANTONIO

Business has been spotty in many local theatres. Weather conditions paralyzed the trade some in San Antonio and vicinity. . . . Best business getter was Paramount's "Blue Skies," which played a full week at both the local Majestic and Texas theatres. . . . Manager Ignacio Torres of the Teatro Nacional, reported to police the robbery of $24 from his theatre safe last week. . . . "It's a Joke, Son," first production to come from Eagle-Lion, gets its San Antonio showing at the Aztec theatre, January 22.

## SAN FRANCISCO

January steps out vigorously with improved box office business, and theatremen are beginning to believe the bad grossers of the latter half of 1946 have all been sealed up in time capsules and buried forever. . . . The Chamber of Commerce in an array of statistics predicts a boom year. . . . Confidence in this prophesy is evinced by extensive theatre building and theatre renovating. . . . Fox West Coast are constructing a new 1000-seat house in Azusa. . . . A complete new lobby has just been completed for the Fair Oaks Theatre. . . . Sam Levin, of San Francisco Theatres, expects to open his new Ritz by November. House will seat 1,400, with half of the seats rocking-chair loges. . . . The Ritz will also be equipped with television. . . . Sam Sobol has been appointed district manager for PRC and Ralph Clark takes Sobol's former spot as local manager. . . . Alvin Hatch, owner of the Half Moon Bay theatre has been elected Chairman of the Board of Supervisors for San Mateo County. . . . The Dos Palos theatre reopened after being closed several months due to a fire.

## ST. LOUIS

"Till the Clouds Roll By" outdistanced all other attractions in St. Louis this week, grossing $32,000 in its first week at Loew's State. This figure is made more impressive when it is realized that the town was hit by the first cold wave of the season, sending natives into their homes. . . . The Eastern Missouri, Southern Illinois chapter of the MPTOA will hold an all-day session, including cocktail party and dance, at Hotel Jefferson, Monday, January 20. Fred Wehrenberg, president of the chapter, is expected to resign so he can devote all his time to the office of national president and Herman Levy will come out to explain the new decree. . . . A small safe containing $20 was taken from the office of the Bremen theatre, neighborhood house in the Wehrenberg-Kaimann circuit last weekend. . . . The Lowry theatre at Lowry City, Mo., has been purchased by Everett Hinkle from Charles Berg. . . . The Sheldon theatre has been opened at Watseka, Ill. . . . The Uptown, owned by Earl Stout, at Cairo, Ill., has reopened after extensive renovations. . . . The Bell City theatre at Bell City, Mo., was among the buildings destroyed in a fire last week. . . . The Shubert theatre, owned by a subsidiary of Fanchon & Marco, Inc., is the first theatre to drop its admission price in a year here. Its scale is now 40 cents, 50 cents and 60 cents.

## TORONTO

With cold but more congenial weather after a stretch of snow and sleet, Toronto first run theatres found business improvement, holdovers at three houses doing relatively smart trade under better traffic conditions. . . . The week's leader was "Two Years Before the Mast" in its first week at the Imperial theatre while the second week of "Blue Skies" at Shea's theatre was well above average. . . . "Undercurrent" continued strong for a second week at Loew's and the holdover of "Temptation" at the Uptown was still tempting. . . . It was announced that the Little theatre, Ottawa, would have the Canadian premiere of "Open City," first Italian feature to be seen in Canada since 1939, the opening date being January 22, to be followed by a Toronto engagement at the Kino theatre starting January 27, both as a road-show run.

Hon. J. Earl Lawson, president of Canadian Odeon, predicted in a statement that Canada would have 200 new theatres, including circuit and independent houses, within three years, "conditions permitting," and added that Odeon's new units had been delayed for more than a year. . . . Following the appointment of Frank H. Fisher as general sales manager, Eagle-Lion Films of Canada has appointed Harry Law as chief

(*Continued on page 44*)




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# SPOTLIGHT

(*Continued from page 42*)

booker at Toronto headoffice and Lou McKenzie as branch manager at St. John, N. B. . . . The Canadian Government has announced that preferential tariffs for British imports would be restored to pre-war basis next June 30 and the duty reduction should be a further help for films and equipment from England. . . . A board director of the Motion Picture Theatres Association of Ontario, Floyd Rumford, popular exhibitor of Forest, Ont., was defeated in his bid for municipal reeve in the elections there. . . . Famous Players has the site for an 1,800-seat theatre in Port Arthur, Ont., and work is to start soon, it was announced by district manager E. A. Zorn.

## WASHINGTON

Washington theatres are still doing a brisk business with "Song of the South" at RKO Keith's holding for a third week and "The Time, the Place and the Girl" holding at Warner's Earle. Sidney Lust's Hippodrome has been doing such excellent business with "Notorious Gentleman" that it has been held over for another week. New openings in town were "The Razor's Edge" at Loew's Palace; "Black Beauty" at Loew's Capitol and "Mr. District Attorney" at Warner's Earle. . . . At a Variety Club luncheon in the Willard Hotel, January 6, the following officers for 1947 were sworn in: Nathan D. Golden, chief barker; Frank Boucher, first assistant chief barker; Frank La Falce, second assistant chief barker; Jake Flax, property master and Sam Galanty, dough guy. . . . The executive heads of committees for the Virginia Motion Picture Theatre Association's midwinter convention, which will be held in Washington on February 2-3 at the Shoreham Hotel, met at the Variety Club rooms to complete plans for the event. Those who will head the various phases of the convention are: Sam Roth, of Valley Enterprises Theatres, Washington, D. C.; Wade Pearson, Neighborhood Theatres, Arlington, Va. and Harold Wood, Neighborhood Theatres, Richmond, Va. . . . Sidney Lust is planning a new theatre in Kensington, Md., to seat 900 and will be completely air-conditioned. . . . Sam Wheeler, Film Classics' franchise holder in Washington, has been appointed sales manager of Film Classics with headquarters in New York. Jules Chapman will be his executive assistant.

### Set "Bedelia" Premiere

Eagle-Lion's "Bedelia," starring Margaret Lockwood and Ian Hunter, will have day-and-date premiere engagements at the Senate, Harrisburg, Pa., and the Astor, Reading, beginning January 29, it has been announced by A. W. Schwalberg, vice-president and general sales manager.

### Set "Sinbad" Premiere

"Sinbad the Sailor," RKO Radio's Technicolor film starring Douglas Fairbanks, Jr., Maureen O'Hara and Walter Slezak will have its world premiere at the RKO Palace theatre in New York January 22.

### Great States Holds Two-Day Convention in Chicago

With 46 city managers from Illinois, Indiana and Toledo in attendance, the Great States circuit held a two-day meeting at the Palmer House in Chicago early this week. John Balaban, treasurer for Great States Theatres and secretary and treasurer of Balaban and Katz, alternated with Henry C. Sticklemaier, Great States division manager for Northern Illinois and Toledo, Ohio, as chairman. Also present at the meeting was David C. Wallerstein, the circuit's division manager for central and southern Illinois. Among the speakers at the convention was Maurice M. Rubens, who discussed advertising and exploitation, accident and fire prevention as well as legislation and theatres.

## *U. S. Films Hold Belgium Place*

by LOUIS QUIEVREUX
*in Brussels*

A critics' review of the 1946 film year in Belgium shows that American pictures have steadily maintained the prominent position they enjoyed here for so many years before the war. Generally the critics agree that at least 35 first class American pictures were exhibited here during the year. Among them were: "The Dictator," "It Happened Tomorrow," "The Little Foxes," "The Moon and Sixpence," "Hellzapoppin," "Five Graves to Cairo" and "Arsenic and Old Lace."

The British film effort has been remarkable. Pictures like "The Way to the Stars," "Salute to John Citizen," "Murder in Reverse" and "Henry V" were shown in Belgium this year. Many of the critics felt that "Henry V" was by far the best film to come from any country.

France has sent both good and bad, according to Francis Bolen, film critic of the weekly *Herbdo*. His award for the best French film went to "Children of Paradise." Other French pictures played here included "La Cage Aux Rossignols," "Le Lit a Colonnes," "Lettres D'Amour" and "Cyrano de Bergerac."

▽

Two films have been completed by the Belgian information and documentation service. The first, "V I on Liege," will be shown to the Belgian public, and deals with the sufferings of Liege under the doodle-bug bombardment. The other, for American consumption, covers the battle of the Ardennes and the last German offensive, as well as life, customs and trade in the Ardennes. It is called "The Belgian Ardennes."

### Columbia Votes Dividend

The board of directors of Columbia Pictures Corporation at its meeting January 7, declared a quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred stock of the company, payable February 15 to holders of record February 1.

## *March of Dimes Campaign Opens*

With the March of Dimes campaign, America's annual contribution to fight infantile paralysis, officially starting Wednesday and theatre audience collections scheduled from January 24 to 30, Basil O'Connor, president of the National Foundation for Infantile Paralysis, has set a record high goal of $24,000,000. Mr. O'Connor explained that this objective was decided because of the fact that 1946 had more cases of infantile than in any year since the inception of the foundation.

Meanwhile, Emil C. Jensen, director of the motion picture division, announced Tuesday that several additional circuits and more than 300 independent theatres pledged cooperation that day.

Again this year National Screen Service will distribute the March of Dimes trailer, to be shown in all theatres throughout the country from January 24 to 30. The 1947 trailer, approximately 330 feet in length, tled "A Step Forward," stars Greer Garson. All other accessories will be serviced directly to theatres through local committees of the foundation.

Richard F. Walsh, president of the IATSE, in behalf of all projectionists, has sent a telegram to all circuit executives urging their cooperation in the drive.

For the legitimate and motion picture theatre managers who make the best showings in audience collections special prizes will be awarded. There will be prizes for the theatre that collects the most dimes per seat, other prizes for theatres whose 1947 collections show the greatest percentage of increase over their 1946 totals, and a third set of prizes for theatres, classified according to the seating capacity.

### Osvaldo Urrutia Dies

Osvaldo Urrutia, Paramount International's branch manager in Peru, died January 8 in Lima, according to word received last week at the home office by A. L. Pratchett, Latin American division manager. Mr. Urrutia, a prominent figure in the industry in Chile and Peru for 24 years, had been a Paramount manager there for the last 15 years.

### Reappoint Memphis Censors

The Memphis, Tenn., City Commission has reappointed the board of censors for another year. On the board are Lloyd T. Bineford, retired insurance man, chairman; Hodges Honnell, attorney, and Mrs. Sid Law, a housewife.

### Sue Circuit for Injury

Warner Bros. Theatres was named defendant in a $50,000 damage suit filed in Chicago circuit court January 2 by Mrs. Lydia Mandleco, who alleged she sustained a fracture of her lower spine last June when one of the seats of the circuit's Capitol theatre collapsed.




# THIS MAIN TITLE IS WINNING TOP MOTION PICTURE HONORS FOR 1946!




N. Y. Times' "Ten Best Pictures of the Year" hails 'STAIRWAY TO HEAVEN,' 'HENRY V' and 'BRIEF ENCOUNTER' among the 1946 winners with Bosley Crowther awarding 'STAIRWAY TO HEAVEN,' "the highest recommendation of any film of the year!"




The National Board of Review of Motion Pictures announces its choice of 'HENRY V' as the best film of 1946—and rates 'BRIEF ENCOUNTER' high on its list of the year's ten best films!




The N. Y. Critics Circle honors Laurence Olivier as "the year's best male performer" for his role in 'HENRY V'; and Celia Johnson as the "best female performer" for 'BRIEF ENCOUNTER'!




Film Daily poll of motion picture critics selects 'HENRY V' as one of the ten best pictures of the year!




Time Magazine lauds 'HENRY V' and 'BRIEF ENCOUNTER' in its choice of 1946's top motion pictures! The N. Y. Newspaper Guild awards Laurence Olivier the crown for the best motion picture performance of 1946 in 'HENRY V'!




Rose Pelswick, N. Y. Journal-American, picks 'HENRY V' and 'BRIEF ENCOUNTER' in her list of the year's ten top films! Archer Winsten, N. Y. Post, hails 'STAIRWAY TO HEAVEN,' 'BRIEF ENCOUNTER,' 'HENRY V' and 'DEAD OF NIGHT,' four out of ten in his choice of 1946's best ten!

***...and still more to come!***

**NO OTHER PRODUCING ORGANIZATION IN THE INDUSTRY CAN CLAIM SUCH UNANIMOUS RECOGNITION!**

# Production Off to Good Start; "Hucksters" Is Under Way at Metro

*Hollywood Bureau*

Production got off to a good start during the first week of the New Year. Eight films went to the cutting rooms and seven faced the cameras, bringing the total number in work to 42.

"The Hucksters," starring Clark Gable and Deborah Kerr, was put into work at MGM. The film version of Frederick Wakeman's best-selling satire on the radio industry also features Edward Arnold, Adolphe Menjou and Sydney Greenstreet. Jack Conway is directing and Arthur Hornblow, Jr., is producing.

Enterprise launched "Body and Soul," its fourth film since the company's formation last year. The romantic drama stars John Garfield, with Lilli Palmer as his leading lady and Hazel Brooks in the second feminine lead. The supporting cast includes radio producer William Conrad, and stage actors Canada Lee and Joseph Pevney. James Wong Howe, one of the industry's top-ranking cinematographers, has been borrowed from Warners to handle the cameras. R. B. Roberts is the producer; Robert Rossen the director.

### *Clarion Productions Puts First Picture in Work*

Clarion Productions' initial release for Paramount, "Albuquerque," went before cameras on location at Sedona, Arizona. Producers William Pine and William Thomas are filming the feature in color, with Randolph Scott, Barbara Britton, George (Gabby) Hayes, Catherine Craig, Russell Hayden and Lon Chaney in top roles. Ray Enright is the director.

At Republic, work began on "Twilight on the Rio Grande," Gene Autry's latest starring vehicle. Armand Schaefer is the associate producer; Frank MacDonald the director. Adele Mara has been cast in the leading feminine part, and Sterling Holloway has a top featured role in the Western production.

Monogram trained cameras on two: "Land of the Lawless" and "Panic." The first is a Western starring Johnny Mack Brown with Raymond Hatton, Christine McIntyre and June Harrison; Barney Sarecky produces; Lambert Hillyer directs.

"Panic" stars Leo Gorcey and the Bowery Boys. Jan Grippo is the producer; William Beaudine the director.

Columbia's entry-of-the-week is "The Crime Doctor's Vacation," in which Warner Baxter, Nancy Saunders, James Bell and Mark Dennis have leading roles. George Archainbaud is directing for producer Rudolph Flothow.

### *Incidental News of Pictures and People*

Dudley Nichols is assembling an all-star cast for his next production at RKO, a film version of Eugene O'Neill's classic, "Mourning Becomes Electra." Rosalind Russell is set for the top feminine role, and Raymond Massey will appear as her father. Kirk Douglas has been cast as one of Miss Russell's disappointed suitors, while Katina Paxinou, remembered for her performance in "For Whom the Bell Tolls," will have a similarly dramatic role in "Electra."

John Dall, who scored in the Warner picture, "The Corn Is Green," has been signed to a term contract by Universal-International. His first assignment will be the romantic lead opposite Deanna Durbin in "For the Love of Mary," which Irving Pichel will direct for producer Joseph Sistrom.

"Dream Girl," Elmer Rice's hit play, which recently concluded a year's run on Broadway, has been assigned to P. J. Wolfson to produce for Paramount. . . . Jeffrey Bernerd will take over production of Monogram's "Cisco Kid" Westerns, replacing Scott Dunlap, who was recently appointed to the post of executive assistant to Samuel Broidy. . . . Claude Rains is set for a stellar role in "The Iron Gates," which Henry Blanke will produce for Warners.

U-I will release two pictures to be made by Kanin Productions, new company comprising Garson Kanin as president, and Michael Kanin as vice-president. The first to get under way will be a melodrama entitled "The Art of Murder." . . . Paramount has purchased the screen rights to Lionel Shapiro's first novel, "The Sealed Verdict." The story deals with the Nuremberg trials. . . . Sidney Picker and R. G. Springsteen have been assigned by Republic to produce and direct six Trucolor musical Westerns starring Monte Hale.

Ralph Morgan has been signed for "Song of the Thin Man," scheduled to start soon at MGM. . . . U-I has purchased "Playback," an original screenplay by Raymond Chandler, who wrote "The Big Sleep," and "Farewell My Lovely."

Buddy Adler, who recently moved from MGM to Columbia, is currently preparing "Royal Mail," which will star Cornel Wilde. His second assignment at Columbia will be "A Mother for May," and Al Hall is slated to direct. . . . Joe Pasternak has been assigned to produce "Daddy Is a Wolf," MGM's film version of a Molnar original. . . . Hal Wallis will introduce his latest find, Mickey Knox, in "I Walk Alone," Wallis' latest production for Paramount release.

Irving Allen, who recently produced and directed "High Conquest" for Monogram, plans to leave early next year for England, where he will film "Oliver Twist" in color. Anna Lee is set for the feminine lead, and an English boy is being sought for the title role.

### *Dumas Story Is Planned For Columbia Release*

"The Prince of Thieves," based on a story by Alexandre Dumas, will be one of six features to be produced in 1947 by Sam Katzman for Columbia release. . . . Paramount has purchased the screen rights to "Jed Blaine's Woman," a novel by Evelyn Wells, which deals with San Francisco in the days before the fire.

Tom Conway, who is being groomed for stardom by Eagle-Lion, is set for a top role in "Out of the Blue." . . . Kent Taylor has been engaged by Sol Wurtzel to appear in three pictures which the latter will make for 20th Century-Fox release. . . . And Russell Hayden has signed a similar deal with Robert Lippert, whereby the actor will appear in two forthcoming Screen Guild productions. . . . "Down Tahiti Way," an original story by Paul Ganglin and Colbert Clark, has been purchased by Republic and assigned to William J. O'Sullivan for production.

## Form Foreign Films Unit

Levinson-Finney Enterprises, Inc., has been formed in Hollywood by Mike J. Levinson and Edward Finney to release a series of foreign films, including five in color. The first will be "Baron Munchausen." Others in color include "Girl of My Dreams," "Immenssee," "Paths of Sacrifice" and "The Snowman." Black and white pictures on the schedule include "Bel Ami" and "Vanished Traces."

## Humane Unit Picks Dog Short

"A Boy and His Dog," two-reel Warner film produced by Gordon Hollingshead and directed by LeRoy Prinz, has been selected by the American Humane Association as the official film to be used by the organization in this year's "Be Kind to Animals Week" campaign to be conducted in April.

# STUFF THAT DREAMS ARE MADE OF; "FEAR in NIGHT" in BLACK AND WHITE

by WILLIAM R. WEAVER
*Hollywood Editor*

If you were standing on a street corner in Hollywood and a polite young man came up and asked whether you dream in black-and-white or Technicolor, what would you do? Several people who were so standing and asked decided they had better get away right now from a fellow like that, and did so. Many more reflected on the question and gave him answers. And because a majority of them said they dream in black-and-white the young man decided he could make "Fear in the Night" without the pigmentation process, which was beyond his budget anyway; so he did so and now the town's talking about it as the boxoffice sleeper of the year.

The young man—well, he's been writing pictures 20 years, but started early—is Maxwell Shane, who wrote nearly all of those Pine-Thomas pictures you've been running these past several years and not only wrote but also directed this one. 'Way, way back—when Pine and Thomas were doing likewise—Mr. Shane was engaged in exploiting motion pictures, in New York and here, but couldn't get his mind off scripts.

### *Wrote Enough of Them*

So he wrote enough of them to find out what he felt he needed to know about making pictures before setting out to make one, and that brings him down to two years ago when he persuaded P. and T. to buy "Fear in the Night," which was a short length of fiction in which he saw what he wanted for purposes of trying out some ideas.

One of these ideas stemmed from a conviction that a foreign picture brought over here looks better than it is for the plain reason that we are not familiar with the faces or mannerisms of the actors, who therefore impress us as remarkably well cast and competent. The idea derived from this conviction is, of course, that a Hollywood producer can get the same result if he also uses actors people don't know.

Another of the ideas had root in the fact that there's no law of the land stipulating that a film produced on what's called a "B" budget must be limited strictly to headlong melodramas with two-fisted heroes mowing down miscellaneous bad men for a specified number of minutes before rescuing the heroine and going into a clinch.

Implementing the first idea wasn't so tough. The hero of "Fear in the Night" (quite a story in himself, but not for here) never worked in a picture before and moved out of this one into the lead of "Variety Girl," which appears to be pretty firm proof of the Shane theory about unfamiliar players.

### *Second Idea Tougher*

Implementing the second idea was tougher, because a budget is bounded on the top side by an impenetrable ceiling, so he coped with this matter by the remarkably simple device (now that it's been demonstrated successfully) of eliminating from his script all scenes in which the principal character does not see and know what is going on. For example, when the hero loses consciousness, as he does two or three times in the story, the camera doesn't skip around the area showing what the other people are doing, but just waits with its eyes shut (screen completely black) until the hero comes to and attains awareness of what's going on then. (Take a look at whatever picture you're running and check off roughly the amount of footage—and money—consumed in showthe audience incidents and events which the principal does not personally witness.)

Having made these arrangements, writer-director Shane moved into the production of his picture and finished it in 75 per cent of the time his budget allowed him. He opened with his hero coming out of a dream and followed the young man straight through to final solution of the problem with which the dream confronted him. The result is not another of those psychiatrical things producers have been making the past year or so, and is not just another melodrama, and the Paramount studio executives have been inviting their personal friends in for a private preview looksee at it. If it doesn't turn out to be the sleeper they think it is, maybe you can discount all that's been recorded here, and if it does you can look for a good deal more important product from the young man who went around town asking people how they dream before he started making his picture.

(*Parenthetically, folks, if you don't know whether you dream in black-and-white or Technicolor, and make a mental note now to find out after you go to bed tonight, you're in for something special in the way of insomnia. Your correspondent, who already knew he did his dreaming in Technicolor, lost the better part of the next two nights' sleep after the day he lunched with this stickler for accuracy. If you don't know which way you dream, there's no telling how long it will take you to get back to normal.*)

## Story Productions and UA Sign for Caldwell Film

Negotiations between Story Productions and United Artists have concluded with a contract calling for the release by UA of "This Side of Innocence." Armand S. Deutsch and Hal Horne signed for Story Productions and Edward C. Raftery for United Artists. Mr. Horne will produce from a script being prepared by Leonardo Bercovici based on the Taylor Caldwell novel. Present plans call for production to start in the early spring. Story Productions will make one film a year, an elaborate one.

## Warner Studio Develops New 16mm Editing Device

Warner Brothers studio sound department has completed a working model of a new 16mm film editing device which is now being tested. The machine, which is a modified version of standard film editing equipment, enables cutters to throw greatly enlarged images of 16mm film on a small screen. It was made under the supervision of Col. Nathan Levinson. The new device enlarges images to 12 by 18 inches.

### *COMPLETED*

MGM
Rich, Full Life

PARAMOUNT
Variety Girl

PRC
All in the Game
Philo Vance's Peril (formerly "Philo Vance No. 3")

RKO RADIO
Out of the Past

REPUBLIC
Lightnin' Strikes Twice

SCREEN GUILD
Shoot to Kill

UNIVERSAL-INTERNATIONAL
Egg and I

### *STARTED*

COLUMBIA
Crime Doctor's Vacation

MGM
The Hucksters

MONOGRAM
Land of the Lawless
Panic

PARAMOUNT
Albuquerque (Clarion)

REPUBLIC
Twilight on the Rio Grande

UNITED ARTISTS
Body and Soul (Enterprise)

### *SHOOTING*

COLUMBIA
Corpse Came C.O.D.
Assigned to Treasury
Kennedy - Buchman)
Three Were Thoroughbreds (Cavalier)
Lady from Shanghai

EAGLE-LION
Repeat Performance

INDEPENDENT
Women in the Night (So. Cal. Films)

MGM
Song of Love
Birds and the Bees
Green Dolphin Street
To Kiss and to Keep

MONOGRAM
Black Gold

PARAMOUNT
Road to Rio
Saigon
I Walk Alone (Wallis)

RKO RADIO
If You Knew Susie
Magic Town (Riskin)

REPUBLIC
Bells of San Angelo

20TH CENTURY-FOX
Ghost and Mrs. Muir
Moss Rose
Captain from Castile
Forever Amber
Mother Wore Tights
It's Only Human

UNITED ARTISTS
Heaven Only Knows (Nebenzal)
Copacabana (Beacon)
Vendetta (California)
Other Love (Enterprise)

UNIVERSAL-INTERNATIONAL
Time Out of Mind
Buck Privates Come Home
Ivy (Interwood)

WARNERS
The Unfaithful
Dark Passage
Deep Valley
Woman in White
Night Unto Night

# CAPITOL AMUSEMENT CO.

INCORPORATED
DICK MARTIN, MANAGER
ASHLAND, KENTUCKY

December 30, 1946

Mr. Jack Finberg
United Artists Corp.
1638 Central Pk'wy.
Cincinnati, Ohio

Dear Jack:

It was my privilege, during the holidays, to have an early premiere of your picture, ABIE'S IRISH ROSE, and, as you know, it was a XMAS DAY opening.

When we discussed the picture, after I had screened it, we both agreed that it was an All-American message. I believe, too, that we both felt that it should be offered in full fashion and with no hesitation. That we were right has been proven by the box office results!

As you know, Jack, I never write letters about pictures and, certainly, I never arouse to much enthusiasm about any of them.....but, sincerely, ABIE'S IRISH ROSE proved itself and gave me one of those rare satisfactions that come in this business....that of delivering pleasing entertainment when you have sold it strong.

You really have a great piece of film in "ABIE"....
...a kindly, but jolly, story that gently treats all faiths and results in one of the best treatments of tolerance I have ever seen on the screen.

I can truthfully tell you, too, that my memory would have to be rather sharp to go back to any picture that received more favorable comments in my theatre.

I was proud of ABIE'S IRISH ROSE!

Kindest regards and Best Wishes,

Sincerely,
Dick Martin

Dick Martin
CAPITOL THEATRE

DM/va


And United Artists
is proud of
"Abie's Irish Rose"
And proud, too,
of the business
it's doing!

# PREVIEW OF TRADE SHOW



***PETER LORRE isn't doing so well here. It's a scene from the Warner Brothers thriller, "The Beast with Five Fingers", and Mr. Lorre stars with Robert Alda. The picture will be shown to exhibitors January 20.***

# *Producer Urges More Originality*

In New York to confer, Jerry Wald, Warner producer, in a home office interview Tuesday, said independent producers were not contributing to industry progress since "they cannot afford to take chances with new ideas. No art form can progress," he said, "unless you have something fresh and different. If one or two pictures fail, they are out of business, so they go along the safe road without attempting to strike in new directions."

Mr. Wald said that pictures should "present a closer portrait of the people and their problems." While declaring that films "are a contemporary art and should get closer to the front pages," he disavowed "social significance" in them, saying that they should not assume the role of a messiah trying "to lead the people out of the wilderness."

There are not enough original screenplays written in Hollywood, Mr. Wald also said. "The Hollywood writer should do what the playwright does—invest in their own time." One of the factors contributing to enormous production costs, Mr. Wald said, was "overlong scripts." He cited an instance in which $300,000 was wasted on the cutting room floor.

On Charles Jackson's "Fall of Valor," which Mr. Wald may bring to the screen, he said "by using good taste and intelligence," almost any novel could be brought to the screen without becoming offensive. An attempt to give people a better understanding of the problems of marriage will be made in the picture, he said.

## Durland Rejoins Breen In Code Administration

Addison Durland of the International Information and Cultural Affairs office of the Department of State, Monday rejoined the staff of the Motion Picture Association in the Hollywood office. His work with Joseph Breen's Production Code Administration will consist largely of setting up an international information center on the coast to distribute to producers each week reports from MPA representatives abroad. The reports will deal with all foreign deviations from U. S. standard production.

Mr. Durland's work as chief of the Spanish Section, International Division, of the National Broadcasting Company, New York, from 1937 to 1941 led to his appointment as Latin American Advisor on the Production Code Administration in Hollywood.

Conferences last week between Joseph I. Breen and Gerald M. Mayer, managing director of the International Division of the Motion Picture Association, resulted in his appointment to work again with Mr. Breen.

## Sue 20th-Fox for $200,000

Richard Monahan and his wife, Anna Harriet Leonowens Monahan, filed suit in Boston last Wednesday against Twentieth Century-Fox for $200,000, charging that portions of the feature, "Anna and the King of Siam," damaged their good name. Mrs. Monahan is the granddaughter of Mrs. Leonowens, the heroine of "Anna."

## Mishkin Named Pincus Aide

Joseph Pincus, head of the eastern talent department of Twentieth Century-Fox, has announced the appointment of Meyer Mishkin as his executive assistant.

# *Portland Sees Big Business*

Theatre operators in Portland, Ore., unanimously agree that business will be at least 25 per cent ahead of 1946, at least, for the first six months of 1947. For the final six months of the year, they are not so optimistic, and believe it will fall back to normal, or perhaps a little below.

They base these opinions on the heavy demand for lumber for finishing numerous large factories, increased acreage for agricultural products, heavy shipments of wheat from Inland Empire points to Columbia River ports, and with almost continuous line of ships carrying the products to foreign ports, all of which means increased earnings, and with plans again for real showmanship, theatres are bound to get their share of the amusement dollar. Extensive plans are under way for numerous drive-in theatres in many of the key centers of Oregon and Washington.

Following the first six months, business is expected to move downward, due to increased out-door attractions, including an exodus to Oregon coast resorts, where they have already purchased millions of dollars of property.

## Lasky Gives Priority to "Miracle of the Bells"

Top priority on the production schedule has been given Russell Janney's novel, "The Miracle of the Bells," by Jesse L. Lasky, independent producer, in order to put it before the cameras before April 15. The film, one of three by Mr. Lasky for RKO Radio distribution, is expected to cost about $2,000,000, and will be released at Christmas time. The schedule has been stepped up, Mr. Lasky explained at an interview in New York Monday, in order to cash in on the public interest in the book. Mr. Lasky, who was to leave Thursday for Hollywood, also said a nationwide talent search for an "unknown" to play the role of the actress in the novel would start soon. Fred MacMurray has been engaged for the male role, and Ben Hecht and Quentin Reynolds are now working on the scenario. Mr. Lasky estimated the picture would net a world gross "equal to anything now playing and probably come close to the take of 'Gone with the Wind'." The policy on whether the film would be roadshown has not yet been set, he added.

## MPA Lecture Monday

As part of the Motion Picture Association's film appreciation course, Dr. Lawrence K. Frank, director of the Carolyn Zachary Foundation, will discuss psychiatry and psychology in motion pictures at the Preview theatre in New York Monday, January 20, at 10 A.M. Dr. Frank will discuss the psychiatric trend in such pictures as "The Locket," "The Dark Mirror," "Spellbound," and others.

# *Allied to Press For Production Of 12 Features*

Allied States Association will go ahead with plans to contract for the independent production of 12 features for exhibition by its membership. Irving Dollinger of New Jersey, Allied production committee chairman, is now working out plans which will be submitted to the board of directors at a January 31 meeting in Washington.

It has been disclosed by Abram F. Myers, board chairman, that Mr. Dollinger has asked for two hours of the board's time in which to discuss production plans. A contract will be negotiated with a new producer for 12 films, guaranteeing their exhibition. While several producers have been considered to handle the production job no decision has been reached yet as to who will be given the contract.

At the board meeting Mr. Myers plans to include recommendations on admission tax problems, decree proposals and a summary of the year's activities. He expressed the belief that the production of films by Allied would be of great assistance to its membership. "They will be able to better bargain with distributors if a backlog of film is made available by Allied," Mr. Myers stated.

Discussing the serious product shortage, Mr. Myers said that exhibitors are forced to take "everything and anything" that comes along. Allied's production plans will place exhibitors in a position to do "some real trading," he said.

## Cinema Stamp Collectors Ask Commemorative Stamp

The Cinema Stamp Collectors, meeting in New York last week in its first general assembly, resolved to request the Post Office Department to issue a commemorative stamp for the 150th anniversary of the launching of the U. S. S. Constitution, October 21. Guest speaker at the meeting was Harry Lindquist, publisher and editor of *Stamps*. The club members discussed cooperative buying, and received applications from many local industry men. Other speakers were Leon Bamberger, RKO, and Nat Cohn, president of the club.

## Goldwyn Gives $50,000 To NYU Medical Fund

A gift of $50,000 to come from the proceeds of "The Best Years of Our Lives," was presented to the New York University-Bellevue Medical Center Fund by Samuel Goldwyn last week. The producer wrote that he did not "consider this project a charity, but a real opportunity." The gift was directed especially at the projected Institute of Rehabilitation and Physical Medicine, part of the new university section of the Medical Center, the total cost of which will be $15,575,000. The institute will help disabled veterans.

## Technicolor Output Back To 60% of Capacity

With 788 out of a normal staff of 900 film technicians back on the job at the Technicolor laboratories in Hollywood, the company's output has risen to more than 60 per cent of capacity, according to a spokesman at Technicolor's New York office.

The plant output is expected to rise rapidly as the 405 new employes, furnished by the IATSE, become experienced in their jobs. Most of the laboratory now is on a 24-hour-a-day schedule, with three shifts on the job, the spokesman said. The strike, which at one time almost completely stopped Technicolor operations, started October 14, 1946, when all but 35 of the plant's 900 employes walked out. Since then 348 of the strikers have returned.

Technicolor costs to the producers will rise sharply, according to the company's New York office. Between 30 and 40 Technicolor pictures are scheduled for coast production this year.

# *Goldwyn Denies Selznick Deal*

*Chicago Bureau*

Reports that Samuel Goldwyn may join forces with David O. Selznick in setting up a distribution organization were denied by Mr. Goldwyn Monday at a press interview in Chicago. He said there was no possibility of his making any deal with Mr. Selznick.

Asked if he would leave RKO at the expiration of his present releasing pact June 1, Mr. Goldwyn replied he did not know. Accompanied by his wife, he was en route to Hollywood following his trip to England. He was host to the press at a luncheon at the Ambassador Hotel. Among the exhibitor guests present were Edwin Silverman and Emil Stern, heads of the local Essaness Circuit.

Mr. Goldwyn said subsequent run exhibitors should charge the same admission as first run houses. "The production cost is the same whether the picture is exhibited at a first run or a subsequent run and there should be no reduction in price simply because a film is played a little later," he said. He also said that he thought within five years 95 per cent of Hollywood films would be in color.

## Siritzky Visiting France To Recapture Theatres

Sam Siritzky, vice-president of Siritzky International Pictures, left January 16 on the *America* for France. His principal mission is to complete the legal formalities by which the company's 63 theatres in Paris and in the south of France are officially returned by the French Alien custodian, who is trustee for the former enemy-held property. Of the 63 theatres, 18 already have been restored. He will return to this country in February accompanied by Marcel Pagnol.

# *Wait Application Of Final Decree, Broidy Urges*

The industry should await practical application of the decree handed down in the New York equity suit before passing judgment on its merits, Samuel Broidy, president of Monogram, told 50 franchise holders, home office and exchange executives at the company sales meeting at the Coronado Hotel in St. Louis, Saturday and Sunday.

Mr. Broidy also said he regarded the so-called industry forum proposed by Fred Wehrenberg as a "fine idea," but such a project requires sacrifice on the part of many.

The principal feature of the Monogram meeting was the discussion of sales policies to be applied to the company's forthcoming "It Happened on Fifth Avenue."

Monogram will continue its quality low-budegt pictures, but will also expand its high-budget program, Mr. Broidy said in New York Tuesday. For the 26 weeks to December 31, foreign revenue increased 130 per cent, compared with a domestic increase of 24 per cent. He said Monogram would use Cinecolor and will spend more than $1,500,000 in advertising and promotion for the 1946-47 program.

Mr. Broidy has also announced that Monogram is exploring the possibilities of using 16mm film for a portion of its foreign distribution program. Preliminary investigation of the situation is now being conducted by Norton V. Ritchey, president of Monogram International, with a statistical check of 16mm projection machines available in each foreign area.

Attending the meeting from the home office were: Edward Morey, Mr. Ritchey, Morey Goldstein, Jack Schlaifer and Arthur Greenblatt.

Delegates from the field included: Nate Dickman, branch manager, Albany; Harold Cohen, manager, and Arthur Bromberg, franchise holder, Atlanta; Ben Abrams, manager, Boston; Harry Berkson, franchise holder, Buffalo; Ben Eisenberg, manager, and Irving Mandel, franchise holder, Chicago; William Onie, franchise holder, Cincinnati; Nate Schultz, franchise holder, Cleveland; Lloyd Rust, franchise holder, and Ed Blumenthal, manager, Dallas; Lon Fidler, franchise holder, Denver; James Beatty, manager, Des Moines; Harlan Starr, manager, and William Hurlbut, franchise holder, Detroit.

Also, Carl Harthill, manager, Indianapolis; Harry Gaffney, manager, Kansas City; Bailey Pritchard, manager, Memphis; Charles Trampe, franchise holder, Milwaukee; Murray Steinman, manager, Minneapolis; John Pavone, manager, New Haven; Henry Glover, manager, New Orleans.

Also, Nat Furst, New England district manager, New York; Mike Comer, manager, Oklahoma City; Al Davis, manager, Philadelphia; Ben William, franchise holder, and Sam Fineberg, manager, Pittsburgh; Barney Rosenthal, manager, St. Louis; Don Tibbs, manager, Salt Lake City; Jack Safer, manager, Washington.

## Raise for Monogram Exchange As SOPEG Signs Contract

Front office employes at the Monogram Pictures New York exchange received wage increases of from $6 to $8 a week as the result of a new contract negotiated between Monogram Pictures and the Screen Office & Professional Employes Guild, Local 109, United Office & Professional Workers of America, CIO.




# You said a theatreful!

## Republic has the Big Romantic Westerns

# PLAINSMAN



A REPUBLIC PICTURE

WILLIAM ELLIOTT

VERA RALSTO

Starring

with ANDY CLYDE • DONAL

*Screen Play by* RICHARD WORMSER • *Original Story by* MICH

*Associate Producer and Direc*



# ...and the LADY

GAIL PATRICK

JOSEPH SCHILDKRAUT

...ARRY • RAYMOND WALBURN

...RIS and RALPH SPENCE • *Music by* GEORGE ANTHEIL

...OSEPH KANE

HELP THE MARCH OF DIMES
MOTION PICTURE DRIVE, JAN. 24-30

"Republic with an eye on box office has turned out a Western full of story, bristling with outdoor adventure."

*—Motion Picture Herald*

•

"Good title, strong in name players."

*—Showmen's Trade Review*

•

"Class without sacrificing action, King size Western."

*—Hollywood Reporter*

•

"Fine production, interesting plot, colorful, plenty in action department."

*—Motion Picture Daily*

•

"Will give general satisfaction and earn plenty of profit."

*—Boxoffice Digest*

# Ament Promoted In Realignment Of RKO Pathe

Walton C. Ament, formerly vice-president and editor of Pathe News, has been named vice-president and general manager by Frederic Ullman, Jr., president of RKO Pathe, Inc., as part of the company's expansion program.



Walton C. Ament

This expansion involves operation of the newly-completed studios at Park Avenue and 106th Street, New York, and RKO Pathe's increased volume of commercial films for industrial and advertising sponsors.

In his new assignment, Mr. Ament will supervise newsreel, documentary and commercial picture operations, as well as the new RKO Pathe New York studios, under Mr. Ullman.

Mr. Ament's responsibilities as Pathe News editor-in-chief will be assumed by Alfred Butterfield, formerly news editor, and most recently promotion director of RKO Pathe. He has been in charge of publicity and advertising for RKO Pathe product and studios, and will retain general supervision of promotion. William K. McClure, assistant to Mr. Butterfield, has been named assistant publicity manager.

Reorganization of RKO Pathe's "This Is America" series places Phil Reisman, Jr., top writer for the series since its inception, in the newly-created post as editorial manager of the company. He will have charge of scripts and writers for "This Is America" and other short features and commercial films under Jay Bonafield, vice-president in charge of production of the series, and Mr. Ament.

Phillips Brooks Nichols continues as commercial film sales manager; Douglas Travers as production manager, and Charles Underhill as commercial production manager. Harold Lewis continues as manager of the RKO Pathe Studios, Harold Gonafield as Pathe News makeup editor, and John D. LeVien as news editor of Pathe News.

## Variety Club to Give Ball

The Variety Club of Illinois, Tent No. 26, plans to hold its first annual movie-ball at the Aragon ballroom January 20. Proceeds will be used for the club's new quarters in the Continental Hotel and for the group's charity project, the La Rabida Sanitarium. Stage, radio and screen stars will attend the ball. A "Miss Variety Girl" will be chosen. The winner, besides reigning as queen of the ball, also will go to the coast for a screen test with all expenses paid.

# Short Product in First Run Houses

### *NEW YORK—Week of January 13*

***CAPITOL: Henpecked Hoboes*** ..... ***MGM***
***I Love My Husband, But*** ..... ***MGM***
Feature: The Secret Heart ..... MGM

***CRITERION: Melody Maestro*** ..... ***Universal***
Feature: Love Laughs at Andy Hardy ..... MGM

***HOLLYWOOD: Lazy Hunter*** ..... ***Warner Bros.***
***The Hare Grows in Brooklyn*** ..... ***Warner Bros.***
Feature: Humoresque ..... Warner Bros.

***PALACE: Bowling Fever*** ..... ***RKO***
Feature: Song of the South ..... RKO

***PARAMOUNT: Sudden Fried Chicken*** ..... ***Paramount***
***Like Father, Like Son*** ..... ***Paramount***
Feature: Cross My Heart ..... Paramount

***RIALTO: Pluto's Kid Brother*** ..... ***RKO***
Feature: Murder in Reverse ..... Four Continents

***RIVOLI: The Fistic Mystic*** ..... ***Paramount***
***Pooch Parade*** ..... ***Paramount***
***Jumping Jacks*** ..... ***Paramount***
***Love in Tune*** ..... ***Paramount***
Feature: California ..... Paramount

***ROXY: Playtime's Journey*** ..... ***20th Cent.-Fox***
***Nobody's Children*** ..... ***20th Cent.-Fox***
***The Housing Problem*** ..... ***20th Cent.-Fox***
Feature: 13 Rue Madeleine ..... 20th Cent.-Fox

***STRAND: Alice in Movieland*** ..... ***Warner Bros.***
***Sentimental Over You*** ..... ***Warner Bros.***
***So You Think You're a Nervous Wreck*** ..... ***Warner Bros.***
Feature: The Time, the Place, the Girl. Warner Bros.

***WINTER GARDEN: Juvenile Jury*** ..... ***Universal***
Feature: Wicked Lady ..... Universal

### *CHICAGO—Week of January 13*

***GARRICK: Pooch Parade*** ..... ***Paramount***
Feature: The Return of Monte Cristo ..... Columbia

***GRAND: Kentucky Basketeers*** ..... ***RKO***
Feature: It's a Wonderful Life ..... RKO

***ROOSEVELT: One Meatball*** ..... ***Warner Bros.***
Feature: The Time, the Place, the Girl. Warner Bros.

***STATE-LAKE: Do You Want to Play the Horses?*** ..... ***Warner Bros.***
Feature: The Razor's Edge ..... 20th Cent.-Fox

***UNITED ARTISTS: Housing Problem*** ..... ***20th Cent.-Fox***
Feature: Undercurrent ..... MGM

## Disney Net Profit for Year Declines to $199,602

Roy Disney, president of Walt Disney Productions, reported to stockholders last week that the company's net income for the year to September 28, 1946, was $199,602, after all charges, compared with $350,532 for the previous year.

Explaining the $150,930 decline, Mr. Disney cited a $3,505,543 increase in picture and story inventories and said financial success depended on having adequate inventories of entertainment products. He said no income from "Make Mine Music" and "Song of the South" had been reecived before the close of the fiscal year. Production costs for two other features, "Fun and Fancy Free" and "How Dear to My Heart," also were reflected in the year-end inventory, he declared.

Net income in 1946, was equal, after provision for preferred dividends accumulated during the year but not paid, to 26 cents a share on the 652,840 common shares outstanding as of September 28, 1946. This compares to 31 cents a share on 380,000 common shares the previous year.

## Universal Building New Chicago Exchange

Universal-International will begin construction on a new exchange building on Michigan Avenue, Chicago, in the spring. In the meanwhile it is reported that Eagle-Lion and Producers Releasing Corporation are negotiating for Universal's present quarters. The new building probably will be two stories high and will be the second exchange office (Paramount was the first) to be built on Michigan Avenue. A general trend in the moving of exchanges from the present film-row to the Michigan Avenue area is seen in Chicago.

# Industry to Aid Greek Orphans

Heads of independent exhibitor groups and executives from the advertising and publicity departments of the distributing companies met at two separate luncheons at the Hotel Astor last week and early this week to formulate plans for the forthcoming film industry drive to aid Greek war orphans. Purpose of the campaign, which will be kept entirely within the industry, is to raise $1,200,000 to support at least 15,000 Greek orphans for one year.

Plans call for a direct appeal to all units of the industry to "adopt" a Greek orphan for one year. The support of one child requires $80, to be contributed by the industry, and an additional $40 to be supplied by the Greek Government.

Tom Connors, 20th-Fox vice-president in charge of sales, was elected chairman of the distributor committee. Included in the group which met this week are A. Montague, Columbia; Abe Schnitzer, United Artists; Henderson M. Richey, MGM; E. T. Gomersall, Universal; C. J. Scollard, Paramount; Edward Walton, Republic; Lloyd Lind, PRC, and Peter Levathes, 20th-Fox. Also present were the co-chairmen of the appeal, Ned Depinet, S. H. Fabian and Jack Cohn; B. H. Serkowich, publicity co-chairman with S. Barret McCormick; Robert E. Coyne, Sam Shain and Leon Bamberger.

Attending the Tuesday luncheon with members of the executive committee were Jack Kirsch, of Allied States; Fred Wehrenberg and Herman Levy, MPTOA; Robert Coyne, ATA, and Harry Brandt, ITOA. All pledged their cooperation in the drive, which is being conducted in honor of Spyros P. Skouras, president of 20th-Fox.

# *Mexico Will Get 10 Million Feet Of Stock in 1947*

by LUIS BECERRA CELIS
*in Mexico City*

This, it seems, will be a good, though not an extravagantly good, year for Mexican production. Producers are assured of at least 10,000,000 feet of raw stock, it has been officially announced. Production circles believe that perhaps the 1947 output will be 134 features. However, shrewd elements of the industry think that the year's ceiling will be the 96 that was shown as probable for 1947 by a survey made by the producers' association.

▽

Radical sections of the National Cinematographic Industry Workers Union, whose members work for distributors and exhibitors, are resorting to vicious name-calling in their demand to the Senate and the local municipal government to order a substantial reduction in theatre admittance charges. The "comrades" aver theatre charges have become standardized in the past few years at 85 cents to a $1 for first run houses and that these charges are exorbitant. They claim exhibitors can reduce their admission charges by 40 per cent and still make money.

▽

The greatest long-shot player in the film business here is Leon Gurdus, who is exhibiting selected French pictures to only fair business. However, he claims that even if he loses $20,000 he is sure of ultimate rewards.

## Arch Mercey Leaving Government for UN

Arch Mercey shortly will leave his post as chief of the motion picture division of the Office of Government Reports for one as information officer for the United Nations World Health Organization, it was reported in Washington last week. Mr. Mercey's new post, however, will be for only six months, after which he is expected to enter private business in Washington. Mr. Mercey, long in documentary films and Government service, will be replaced in the Office of Government Reports by Dallas Halvesstadt.

## Alex Sayles, Albany Manager, Honored

Marking 25 years in show business, friends and associates of Alex Sayles, manager of the Palace theatre, Albany, tendered him a dinner last week in the Variety Club. Eighty-five attended. Among speakers were C. J. Latta, second assistant Variety Club national chief barker; Thomas Stowell, director of the New York State public health education division; Frank McCue, promotion manager of the *Knickerbocker News;* and Neil Hellman, the local Variety Tent's chief barker.

# IN NEWSREELS

**MOVIETONE NEWS—Vol. 29, No. 39**—Byrnes resigns Marshall new Secretary of State. . . . Eisenhower rests in Florida, denies political rumors. . . . Prime Minister King becomes first citizen in Canada. . . . British transfer 750 refugees from camps in Cyprus. . . . Railroad freight pier in Weehawken destroyed by fire. Greek war relief campaign opened. . . . Hogan's record card wins Los Angeles open golf title. . . . Florida beauties display latest in sweaters.

**MOVIETONE NEWS—Vol. 29, No. 40**—Senator Vandenberg reaffirms U. S. policy on atom bomb. . . . Japan: McArthur honored, anti-cabinet rally. . . . Inventor shows device to save lives in hotel fires. . . . Lew Lehr in comment on new hats. . . . Golden Gloves.

**NEWS OF THE DAY—Vol. 18, No. 237**—General Eisenhower in Florida. . . . A Palestine bright spot. . . . $6,000,000 fire sweeps pier in Hudson. . . . GI fire in Tokyo. . . . Ski-jumping tournament.

**NEWS OF THE DAY—Vol. 18, No. 238**—Report on disarmament. . . Explosion of sodium. . . . . Miami air show. . . . French decorate MacArthur. . . . Democracy in Japan. . . . New life saving device. . . A lord learns skiing. . . . Golden Gloves.

**PARAMOUNT NEWS—No. 40**—Tokyo—Fire threatens G. I. community. . . . Florida: Spotlight on Eisenhower. . . . Art students throw biggest party of 1947. . . . Washington: Marshall replaces Byrnes. . . . Sports: Sharks caught on the fly, Ski season opens.

**PARAMOUNT NEWS—No. 41**—Winter sports in New York and Austria. . . . Hotel seeks way to reduce fires. . . . Paris decrees "precious gowns." . . . Japan: World's biggest GI store. General MacArthur receives France's highest honor, 500,000 protest Yoshita's cabinet. . . . Top pilots stage big national show.

**RKO PATHE NEWS—Vol. 18, No. 42**—Spectacular fire in N. Y., Tokyo, San Francisco. . . . Eisenhower denies his hat's in ring. . . . Italy's premier on mission to America. . . . Top U. S. skiers in meet. . . . Britons at wild arts ball.

**RKO PATHE NEWS—Vol. 18, No. 43**—Elizabeth and Humbert in news. . . . Byrnes reviews U. S. policies. . . . Skating at Wembley. . . . Biggest Army store opened. . . . British war brides.

**UNIVERSAL NEWSREEL—Vol. 20, No. 3**—$6,500,000 fire. . . . Marshall to succeed Byrnes. . . . Ike denies political plans. . . . Fire guts Tokyo G. I. housing. Chelsea arts ball. . . . Skiing thrills.

**UNIVERSAL NEWSREEL—Vol. 20, No. 4**—Byrnes calls for real peace. . . . 500,000 Japs protest new cabinet. . . . Firey explosion. . . . Inventor demonstrates first escape device. . . . All-American air maneuvers. . . . Golden Gloves.

# *Warner Stock Goes to Charity*

The latest Securities and Exchange Commission report indicates that Albert Warner has presented 2,900 shares of Warner common stock to Jewish charities.

Two thousand shares went to United Jewish Appeal and 900 to the Federation of Jewish Philanthropies of New York. According to current market prices, the 2,900 shares are worth about $47,000. Mr. Warner now holds 426,100 shares.

Herbert J. Yates has acquired 6,100 shares of Republic Pictures, bringing his total to 33,600.

Stephen Callahan, New York, acquired 200 shares of Paramount common; Henry Ginsberg, Hollywood, sold 500 shares, and William H. and John D. Ginsberg, Hollywood, reported holding 200 shares. Abraham Schneider, New York, disposed of 260 shares of Columbia Pictures, holding 12,974. Abraham Montague, New York, reported presenting 188 shares of Columbia stock to charity.

## Fined for Checker Assault

Jerry Silver, of the Cannon theatre, Cannon Falls, near Minneapolis, was fined $25 and costs January 9 for allegedly assaulting a Minneapolis checker for the Willmark agency, handing the MGM account.

# *Eberson Sees Building Boom In Six Months*

In six to eight months the motion picture industry will be in the midst of a large-scale theatre construction program, John Eberson, one of the industry's leading theatre architects, predicted in New York this week. Further, this construction program will reach international proportions with the building of many 16mm theatres in foreign countries.

Utilizing American productive ability and ingenuity, Mr. Eberson predicted that there will be ample supplies and building materials within the next six months now that the Government building curbs have been removed. Since early in the war there have been comparatively few theatres erected while many exhibitors have had to postpone remodeling and redecorating operations until supplies became available.

Further, Mr. Eberson pointed out that the war had brought many shifts in the nation's population and many new communities were founded which will have to be served by permanent theatres. There is also a trend toward more and more suburban, neighborhood and community shopping center theatres and this too will become a large part of the construction boom.

In the foreign field the expansion and development of 16mm films by the major companies will require the construction of many theatres in areas which never before had theatres, he said. The one bottleneck, again, is the availability of supplies and equipment.

Mr. Eberson is currently negotiating with the Chinese Government for the construction of some 500 16mm theatres which are to be used for educational and propaganda purposes. However, these negotiations are temporarily being held in abeyance due to the current politically chaotic conditions there.

## Legion of Decency Reviews Six New Productions

The National Legion of Decency reviewed six new productions this week, approving all. In Class A-I, unobjectionable for general patronage, were "The Magic Bow," "Schrammeln" (German), "The Shocking Miss Pilgrim," and "Sweetheart of Sigma Chi." In Class A-II, unobjectionable for adults, were "California" and "The Locket."

## UN to See Picture

"Brotherhood of Man," a U. S.-made animated cartoon distributed by Film Alliance of America, will be screened for members of the Security Council and of the Human Rights section of the United Nations as well as for leaders of educational, civic and church organizations at the Museum of Modern Art January 23. Pare Lorentz, head of the War Department's civil affairs division, and Dr. Ruth Benedict will speak.




IN 6,200,000 HOMES FROM COAST TO COA

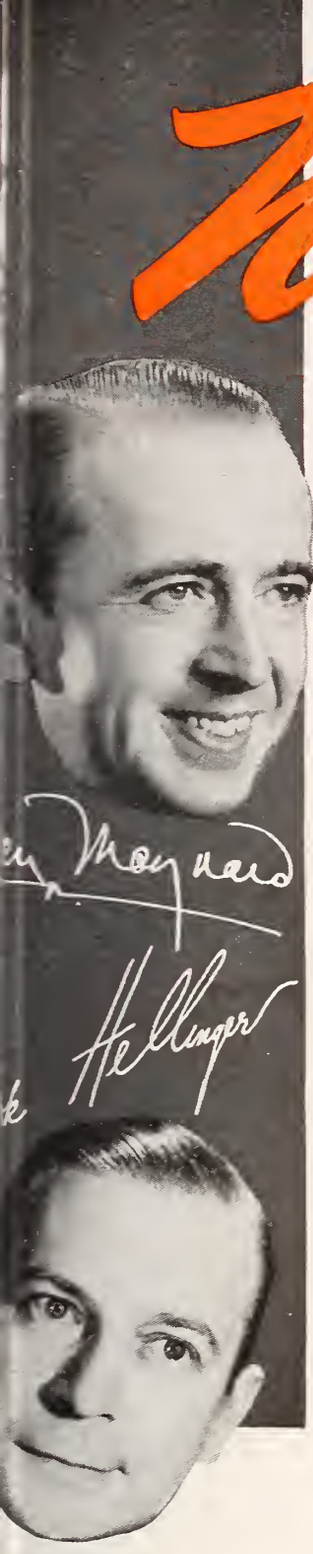
# Pictorial Review

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**Nowhere Else** can you sponsor such a star-studded cast of writers and artists.

**Nowhere Else** is advertising so rigidly limited to assure you *spotlight* visibility.

**Nowhere Else** does the magnetism of *local* entertainment news draw people to your advertising.

**Nowhere Else** can you pick your markets—from 1 to 10—*exactly as you like.*

# "WHAT THE PICTURE DID *FOR ME*"

**. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.**

## Columbia

**COWBOY BLUES:** Ken Curtis, Jeff Donnell—These musical Westerns are a good series. This one is average in the group. Pre-Christmas business poor, but as good as can be expected. Played Friday, Saturday, Dec. 20, 21.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

**IT'S GREAT TO BE YOUNG:** Leslie Brooks, Jimmy Lloyd—Doubled with "Cowboy Blues" to average pre-Christmas business. This is a fair family picture that is worth playing if it can be gotten at a reasonable price. Played Friday, Saturday, Dec. 20, 21.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

**RENEGADES:** Evelyn Keyes, Willard Parker—Beautiful color and a decent story puts this up among the better super Westerns. Business was good. It will beat 90 per cent of the higher bracket dramas of the morbid type, which are common. Played Sunday, Monday, Dec. 29, 30.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

**ROARING RANGERS:** Charles Starrett, Smiley Burnette—Below average results on this Western, although it may be due to the companion feature, PRC's "Wife of Monte Cristo." Played Thursday-Saturday, Nov. 21-23.—Stanley Leay, New Stanley Theatre, Galena, Ill.

**WALLS CAME TUMBLING DOWN, THE:** Lee Bowman, Marguerite Chapman—Good, but business not so good. It was the fault of the stars. However, the entire cast was excellent.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

## Metro-Goldwyn-Mayer

**BAD BASCOMB:** Wallace Beery, Margaret O'Brien—Beery's pictures are always a drawing card here. Did very well. We had good business, considering the weather. Played Sunday, Monday, Dec. 1, 2.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

**BOYS' RANCH:** James Craig, Jackie "Butch" Jenkins—Just one of those little shows that quite often do more business and please more patrons than many of the socalled big ones that the New York critics rave about. Business was fairly good. Played Sunday, Monday, Dec. 15, 16.—Rudy Covi, Covi Theatre, Hermine, Pa.

**BOYS' RANCH:** James Craig, Jackie "Butch" Jenkins—Don't be afraid to play this one. It is a real family picture of the sort that brings out the young and old. It proved to be a good Christmas picture for us. Played Wednesday, Thursday, Dec. 25, 26.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

**BOYS' RANCH:** James Craig, Jackie "Butch" Jenkins—This is a swell picture and there should be more like it. Both our rural and local patrons were highly complimentary on this one. Of course, "Butch" Jenkins steals the picture, and Skippy Homier makes everyone want to beat him to death. We need more of these for our situation. Played Sunday, Monday, Dec. 15, 16.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

**COURAGE OF LASSIE:** Elizabeth Taylor, Frank Morgan—This opened to average business, but didn't hold up at all well. It is not in a class with the previous Lassie pictures. Played Sunday-Tuesday, Dec. 29-31.—Don Whittington, Lincoln Theatre, Rochester, N. Y.

**COURAGE OF LASSIE:** Elizabeth Taylor, Frank Morgan—Top-flight small town, typical MGM entertainment. Sold right, produced right, and 100 per cent pleasing. Appeals to young and old. Small towns can proudly exploit it and sell it as the year's most entertaining film. Played Sunday-Wednesday, Nov. 17-20.—Stanley Leay, New Stanley Theatre, Galena, Ill.

**HOLIDAY IN MEXICO:** Walter Pidgeon, Ilona Massey—Beautiful Technicolor musical. Excellent audience reaction. Good business. Stars good. Music tops, both voice and piano. Special appeal to patrons favoring good music. Played Thursday-Saturday, Dec. 12-14.—Stanley Leay, New Stanley Theatre, Galena, Ill.

**THREE WISE FOOLS:** Margaret O'Brien, Lionel Barrymore—Excellent. Very best audience satisfaction. Margaret O'Brien's performance is remarkable. Story different. Refreshing and completely entertaining. No murders, no triangles and no psychology. Just clean wholesome, handsomely mounted top production. Played Thursday, Saturday, Nov. 28, 29.—Stanley Leay, New Stanley Theatre, Galena, Ill.

## Monogram

**BOWERY BOMBSHELL:** Leo Gorcey, Huntz Hall—Good audience show. Plenty of action and laughs. It is well made and well directed. Excellent for a double feature on Friday and Saturday. Played Friday, Saturday, Dec. 6, 7.—Stanley Leay, New Stanley Theatre, Galena, Ill.

## Paramount

**BRIDE WORE BOOTS, THE:** Barbara Stanwyck, Robert Cummings—Stars both excellent in a clever and smartly directed top production. It provided above average business and completely pleased the audience. The rental is in keeping with the quality and satisfaction of the product. Lots of fun and plenty of action. Played Sunday-Tuesday, Nov. 10-12.—Stanley Leay, New Stanley Theatre, Galena, Ill.

**O.S.S.:** Alan Ladd, Geraldine Fitzgerald—Very best. Ladd is well liked. Usual top-flight Paramount entertainment with good production and good cast. Good audience reaction. Above average business. Played Sunday, Monday, Nov. 24, 25.—Stanley Leay, New Stanley Theatre, Galena, Ill.

**PLAINSMAN, THE:** Gary Cooper, Jean Arthur—Very good. Business average. Don't fail to play this reissue.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

**THEY MADE ME A KILLER:** Robert Lowery, Barbara Britton—Very weak production. Better if it was never made. Don"t play in small towns, if it is possible to avoid. Doubled with Columbia's "That Texas Jamboree," which pleased. Played Wednesday, Thursday, Nov. 26, 27.—Stanley Leay, New Stanley Theatre, Galena, Ill.

**TO EACH HIS OWN:** Olivia de Havilland, John Lund—Excellent business. Excellent audience reaction. Definitely midweek for small towns. It is not for children or adolescents. Miss De Havilland is superb, again proving she is star tops. Played Tuesday-Thursday, Dec. 3-5.—Stanley Leay, New Stanley Theatre, Galena, Ill.

## PRC

**CARAVAN TRAIL, THE:** Eddie Dean, Al LaRue—Doubled with "Flight to Nowhere," but it could not offset that one, although it is a nice little Western in color. Played Friday, Saturday, Dec. 13, 14.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

**STRANGE HOLIDAY:** Claude Rains, Barbara Bate—This is one picture I wouldn't wan't to see over again. How could PRC give a role like that to Claude Rains. People around here don't like dreams very well. Played Friday, Saturday, Dec. 27, 28.—Larry Spaulding, Roxy Theatre, Flora, Ill.

**WIFE OF MONTE CRISTO:** John Loder, Lorne Aubert—Not for my small rural audience. It was not liked and business was much below average. Doubled with Columbia's "Roaring Rangers," starring Charles Starrett. It is a costume type production. Guess we like them modern or Western. Played Thursday-Saturday, Nov. 21-23.—Stanley Leay, New Stanley Theatre, Galena, Ill.

## RKO Radio

**BADMAN'S TERRITORY:** Randolph Scott, Ann Richards—Extra good. It is a big outdoor Western. Randolph Scott still tops in Western roles. Average business. This deserves the best playing time in small towns. Played Sunday, Monday, Dec. 1, 2.—Stanley Leay, New Stanley Theatre, Galena, Ill.

**DEADLINE AT DAWN:** Susan Hayward, Paul Lukas—This picture gave satisfaction. Susan Hayward and Paul Lukas were both good in their roles. Business very good. There were no basketball games in the vicinity during the holidays, but there is to be a game about every night for the next three months. Played Wednesday, Thursday, Dec. 1, 2.—Jim Haney, Milan Theatre, Milan, Ind.

**KID FROM BROOKLYN, THE:** Danny Kaye, Virginia Mayo—This one did exceptional business for New Year's day. The picture seemed to get better with each showing. The sound is excellent and the musical numbers were far above some of the present musical numbers in other productions. Played Wednesday, Thursday, Jan. 1, 2.—Don Whittington, Lincoln Theatre, Rochester, N. Y.

**KID FROM BROOKLYN, THE:** Danny Kaye, Virginia Mayo—This is without doubt the best musical comedy feature that I have ever played. It has everything, and it is all well done. Danny Kaye is the most talented comedian on the screen. He does everything well. Vera Ellen, the young dancer, has more talent than many of the socalled glamour girls. She has a good voice, good looks and is a marvelous dancer. Virginia Mayo is also tops, and Walter Abel as the prize fight manager turned in a great performance. While the business wasn't anything extra, I was mighty proud to play this picture. I believe Danny Kaye is too fast for the small town audience. Played Sunday, Monday, Dec. 29, 30.—Jim Haney, Milan Theatre, Milan, Ind.

**LADY TAKES A CHANCE, A:** John Wayne, Jean Arthur—This proved to be a very pleasing second feature. It has some clever comedy and it is well worth repeating. Played Sunday-Tuesday, Dec. 29-31.—Don Whittington, Lincoln Theatre, Rochester, N. Y.

**RIVERBOAT RHYTHM:** Leon Erroll, Glenn Vernon—Swell comedy. Good story for our town, which is three miles from the Mississipi. Doubled with "Song of Arizona" for an ideal combination and satisfied audience reaction. Played Sunday, Monday, Dec. 8, 9.—Stanley Leay, New Stanley Theatre, Galena, Ill.

**STRANGER, THE:** Edward G. Robinson, Loretta Young—Well done drama that was liked by the very few who came to see what it was all about. It is the same old story. The market is crowded with these morose pictures. The folks stay away from them in droves whether the picture is good or not. On the other hand, down-to-earth folksy pictures make the people stand in line. There have never been too many of them and never will be. It is a queer business. Played Tuesday-Thursday, Dec. 10-12.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

**TARZAN AND THE LEOPARD WOMAN:** Johnny Weissmuller, Brenda Joyce—This played to excellent business with "Wintertime." The combination made a very good holiday bill. "Wintertime" has Cornel Wilde in a leading role, much to everyone's pleasant surprise. Played Wednesday, Thursday, Dec. 25, 26.—Don Whittington, Lincoln Theatre, Rochester, N. Y.

**WONDER MAN:** Danny Kaye, Virginia Mayo—My first Kaye. It was O.K., but several people complained that it was too silly.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

## Republic

**ALONG THE NAVAJO TRAIL:** Roy Rogers, Dale Evans—This usual Rogers with some action to satisfy the regulars pleased. The songs were particularly good. Played Friday, Saturday, Dec. 27, 28.—Don Whittington, Lincoln Theatre, Rochester, N. Y.

(*Continued on page* 60)

# SHE-DEVIL in War .. ANGEL in LOVE!

ROBERT L. LIPPERT
*presents*

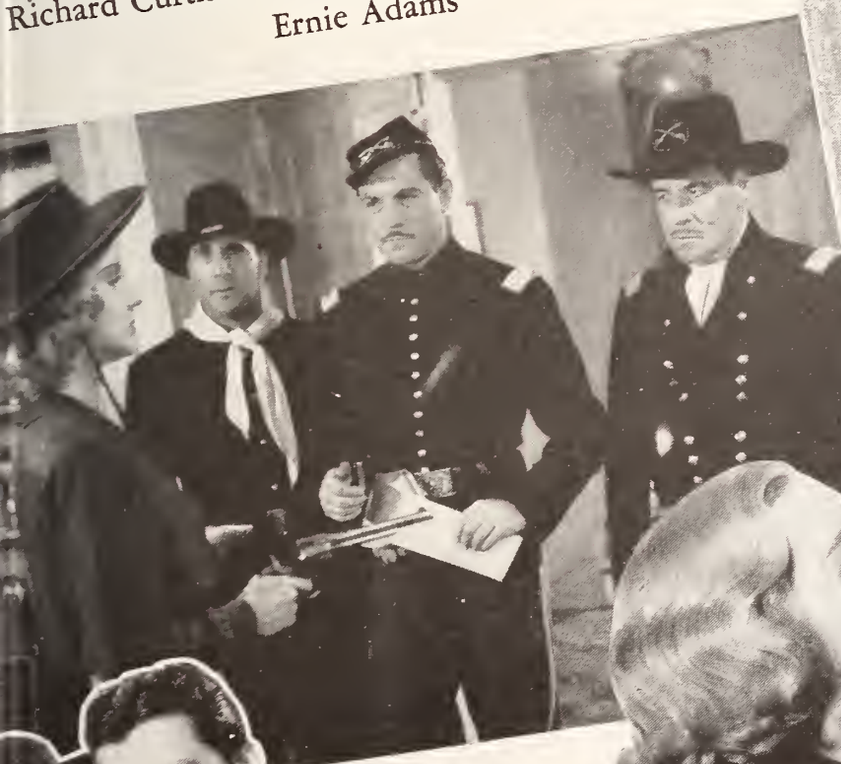
# "Renegade Girl"

*starring*

LAN CURTIS · ANN SAVAGE
DWARD BROPHY·RUSSELL WADE

*with*

JACK HOLT · CLAUDIA DRAKE
RAY CORRIGAN · JOHN KING *and*
Jim Martin·Chief Thundercloud·Edmund Cobb
Richard Curtis·Nick Thompson·Harry Carding
Ernie Adams







PRODUCED AND DIRECTED BY
*William Berke*

*Distributed by* **Screen Guild Productions, Inc.**

BRANCHES THROUGHOUT THE UNITED STATES AND CANADA

(*Continued from page 58*)

**BLUE MONTANA SKIES:** Gene Autry—Good Western. Good print, too. In the last few weeks I have played a Tex Ritter, an Autry reissue and a Rogers. The Tex Ritter Western did the best business.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

**HOME ON THE RANGE:** Monte Hale, Adrian Booth—This is an excellent picture, which is given added impetus with the addition of the wild animals. However, the Magnacolor was pretty bad, being alternately clear and then blurred, to the detriment of the picture. The coloring at times was very good. Doubled with "Crystal Ball" to fair business in a snow storm. Played Friday, Saturday, Dec. 27, 28.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

**SONG OF ARIZONA:** Roy Rogers, Dale Evans—One of the best Rogers. Excellent production. Good story. Good songs and good music. It was thoroughly enjoyed by an above average audience. Doubled with RKO's "Rhythm on the River." Ideal combination for the pleasure of the audience. Played Sunday, Monday, Dec. 8, 9.—Stanley Leay, New Stanley Theatre, Galena, Ill.

**SUN VALLEY CYCLONE:** "Wild" Bill Elliott, Bobby Blake—Excellent Friday and Saturday attraction. Red Ryder and Little Beaver are top Western attraction. Bill Elliott is the best real Western star in any Western series. Played Friday, Saturday, Nov. 15, 16.—Stanley Leay, New Stanley Theatre, Galena, Ill.

**TUGBOAT ANNIE:** Jane Darwell, Edgar Kennedy—Jane Darwell and Edgar Kennedy are grand troupers and are really good if they have good material. "Tugboat Annie" is a very weak production. Direction and supporting cast should be much better. Played Friday, Saturday, Nov. 15, 16.—Stanley Leay, New Stanley Theatre, Galena, Ill.

## Screen Guild

**FLIGHT TO NOWHERE:** Alan Curtis, Evelyn Ankers—Now and then they really make suckers out of us. We put it at the bottom of a double bill and I was ashamed to look the people in the eye when they came out of the theatre. Never again. This is not an air picture. Played Friday, Saturday, Dec. 13, 14.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

**ROLLING HOME:** Jean Parker, Russell Hayden—Good little program picture. Not anything extra, of course, but it seemed to please. Jo Ann Marlowe is very good.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

## Twentieth Century-Fox

**ANNA AND THE KING OF SIAM:** Irene Dunne, Rex Harrison—This is a well produced picture and interesting, but it has no mass appeal. Also, it was too long drawn out. Shorter footage would have helped it, I believe.—Rudy Covi, Covi Theatre, Hermine, Pa.

**AND THEN THERE WERE NONE:** Barry Fitzgerald, Walter Huston—For a one night stand this one did all right. I for one would like to see Fitzgerald stay out of this type of picture, although he did a bangup job of acting. All who saw this one liked it and the comment was good. Even a church party took this one in. Played Thursday, Dec. 5.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

**BLACK BEAUTY:** Mona Freeman, Richard Denning—It is mushy and very amateurish. The most intelligent of the cast was the horse. It did fair business, but there were no raves and qutie a few walked out on it. When they have a natural like this, I don't see how they can mess it up as they did. —A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**DON JUAN QUILLIGAN:** William Bendix Joan Blondell—Top stars wasted on a rather silly story. Doubled with Monogram's "Bowery Bombshell," which carried the show and pleased all. Played Friday, Saturday, Dec. 6, 7.—Stanley Leay, New Stanley Theatre, Galena, Ill.

**DO YOU LOVE ME?:** Maureen O'Hara, Dick Haymes—Much over-rated musical. Audience reaction bad. Opinions were expressed. Just another poor picture. Played Sunday, Monday, Dec. 15, 16. —Stanley Leay, New Stanley Theatre, Galena, Ill.

**IN OLD CHICAGO:** Alice Faye, Tyrone Power—This doubled with "The Kid from Brooklyn" and it did nice business. The show was long, but all enjoyed two very good pictures for a change. Played Wednesday, Thursday, Jan. 1, 2.—Don Whittington, Lincoln Theatre, Rochester, N. Y.

**SWEET ROSIE O'GRADY:** Betty Grable, Robert Young—Brought this back at a reasonable figure and doubled with "Along the Navajo Trail" to above average business. Print was good. Lots of flood comments on this bill. Played Friday, Saturday, Dec. 27, 28.—Don Whittington, Lincoln Theatre, Rochester, N. Y.

## United Artists

**ABILENE TOWN:** Randolph Scott, Ann Dvorak—An average so-called super-Western, which did a fair business. It lacked color. There is no better place to use Technicolor than in Westerns, where it can show up to top advantage. Played Sunday, Monday, Dec. 15, 16.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

**BLITHE SPIRIT:** Rex Harrison, Constance Cummings—I believe I am correct in saying that not one single individual liked this show and the criticism was so persistent that I did nothing but apologize for a week. Business very poor. Played Wednesday, Nov. 13.—Rudy Covi, Covi Theatre, Herminie, Pa.

**BLOOD ON THE SUN:** James Cagney, Silvia Sydney—Outdated. To our audience at this date it seemed a mediocre production. Business poor. Played Wednesday, Thursday, Dec. 4, 5.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

**CRYSTAL BALL, THE:** Paulette Goddard, Ray Milland—Doubled with a color Western. This one did fair business. It could hold up on a better date alone, if not too cold. It is a good comedy. Played Friday, Saturday, Dec. 7, 8.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

**DIARY OF A CHAMBERMAID:** Paulette Goddard, Ray Milland—Let's settle by calling this one the flop of 1946. Pretty hard to find a worse one. UA has been letting us down this year. Played Tuesday-Thursday, Dec. 10-12.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

**GETTING GERTIE'S GARTER:** Dennis Morgan, Marie McDonald—I thought the title might get a few folks in, but it repelled them. I really got stuck on this one. Bottom business. Barely got film cost back. Played Tuesday-Thursday, Dec. 17-19.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

**LITTLE IODINE:** Jo Ann Marlowe, Marc Cramer—I would say very good. My customers came out in the rain and cold to see it. Drew better than average in spite of the rain and very cold weather. Hope there will be more of this type in the near future. Played Wednesday, Thursday, Jan. 1, 2.—L. Brazil, Jr., New Theatre, Bearden, Ark.

**NIGHT IN CASABLANCA, A:** Marx Brothers, Lois Collier—These top ranking comedians put on a pretty poor show in this comeback. However, it is not their fault. Give these Marx boys a chance and they will fill the bill for me. Business on these dates was mediocre. Played Tuesday-Thursday, Dec. 31-Jan. 2.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

**REBECCA:** Laurence Olivier, Joan Fontaine—This reissue is still good and held up fairly well in spite of being the poorest date of the year. Played Sunday, Monday, Dec. 22, 23.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

**WHISTLE STOP:** George Raft, Ava Gardner—A fairly good picture as far as I am concerned personally, but it was a genuine flop at the box office. The very few who saw it, liked it, but that doesn't say much for the picture. Played Tuesday, Wednesday, Dec. 3, 4.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

**YOUNG WIDOW:** Jane Russell, Louis Hayward—The usual pre-Christmas low gross on this picture, but I doubt if it could have drawn much more even if played at another time. It is not a good show. Played Wednesday, Dec. 18.—Rudy Covi, Covi Theatre, Herminie, Pa.

**YOUNG WIDOW:** Jane Russell, Louis Hayward—Ninety-eight long, long minutes of sheer boredom. The dramatics are nil. There is no comedy. All of it is a weak psychological study of a wife who has lost her man in the war and cannot adjust herself.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

## Universal

**BECAUSE OF HIM:** Deanna Durbin, Franchot Tone—Excellent all around show. Will please 90 per cent. Suggest midweek play for small towns. Miss Durbin is beautiful and sings beautifully and is excellent in her part. Played Wednesday, Thursday, Nov. 13, 14.—Stanley Leay, New Stanley Theatre, Galena, Ill.

**TANGIER:** Maria Montez, Preston Foster—They don't have any stars. Not much comment one way or the other by the 36 patrons who took this one in. We played it two days. Played Tuesday, Wednesday, Dec. 17, 18.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

## Warner Bros.

**NO TIME FOR COMEDY:** James Stewart, Rosalind Russell—From the way these reissues draw, I would say the shortage of product will not be so serious as we think it will. They have that something that these program turkeys that we have had this season have not. I have checked the HERALD for the last three issues and of the 34 pictures reviewed, 21 have received a rating of Average or fair. I think they leaned over backwards to give them that. I have played a lot of them this season that were given that rating and I know most of them did not rate better than the weak half of a double bill.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**OF HUMAN BONDAGE:** Paul Henreid, Eleanor Parker—There were two mistakes made on this picture. Warners made the first when they produced it; the exhibitor made the second when he played it. If you want your patrons to go bowling, play it by all means. Played Friday, Saturday, Jan. 3, 4.—Rudy Covi, Covi Theatre, Herminie, Pa.

# Short Features

## Metro-Goldwyn-Mayer

**FOOTBALL THRILLS:** Pete Smith Specialties—Very good and enjoycd by all. Played this one on a good double bill, whilc it was fairly hot and it helped to bring more business. These should always be played during football season to get the most out of them.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

**JERKY TURKEY:** Tom and Jerry Cartoons—Very good color cartoon.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

**SURE CURES:** Pete Smith Specialties—This Pete Smith short was one of the best we have used. Many of these have been pretty poor. Play this one.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

**TREASURES FROM TRASH:** Pete Smith Specialties—Excellent novelty reel. Laugh-filled clever dialogue and action. Good for best playing time.—Stanley Leay, New Stanley Theatre, Galena, Ill.

## Paramount

**JASPER'S DERBY:** George Pal Puppetoons—Good. Beautiful music. Clever story. Good audience.—Stanley Leay, New Stanley Theatre, Galena, Ill.

**KLONDIKE CASANOVA:** Popeye, the Sailor—Excellent Popeye. Popeye always pleases and gets laughs.—Stanley Leay, New Stanley Theatre, Galena, Ill.

**MY MAN JASPER:** George Pal Puppetoons—The beautiful color is worth the cost of these cartoons. This one is average.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

**SUDDEN FRIED CHICKEN:** Noveltoons—Extra good. Audience laughs at peak.—Stanley Leay, New Stanley Theatre, Galena, Il.

## RKO Radio

**BATH DAY:** Disney Cartoons—Excellent cartoons. Everyone will enjoy it.—Stanley Leay, New Stanley Theatre, Galena, Ill.

**DONALD'S DAY OFF:** Walt Disney Cartoons—A good cartoon but no better than those from other producers.—C. M. Hulbert, Gem Theatre, Carnell, Wis.

**DUMB-BELL OF THE YUKON:** Walt Disney Cartoons—Very best. Audience laughs at peak.—Stanley Leay, New Stanley Theatre, Galena, Ill.

## Twentieth Century-Fox

**HERE COMES THE CIRCUS:** Dribble Puss Parade—This short is very good.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

**THE TROJAN HORSE:** Terrytoons—Clever cartoon, especially suited to children.—Stanley Leay, New Stanley Theatre, Galena, Ill.

## Universal

**TINY TERRORS OF THE TIMBERLAND:** Special Featurettes—This super special of Universal's isn't bad. This is O.K. for all ages and everybody should get some enjoyment out of it.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

## Warner-Vitaphone

**BASEBALL BUGS:** "Bugs Bunny" Specials—Used on a free Christmas Kiddy show. This one is excellent. This is easily the best series of shorts we play.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

**ENRIC MADRIQUERA AND ORCHESTRA:** Melody Master Bands—Very good musical number.—Rudy Covi, Covi Theatre, Herminie, Pa.

**FASHIONS FOR TOMORROW:** Vitaphone Varieties—Fair.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

# Goodwill Dividends

Testimonials to the solid value of efforts spent in building goodwill are not scarce but they are always worth hearing. This week two Round Table members of long standing are in with detailed and interesting reports of campaigns along this line.

The first, from Antonio Balducci, manager of the Rivoli in South Fallsburg, New York, is particularly noteworthy because of the obstacles which had to be overcome.

South Fallsburg is in the heart of the Catskill vacation area but it is a year-round house, and one of the major difficulties facing Mr. Balducci was the need of building regular patronage to support the box office after the vacationers leave. Blocking this, in turn, was the fact that he was the first non-local manager to take over the house and he had to overcome normal native resistance to an outsider.

In a two-page letter to the Round Table Mr. Balducci recounts how he accomplished his objective. His principal means were the standard ones — active and interested participation in all community projects, with special attention to Boy Scouts and other youth organizations and particularly to cooperation with schools. One of these programs included special talks at the theatre on fire and accident prevention which, Mr. Balducci notes, resulted immediately in an end to smoking in the theatre which had been so widespread as to be dangerous.

In connection with the school activities, the theatre staged a special historical display of Indian relics and another of Theodore Roosevelt western material which were incorporated by the teachers in the social study courses and which resulted in an invitation to Mr. Balducci to lecture before the high school student body.

* * *

The prize piece in the campaign, however, was the popularization of chess as a means of bringing people together and fostering community interest.

"Don't minimize it," Mr. Balducci says. "It has caught on here like wildfire. The theatre is a center for chess talks, games and tournaments. Several clubs have been organized here and in the surrounding towns; three high schools have organized clubs, and the local school is promoting funds to install the game as part of its curriculum. We are at the moment organizing a central executive committee, covering the entire county and including several political and civic leaders, to keep the game going and maintain a schedule of tournaments. Newspapers, whose editors love the game, are solidly behind the movement and freely give us as much space as we desire."

The result of his goodwill campaign, Mr. Balducci modestly says, is that "often our attendance is greater in one night than is the population of our community. The viewpoint, I believe, is healthfully changing."

* * *

The second report is from Ted E. Waggoner of the Wallace Theatres in Tahoka, Texas. He manages the circuit's three houses, the Rose, the Wallace and the Lynn.

Reporting his activities for the year which, he says, "helped my town and county and that's just like putting money in the bank", Mr. Waggoner tells us that he was president of the Chamber of Commerce which he organized and built up to 251 members, home service chairman for the Red Cross, program chairman for the Rotary Club, county chairman for the March of Dimes, the Red Cross and the U.S.O. campaigns, and organizer and chairman of a local committee to care for war widows which built three small houses and started a business.

In addition, Mr. Waggoner helped the town fathers certify 50 merchants for on-the-job training for veterans and he has had four veterans training in his theatre.

During the holidays the theatre staff popped over 100 pounds of corn and distributed it to children on the streets. On January 1 a borrowed radio was installed on the stage of the Lynn theatre, which opens only two days a week, and the townspeople were invited in to hear the Bowl football games. In icy weather Mr. Waggoner has an usher stationed in front of each theatre to help push stalled motorists.

"My idea of selling pictures," Mr. Waggoner says, "is to sell them through the people. I intend to be so nice to my patrons that they will help me sell the pictures. Each Saturday we have an employees' meeting to study ways and means of extending our service and courtesy. In this way I intend to beat the after-the-war lull."

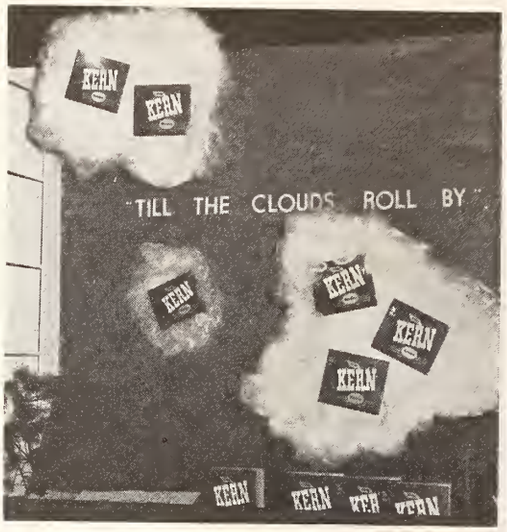
* * *

Both these men, working in communities which are typical of thousands of others in the nation, have achieved a community confidence in their theatres which is paying off in steady patronage. The essence of what the industry like to call "the movie habit" is in operating your theatre so that the members of your community think of it as a friendly place to spend an evening.

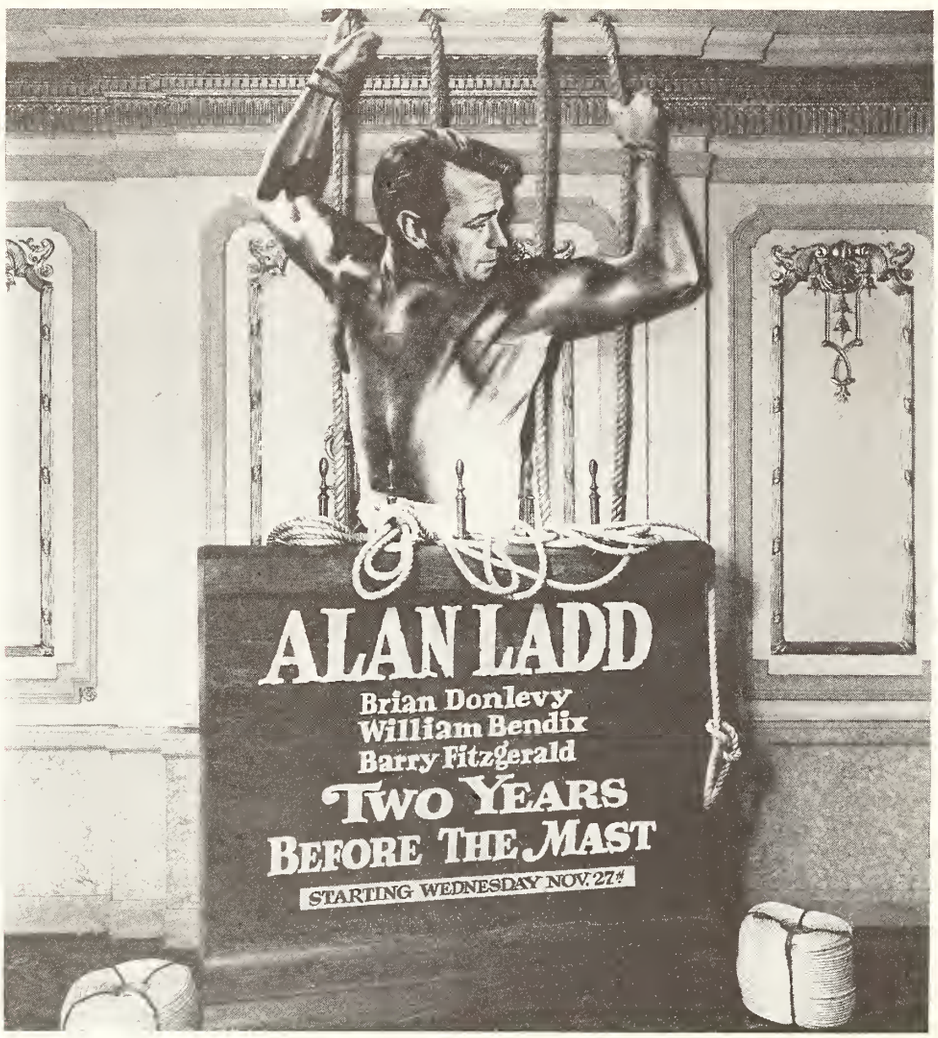
—CHESTER FRIEDMAN

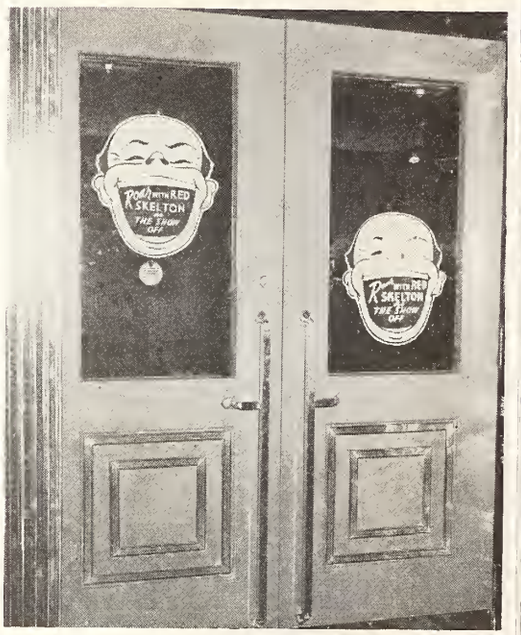
# CATCHING the PUBLIC EYE

**—with displays in windows, in the theatre lobby, at the entrance and on the street. Pictured here are some fine examples of building advance interest in a playdate.**




At right, an imaginative window display helps to build interest in "Till the Clouds Roll By" for manager Bill Reisinger at Loew's theatre, Dayton, Ohio.




Manager Robert A. Hynes of the Criterion theatre, Oklahoma City, Okla., stuck these laughing faces, above, on lobby doors to further the cause of Red Skelton as "The Show Off".

Eye-arresting lobby display, above, builds advance interest in "Two Years Before the Mast" at the Palace theatre, Milwaukee, Wis. Manager Charles Hacker got the idea for the display from a scene in the picture. Patrons could not miss seeing it.

Sidewalk ballyhoo, right, was used by manager Norman W. Lofthus to promote "Three Little Girls in Blue" at Warners' California theatre, Santa Barbara, Calif. The three girls and the "bell boy" are members of the theatre staff. Trio attracted considerable attention as they strolled along important thoroughfares.



# SHOWMEN STRESS VALUE OF QUIGLEY AWARDS IN WORK

## W. T. HASTINGS

*Manager, RKO Orpheum Theatre*
*Denver, Colo.*

Permit me to congratulate you on the successful completion of the thirteenth year of the Quigley Awards competition. In my opinion they offer one of a manager's strongest incentives to display imagination and real showmanship as a motion picture exhibitor. And the exchange of ideas through the Managers' Round Table is certainly a stimulus to more far-reaching promotion of films.

Our national organization is also extremely interested in the Quigley Awards and encourages us to compete for them. Whenever one of our men does outstanding work, the home office submits evidence of it to your office in connection with the Managers' Round Table, as you know.

In short, the national executives of our organization and I, personally, feel that the Quigley Awards furnish an impetus to aggressive selling of pictures which otherwise might be lacking. So more power to you. May the future be as brilliant as the past.

## BOB COX

*City Manager, Schine Theatres*
*Lexington, Ky.*

For the past several years it has been my pleasure to forward campaigns to the Managers' Round Table, both for Quigley Award consideration and for general consumption.

It is my firm belief that there is no greater incentive to a showman than to be able to receive the proper recognition for well-directed efforts. Certainly there is no better show-window than the MOTION PICTURE HERALD, the "Showman's Bible."

I am fortunate in working for an organization that is quick to recognize effort by their men through the media of house organs, etc., but I have noticed that the home office biggies are always interested in seeing that outstanding campaigns receive the proper attention in the HERALD.

In the year 1947 I am going to make every effort to see that the Lexington managers take advantage of the opportunity to make themselves well known in the world of show business by sending in all unusual campaigns.

## J. G. SAMARTANO

*Manager, Loew's State*
*Providence, R. I.*

I find that the Quigley Awards provide competition among managers in a high leveled manner. It spurs one to get to the top of show business, thus enhancing the value of the attraction at the box office.

Our home office executives and district supervisors always acknowledge Loew winners.

## GEORGE DARANSOLL

*Manager, Granby Theatre*
*Norfolk, Va.*

The Quigley Awards competition is an established and stimulating factor and in my opinion is the yardstick of exhibitors everywhere, of individual initiative, highlighting the activities of theatre managers.

On the personal side, I feel it has helped me greatly. This is evident especially when excerpts from Managers' Round Table are quoted by our publicity department when they wish to highlight an especially commendable campaign or selling angle credited to one of our boys.

Then, too, Mr. Si H. Fabian, my boss, is included in your listing of Judges, which indicates how he feels about the value of your department.

## D. M. DILLENBECK

*Manager, Rialto Theatre*
*Bushnell, Ill.*

I appreciate this opportunity to extend my good wishes to the Manager's Round Table and the Quigley Awards.

It is with pride that I say the Quigley Awards is definitely an incentive to the showman to put forth more effort, to promote better boxoffice.

Our circuit heads appreciate the interest created by activity in the Quigley Awards.

## J. C. MUSCLOW

*Manager, Capitol Theatre*
*Kitchener, Ontario*

I wish to state that the Quigley Awards definitely stimulate any wide awake showman to put forth an extra effort to promote boxoffice appeal.

I might add that my feeble endeavors in the past have won me favorable recognition from my head office and wish to thank you for the prominence you have given them in your magnificent publication.

## ROBERT A. HYNES

*Manager, Criterion Theatre*
*Oklahoma City, Okla.*

I have been reading the HERALD and the Manager's Round Table for as long as I can remember, ever since it was first published, and have at various times been helped considerably by the items published.

It was only this year, after I returned from the service, that I started sending you material on my campaigns.

I have laid out and executed more and, I believe, better campaigns on pictures since I have been contributing to the Round Table and have been fortunate enough to win the Letter of Appreciation and the 3rd Quarter Silver Plaque. I think the Quigley Awards are a great help to our business in general, and I say keep up the good work.

## SEYMOUR L. MORRIS

*Publicity Manager, Schine Theatres*
*Gloversville, N. Y.*

Since the inception of the Quigley Awards I have strongly advocated this particular form of competition because of its inspirational value and the incentive it offers to those men who have the ambition to become top showmen.

Since we are no longer in the lush era,

(Continued on following page)

### *GENUINE INCENTIVE FOR DOING BETTER JOB*

*Since their inception, the Quigley Awards have proven worthwhile indeed. I know from experience that the fellows in the field have respect for these Awards and admire the way they are handled each year. Here you have a genuine incentive for a better merchandising job on the part of theatre managers, which finally must reflect to the good of both the theatre box office and the film company.—CHARLES E. KURTZMAN, division manager, Loew's Theatres.*

### *AWARDS ENCOURAGE FUTURE DEVELOPMENT*

*The Quigley Awards, through the recognition they have given the efforts of theatre men throughout the country, have done more than any other single force to stimulate the exploitation of pictures. It is a truism to say that exploitation is an integral part of the exhibition of film; yet, in this post-war era, when theatres compete more keenly with other forms of entertainment, exploitation becomes a factor that determines success or failure. It is being demonstrated daily how vital and productive is fresh and imaginative exploitation.*

*The Awards, by assembling and evaluating the finest efforts in this work, give encouragement to its enthusiastic continuation and future development.—TOM CONNORS, vice-president, Twentieth Century-Fox Film Corp.*

# AWARDS VALUE

(Continued from preceding page)

but are now entering a period when showmanship will re-establish itself as the mainspring of our business, I think that the Quigley Awards can be even a greater asset to the industry than ever before. I hope that the next year's awards will be the most successful ones; and I feel sure that from them will emanate an exchange of ideas that will be of greater benefit in our field of endeavor.

## NATHAN WISE

*Publicity Manager, RKO*
*Cincinnati, Ohio*

The Quigley Awards competition has always been a benefit and a challenge to me. Aside from the material improvements gained by means of it—and this always is an important factor—the Awards gives a graphic demonstration of what a showman has "on the ball." It's there in cold type, the method, the blueprint of good selling. And good selling, both advertising and exploitation, in my book, is as important as the productions being sold.

In the RKO family we have been schooled and encouraged and applauded in our vigorous attempts to "put over a show." For all concerned, it's a vital part of our business."

## PHIL KATZ

*Manager, Kenyon Theatre*
*Pittsburgh, Pa.*

Tops as a friendly forum for exhibitors large and small and for managers in deluxers as well as subsequent runs; tops as an exhilarating source of swell, down-to-earth promotional ideas; tops as one of the finest motion picture trade magazine departments actually conducted by the contributors, we salute the Quigley Awards and the excellent staff headed by Chet Friedman.

Our executives here are deeply interested and encouraging to those of us who participate in the showmanship and exploitation activities fostered in such admirable fashion by the HERALD. We have found that striving for Quigley honors not only pays in personal satisfaction, but actually "pays off."

May the Quigley Awards continue to foster and inspire higher standards of initiative and showmanship for many, many years to come.

## ALICE N. GORHAM

*Advertising, Publicity Director*
*United Detroit Theatres*
*Detroit, Mich.*

Aside from the enjoyment I personally receive from entering your annual competition, I believe the Quigley Awards stimulate friendly competition among the showmen of America which, in turn, keeps the industry in a healthy and youthful frame of mind. Competition has built American business and, in my opinion, competition has created showmanship as we know it today.

The Quigley Awards also call forth an extra quota of ticket-selling ammunition in an effort to keep one's organization among the top contenders.

The heads of our organization always are interested in anything which promotes the sale of tickets at the box office (which is the final proof of any advertising or publicity campaign) and promotes the industry as a whole.

## WALTER A. BEHRENS

*Manager, Jackson Theatre*
*Milwaukee, Wis.*

It was very pleasant to receive your letter relative to the attitude of the Fox-Wisconsin executives towards the recognition I have received in your columns as they are vitally interested and consider it an outstanding mark of achievement.

I have received acknowledgement several times this past year in our official weekly house organ, and the matter has been brought up at many district meetings, due to your Awards.

It is such recognition, both on your part and on the part of our head office, that means that the efforts spent in the theatre by a manager are not lost.

### *AWARDS GIVE SHOWMEN DESERVED RECOGNITION*

*Having been a member of the Managers' Round Table for many years and having participated in the Quigley Awards, I can appreciate what these Awards mean, not only to the exhibitors but to all of the motion picture industry.*

*The Quigley Awards not only act as an incentive to theatre managers to give forth their best, but give theatre showmen the recognition they deserve.*

*It's a pleasure to continue to work with the Managers' Round Table.—CHARLES SCHLAIFER, director of advertising, publicity, exploitation, Twentieth Century-Fox Film Corp.*

## Ballyhoo, Window Tieups Sell "Their Lives"

Street ballyhoo and window tieups drew considerable attention to manager Roy Peffley's date on "Time of Their Lives" at the Voge theatre, East Chicago, Ind. For the ballyhoo, a boy with playdate sign rode a white horse through the streets. Pots and pans were strung on the horse. A dozen window tieups were arranged. An attractive cutout, showing Costello standing on Abbott, was used for a lobby display.

## Cards Help Promote "Killers"

Cards were tacked on trees, fences and other objects to exploit manager Leo Haney's engagement of "The Killers" at the Lido theatre, Maywood, Ill. Copy read: "Wanted! People who like Raw, Ruthless entertainment! 'The Killers' at the Lido, etc."

# *Arranges Tieup For "Mr. Ace" In Portland*

An advantageous tieup greatly helped to publicize the playdate on "Mr. Ace" at the Broadway theatre, Portland, Ore. The campaign was set up by Jack Matlack, advertising director and manager for the J. J. Parker Theatres.

Through the tieup with the Mary Elizabeth Beauty Salon, Matlack garnered a cooperative newspaper ad and Revlon beauty preparations for giveaways. 5,000 "This Is Your Lucky Ace" cards were distributed to women on the streets. Holders of lucky number cards received Revlon gift sets.

Other giveaways included 2,500 envelopes containing face powder and 2,500 envelopes containing lipstick. The envelopes were imprinted with copy tying-in the giveaways with the picture. The amusement periodical *Let's Go* used a three-column cut of George Raft and Sylvia Sidney, stars of the picture. Additional art and stories were planted by Matlack in local newspapers.

## Miller Sets Book Store Tieups

Book store window tieups were arranged by manager E. D. Miller to publicize "The Dark Corner" at the Orpheum theatre, Elkhart, Ind. The displays carried blown-up stills from the picture, and copy reading: "On sale here, 'The Dark Corner'; new mystery novel. On the screen 'The Dark Corner,' at, etc."



# Mayors' Coach Ride to London Builds "Great Expectations"




An intensive and highly effective campaign, highlighted by a coach trip to London, was arranged by manager Alan Williams to exploit the playdate of "Great Expectations" at the Majestic theatre, Rochester, Kent, England.

Making the trip to London in the bannered coach were the mayors and mayoresses of Rochester, Chatham and Gillingham. They were met in London by the Rt. Hon. Greville Howard, Mayor of Westminster. The Mayor of Rochester carried along a copy of Charles Dickens' "Great Expectations" for presentation to Valerie Hobson, star of the picture. The book had been presented at Rochester to the mayor by the president of the Dickensian Society.

A tieup also was effected with the National Savings drive, whereby the mayors of the three towns signed a declaration of support for the drive and presented the declaration to Sir Harold Mackintosh, chairman of the National Savings Committee. Through the tieup, the coach trip and the picture were publicized on the National Savings weekly radio broadcast.

Another highlight of the campaign was the personal appearance of Francis L. Sullivan, who is featured in the picture. Sullivan appeared on the Majestic stage, introduced the film to the preview audience and also made a personal appearance at the Rochester Casino, where a "Great Expectations" ball had been arranged.

For the first time since the beginning of the war Williams persuaded the Chatham *Journal* to run a half-page cooperative newspaper ad, in which eight merchants participated. The newspaper also used an editorial on the picture. Four window tieups were arranged. The displays were limited because of the lack of exploitation material available.

## Clark Uses Numerous Stills

Two 3-sheet boards, with many stills from the picture tacked on, were used in front of the theatre to exploit manager L. C. Clark's engagement of "Murder in the Music Hall" at the Bucklen theatre, Elkhart, Ind. Clark reports that the more stills he uses to promote a picture in his situation the better the business. 5,000 programs are distributed weekly from the theatre, by mail and house to house.


**HENRY R. ARIAS**



PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 Seventh Ave., N. Y. 19, N. Y., LO.3-1510
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.


## Gets Merchant Sponsorship For Holiday Shows

A comprehensive program of merchant-sponsored events was arranged by manager Mildred A. FitzGibbons for the holiday season at the Roosevelt theatre, Flushing, N. Y. The program included a staff Christmas party, a children's Christmas party, a New Year's party and show, and a choir program.

The children's Christmas party was sponsored by the Claridge Food Company, who supplied candy for all in attendance and donated 30 prizes. The New Year's party was sponsored by the Hour Glass Restaurant. Paper hats and story books were distributed. The Premier Drug Company donated the bicycle for the giveaway.

Through a tieup with the Art Department of Flushing High School, arrangements were made whereby 24 senior art students made decorative panels in Gothic stained glass window designs for the theatre lobby.

# *Local Merchants Back Promotions On "Notorious"*

A treasure hunt put on with the cooperation of 10 local merchants highlighted the campaign on "Notorious" at the Rialto theatre, Macon, Ga. The campaign was arranged by manager Harrold Norris and Holt Gewinner, Jr., publicity director for the Georgia Theatre Company in Macon.

Ten thousand keys attached to post cards advertising the picture, merchants and prices, were given away at the box office. The keys included 10 which opened small cedar chests in merchants' stores. Jumbo window cards in stores publicized the treasure hunt. Each merchant gave away a "surprise" award to the lucky person whose key unlocked the merchant's cedar chest. For a main prize the merchants contributed a deluxe bicycle.

All 10 stores contributed $25 each to cover cost of printing cards (box office key cards), jumbo window cards, and trailers, which were used at all five of the circuit's houses in Macon. 100 pictorial window cards were placed over town a week preceding opening.

The theatre front was decorated during the run of the picture with mammoth flag (atop marquee and lighted by spots) and with fringed banners.

An attractive lobby display, newspaper publicity and sport radio announcements also helped to draw the attention of the public to the picture's playdate.




# *Hastings Scores Tieup With Post On "Ranch"*

W. T. Hastings, manager of the RKO Orpheum theatre in Denver, tied up with the *Denver Post* to promote "Boy's Ranch," which resulted in a wealth of radio and newspaper publicity for the picture.

The *Post* sponsors a half-hour daily program aimed at juvenile delinquency over KOA. The newspaper and the theatre shared a modest expense to bring Jack Hardin, manager of Boy's Ranch, and one of the youths from the Ranch to Denver. The two appeared as guests at the theatre and on the radio program and were the object of an extensive publicity buildup by the Post for a week in advance drawing considerable attention to the playdate.

Aside from this, the *Post* took 15 spot announcements on the radio with gratis theatre mention on each broadcast.

## Lobby Display Boosts "Smoky"

An eye-arresting lobby display helped to promote "Smoky" at the Fox theatre, La Porte, Ind. Manager Bob Gustafson set up a board on an easel and plastered it with stills and playdate copy. The display was used for five days in advance. 30 window cards salvaged from an "A" house were sniped and planted in store windows around the town. Weekly programs, attractive theatre ads and ballyhoo were employed by Gustafson to exploit the picture.




# Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

ART ABLESON
Lake, Devils Lake, N. D.

J. A. ACHNER
Star, Wandsworth, London, Eng.

IVAN ACKERY
Orpheum, Vancouver, B. C.

ELMER ADAMS, JR.
Bison, Shawnee, Okla.

JOHN H. ARNOLD
Yale, Houston, Texas

HARRY ATTWOOLL
Palace, Dorchester, England

ANTONIO C. BALDUCCI
Rivoli, South Fallsburg, N. Y.

GEORGE BIGWOOD
Gaumont, Trowbridge, England

ANN BONTEMPO
Loew's State, Newark, N. J.

HUGH S. BORLAND
Louis, Chicago, Ill.

CARROLL BRADLEY
Forest, Forest Park, Ill.

CHARLES BREWER
Clay, Green Cove Springs, Fla.

A. J. BROWN
Empire, Cardiff, Wales

WILLIAM BROWN
Poli-Bijou, New Haven, Conn.

JACK CAMPBELL
Scala, Runcorn, Cheshire, England

LOUIE CHARNINSKY
Capitol, Dallas, Texas

WALTER CHENOWETH
Alexandria, San Francisco, Calif.

L. C. CLARK
Bucklen, Elkhart, Ind.

H. CLAYTON-NUTT
Broadway, Eccles, Lancs., England

LOU COHEN
Loew's Poli, Hartford, Conn.

JAMES R. CONKLIN
RKO Lincoln, Trenton, N. J.

A. ZACH CULLER
Springfield, Springfield, S. C.

FRED W. CURTICE
State, San Jose, Calif.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

J. D. EDWARDS
Park, Williamsport, Pa.

KENNETH ELMORE
Howard, Monon, Ind.

ARTHUR A. FABRIZIO
Norbury, Ellenville, N. Y.

DICK FELDMAN
Paramount, Syracuse, N. Y.

ARNOLD GATES
Stillman, Cleveland, Ohio

HOLT GEWINNER, JR.
Grand, Macon, Ga.

W. RAY GINGELL
Hiser, Bethesda, Md.

BOB GUSTAFSON
Fox, La Porte, Ind.

LEO HANEY
Lido, Maywood, Ill.

LOU HART
Glove, Gloversville, N. Y.

W. T. HASTINGS
RKO Orpheum, Denver, Colo.

W. J. JOY
Ritz Cinema, Holmeside
Sunderland, England

NORMAN E. KASSEL
Woods, Chicago, Ill.

MELVIN KATZ
Hippodrome, Pottstown, Pa.

GENE KISTNER
Forsythe, East Chicago, Ind.

SID KLEPER
College, New Haven, Conn.

DICK KLINE
Peoples, Tarentum, Pa.

JOHN E. LAKE
Savoy, Luton, Beds., England

J. G. LAWS
Savoy Cinema, Grimsby
Lincolnshire, England

NORMAN W. LOFTHUS
California, Santa Barbara, Calif.

ABE LUDACER
Park, Cleveland, Ohio

W. RAY McCORMACK
Roxy, La Porte, Ind.

P. E. McCOY
Miller, Augusta, Ga.

JACK MATLACK
Broadway, Portland, Ore.

ED MAY
Rosetta, Miami, Fla.

E. D. MILLER
Orpheum, Elkhart, Ind.

F. W. MINDE
Odeon, Eltham Hill, London, Eng.

JOHN MISAVICE
Ritz, Berwyn, Ill.

O. MONAGHAN
Capitol, Ibrox, Glasgow, Scotland

ARTHUR S. MURCH, JR.
North Shore, Gloucester, Mass.

C. E. NEWTON
Capitol, Whiting, Ind.

LOUIS NYE
Hoosier, Whiting, Ind.

A. G. PAINTER
Center, Oak Ridge, Tenn.

DICK PEFFLEY
Paramount, Fremont, Ohio

GENE PEFFLEY
Marion, Marion, Ohio

ROY PEFFLEY
Voge, East Chicago, Ind.

FRED PERRY
Liberty, Cumberland, Md.

LESTER POLLOCK
Loew's, Rochester, N. Y.

ED PYNE
Keith's 105th St., Cleveland, Ohio

G. RAY
Regent, Bradford, Yorks., England

PATRICK REED
Odeon, Portsmouth, England

ALEC REID
Plaza, Southfields, London, Eng.

H. W. REISINGER
Loew's, Dayton, Ohio

J. G. SAMARTANO
Loew's State, Providence, R. I.

MATT SAUNDERS
Loew's Poli, Bridgeport, Conn.

EWAN S. SHAW
Pier, Bognor Regis, Sussex, Eng.

SONNY SHEPHERD
Lincoln, Miami Beach, Fla.

NAT SILVER
Strand, Lowell, Mass.

CORAM SMART
Regent, Weymouth, Dorset, Eng.

SOL SORKIN
RKO Keith's, Washington, D. C.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

ARTHUR TURNER
Parsons, Parsons, Kans.

EMIL UHRIN
Vic, East Chicago, Ind.

ERIC V. WALLS
Clifton, Gt. Barr, Birmingham, Eng.

LILY WATT
Florida, Kings Park
Glasgow, Scotland

ALAN WILLIAMS
Majestic, Rochester, Kent, Eng.

NATE WISE
RKO Palace, Cincinnati, Ohio

JAY WREN
Paramount, Newark, N. J.

EARL E. YOUNG
Rialto, Morrilton, Ark.

# SHOWMEN PERSONALS

**In New Posts:** Stanley Redmond, manager, Strand theatre, Southbridge, Mass. Wayne Birkley, Majestic; Fred Reeth, Capitol; both in Madison, Wis. Jack Fineman, Flamingo, Miami Beach, Fla. John Grimstead, Iowa, Des Moines, Ia. Robert Lawrence, Strand, Creston, Ia.

Nate Platt, supervisor, Loop theatre; James Gualano, manager, Bertha; Harold Paul, Davis; Foster Lieerback, Irving; all in Chicago, Ill. Ray Hilliary, Royal, Spirit Lake, Ia. Horace J. Foster, Port Austin, Port Austin, Mich. Frank Lindkamp, RKO-Schine-Keith's, Syracuse, N. Y.

Dave Wallerstein, Southern district manager, Great States theatre circuit; Henry Stickelmaier, Northern Illinois district manager, Great States. Gary Buckley, manager, General Stark, Bennington, Vt. Michael Wexelblatt, Essex; Edwin Wilson, Congress; both in Newark, N. J.

**Assistant Managers:** Lionel Caron, Colonial; Margaret Tilley, Center; both in Hartford, Conn. Irving Wiegan, Marine; Samuel Tilford, Avalon; both in Brooklyn, N. Y.

Albert Bethka, RKO-Schine-Eckel, Syracuse, N. Y. Richard Urban, Bertha, Chicago, Ill. Julius Kessler, Roosevelt, Newark, N. J. Burdette Schwenn, Warner Capitol; Richard Huff, Majestic; both in Madison, Wis.

**Junior Showmen:** Charles Flores, born recently to Mr. and Mrs. David Hodgdon of Wakefield, Mass. Father is owner of the Princess theatre there.

Tommy Alquist, assistant manager of the Princess theatre, Hartford, Conn., and Mrs. Alquist are the parents of a baby girl, Mary Ann.

**Birthday Greetings:** Charles Dearth, J. Roger MacGuigan, Nat Goldberg, W. L. Barrett, James T. Barnett, Albert Garfield, W. J. Lindeman, Harold Grott, Elmer R. Nimmer, Flo Mayo, T. S. Yech, Ed Penn, J. H. Diller, J. L. Shasteen, Joseph D. Nevison.

Frederick Tickell, Isser Singerman, Bernard N. Bisbee, John Ewing, Paul E. Cornwall, George R. Shepp, Howard R. McGhee, Leon Ehrlich, Donald W. Buhrmester, Clarence J. Olbrich, I. M. Hirshblond, William Weiss, Theodore Leo Smalley, Chris G. Holmes.

Bill Nash, Arlo R. Clausen, Albert J. Blasko, Jack Fretwell, Ralph W. Weir, Charles M. Hurley, William H. Turner, John Monroe, Guy W. Hevia, Irving I. Schwartz, Alvah Barber, M. J. Reed, Ray Tubman, Warren M. Fordyce.

**Showmen's Calendar:** February 1st: U. S. flag raised in Hawaii—1893. 2nd: Ground Hog Day. 7th: Charles Dickens born—1812; first telephone made by Thomas Watson for Bell—1875; 7th to 13th: National Boy Scout Week. 9th: Nebraska admitted to Union—1867. 11th: Daniel Boone born—1734; Thomas Edison born—1847. 12: Lincoln's Birthday. 14th: St. Valentine's Day; Arizona admitted to Union—1912. 18th: Jefferson Davis inaugurated President of Confederacy—1861. 19th: Ash Wednesday. 22nd: Washington's Birthday. 26th: William Cody (Buffalo Bill) born—1846. 27th: first railroad charter—1827.

# *Slogan Contest Has Whole Town Cooperating*

A double truck cooperative newspaper ad was promoted by manager John Anoszko to publicize a safety slogan contest held in conjunction with the playdate on "Boys' Ranch" and the short subject, "Traffic with the Devil," at the Kenosha theatre, Kenosha, Wis.

The contest was conducted under the sponsorship of the Golden Bell Dairy and Kenosha *Evening News,* in cooperation with John Sullivan, chief of police. The first 2,000 boys and girls submitting an entry to the competition received a free ticket to a special Saturday show. In addition, a 17-jewel wrist watch, an electric phonograph, a Parker "51" pen and pencil set and cash prizes were awarded winners.

The campaign ran one month, starting off with a special screening at which time the plan was presented to city officials. The safety slogan idea received their backing. The entire campaign was costless inasmuch as the newspaper donated all the publicity and ad space with the exception of the regular theatre lineage.

Because of the sponsorship of the *Evening News,* the slogan competition and the program received a wealth of publicity. All the merchants of the town cooperated in the safety campaign, resulting in much word-of-mouth advertising of the contest. The results of effort expended were reflected in increased box office receipts.

# *Haag Campaign Builds Goodwill*

Manager George Haag not only increased his box office receipts but created considerable good will by working hand-in-hand with the county police in his campaign for the short subject, "Traffic with the Devil," at Century's Franklin theatre, Franklin Square, N. Y.

A display to promote interest in safe driving was constructed for the lobby with the help of the Nassau County Police Department. The display consisted of all types of highway signs placed along the roads as guide posts to safe driving, such as "Railroad Crossing," "School Crossing," etc., along with pictures of automobile wrecks.

A wrecked car, representing the "devil" on the road, was placed in the parking lot adjacent to the theatre, while a white police car, symbolical of the hunter of the "devil," was parked in front of the theatre during the run of the picture.

## Stranger's Lobby Display Gets Newspaper Attention

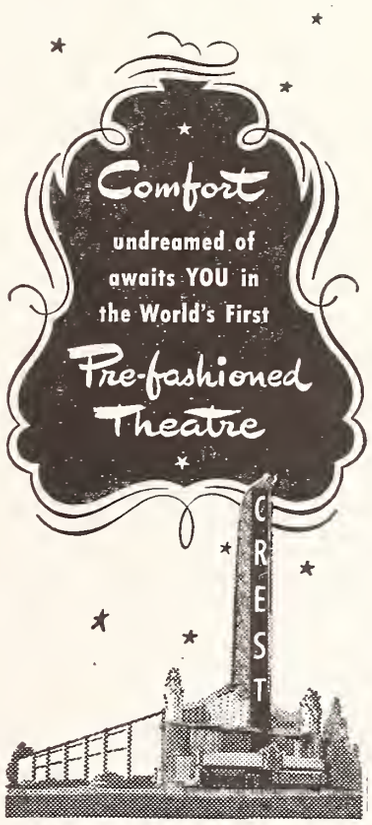
A wealth of newspaper publicity was garnered by manager Michael Stranger on a lobby promotion he set up to exploit "Holiday in Mexico" at the State theatre, White Plains, N. Y. Three nooses were strung from the lobby ceiling with a card reading: "We'll hang ourselves if you don't see 'Holiday in Mexico.' . . . It's that good!" A picture of Stranger, assistant manager Mike Piccirillo and an usherette, with their heads in the nooses, was used by five Westchester County newspapers. For street ballyhoo, an usher dressed in Santa Claus garb covered central streets with a poster reading: "In town early to catch 'Holiday in Mexico' at the, etc." Heralds, posters, window and counter tieups rounded out the campaign.

## Allen Promotes Merchant Tieup for Cartoon Show

Through a tieup with a local store, manager Mark Allen held a "Pre-Christmas Gift" cartoon show at the Lido theatre, Bronx, N. Y. 600 children were admitted free by courtesy of the Storkland store. The children were admitted to the theatre on presentation of heralds which had been distributed to schools and patrons. The store ran a cooperative newspaper ad in the *Home News* to publicize the promotional tieup.

## Novel Card Exploits "Girls"

Manager Dick Peffley used a novel card gag to exploit his engagement on "Three Little Girls in Blue" at the Paramount theatre, Fremont, Ohio. In the center of the card, entitled "Heart Test," was a blue dot. Copy read: "Blow here. If the spot turns red rush to your doctor; you need him. If it remains blue, your heart will stand the romantic shock of, etc." The left-hand side of the card carried the heads of the three girls in the picture.



# Balaban to Head Jewish Appeal

Barney Balaban, Paramount president, has been named national chairman of the motion picture division in the nationwide $170,000,000 campaign of the 1947 United Jewish Appeal for Refugees, Overseas Needs and Palestine, Henry Morgenthau, Jr., general chairman of the United Jewish Appeal, has announced.

In accepting the post for the United Jewish Appeal and its three agencies, the Joint Distribution Committee, United Palestine Appeal and United Service for New Americans, Mr. Balaban said that leaders on the east and west coasts have been invited to serve with him on a divisional committee to mobilize the industry behind the program for relief, resettlement and reconstruction of Europe's 1,500,000 homeless and destitute.

Mr. Balaban said, "We in the industry will not fail to respond to an appeal to end the tragedy of a people who have known so much suffering for so long a time. I am confident that we in the industry will do our utmost to sustain them and give new inspiration to the Jewish people abroad." Mr. Morgenthau called Mr. Balaban's acceptance "especially heartening" and praised his record in "humanitarian causes."






# Ireland to Have Own Production Starting in 1947

by T. J. M. SHEEHY
*in Dublin*

It is now definitely established that Ireland is to start a native production industry in 1947. Already the scheme is well advanced and the first orders for equipment have been placed with American firms. Contrary to much of the current speculation, the industry will not be Government-run, but is being undertaken by prominent Irish business men.

Three companies are being formed, one to build and rent fully equipped sound studios, another to produce feature films and the third to produce shorts and possibly a native screen news magazine.

Some international names will figure on the board of directors which will be common to the three companies, although the companies will operate separately. The studios have been planned on a unit basis which allows for expansion and it is probable that most of the equipment will be sought in America.

It appears that the production center has based its plans on a normal trading basis and is not depending on any quota or monopoly privileges.

Foreign technicians will be used to start off the new industry, but it is intended to train Irish talent so that eventually the technical staff and the artists and writers will be, with few exceptions, Irish.

The new enterprises are not in any way connected with J. Arthur Rank.

It is probable that the studios will help strengthen Irish and American film ties, which have been somewhat weakened since the Rank Organization purchased large theatre interests in Ireland and attracted much Irish acting and author talent to English studios.

## Chicago Industry Exceeds Community Fund Quota

Chicago's film industry went over the top in its campaign in behalf of the city's Community Fund drive, achieving 101 per cent of the $76,000 goal set for Chicago's amusement division.

Chairman David Wallerstein, Balaban & Katz executive, viewed the drive's results as indicative of the "thorough and conscientious efforts on the part of all the workers within the industry."

Serving with Mr. Wallerstein as co-chairman were Jack Kirsch of Allied Theatres of Illinois, J. H. Stevens of Paramount, and Charles Cottle of Balaban and Katz. Thirty-five others from the various branches of the industry gave active cooperation in the campaign conducted by motion picture and legitimate show houses, film company exchanges, ballrooms, booking agencies and other allied businesses.

# PICTURE GROSSES

*A statistical compilation and comparison of Box Office Performance in first run theatres*

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

## IT'S A WONDERFUL LIFE (RKO)

*First Report:*

| | |
|---|---|
| Total Gross Tabulated | $278,800 |
| Comparative Average Gross | 203,100 |
| Over-all Performance | 137.2% |

| | |
|---|---|
| BOSTON—Memorial | 112.9% |
| BUFFALO—20th Century, 1st week | 128.4% |
| BUFFALO—20th Century, 2nd week | 114.5% |
| CHICAGO—Grand, 1st week | 142.8% |
| CHICAGO—Grand, 2nd week | 137.1% |
| KANSAS CITY—Orpheum, 1st week | 106.5% |
| KANSAS CITY—Orpheum, 2nd week | 98.3% |
| LOS ANGELES—Pantages, 1st week | 194.9% |
| LOS ANGELES—Pantages, 2nd week | 162.9% |
| MINNEAPOLIS—RKO Orpheum, 1st week | 174.2% |
| MINNEAPOLIS—RKO Orpheum, 2nd week | 128.4% |
| SAN FRANCISCO—Golden Gate (SA) Vaudeville | 137.6% |

•

## BLUE SKIES (Para.)

*Final Report:*

| | |
|---|---|
| Total Gross Tabulated | $2,052,100 |
| Comparative Average Gross | $1,622,700 |
| Over-all Performance | 126.4% |

| | |
|---|---|
| ATLANTA—Fox | 117.6% |
| ATLANTA—Roxy, MO, 1st week | 166.6% |
| ATLANTA—Roxy, MO, 2nd week | 120.0% |
| ATLANTA—Roxy, MO, 3rd week | 96.6% |
| BOSTON—Metropolitan, 1st week | 131.7% |
| BOSTON—Metropolitan, 2nd week | 140.7% |
| BOSTON—Metropolitan, 3rd week | 93.8% |
| BOSTON—Fenway, MO, 1st week | 148.6% |
| BOSTON—Fenway, MO, 2nd week | 135.1% |
| BOSTON—Paramount, MO, 1st week | 102.7% |
| BUFFALO—Buffalo, 1st week | 128.2% |
| BUFFALO—Buffalo, 2nd week | 128.2% |
| BUFFALO—Hippodrome, MO, 1st week | 84.2% |
| CHICAGO—Chicago, 1st week (SA) Vaudeville | 149.1% |
| CHICAGO—Chicago, 2nd week (SA) Vaudeville | 118.0% |
| DENVER—Denham, 1st week | 177.9% |
| DENVER—Denham, 2nd week | 169.4% |
| INDIANAPOLIS—Indiana | 188.8% |
| KANSAS CITY—Newman, 1st week | 159.4% |
| KANSAS CITY—Newman, 2nd week | 108.7% |
| LOS ANGELES—Paramount Downtown, 1st week | 177.9% |
| LOS ANGELES—Paramount Downtown, 2nd week | 156.7% |
| LOS ANGELES—Paramount Downtown, 3rd week | 112.2% |
| LOS ANGELES—Paramount Hollywood, 1st week | 172.4% |
| LOS ANGELES—Paramount Hollywood, 2nd week | 137.9% |
| LOS ANGELES—Paramount Hollywood, 3rd week | 131.0% |
| MINNEAPOLIS—Radio City | 189.2% |
| NEW YORK—Paramount, 1st week (SA) Stan Kenton's Orchestra | 168.6% |
| NEW YORK—Paramount, 2nd week (SA) Stan Kenton's Orchestra | 144.5% |
| NEW YORK—Paramount, 3rd week (SA) Stan Kenton's Orchestra | 137.3% |
| NEW YORK—Paramount, 4th week (SA) Stan Kenton's Orchestra | 120.4% |
| NEW YORK—Paramount, 5th week (SA) Stan Kenton's Orchestra | 108.4% |
| NEW YORK—Paramount, 6th week (SA) Stan Kenton's Orchestra | 96.3% |
| NEW YORK—Paramount, 7th week (SA) Stan Kenton's Orchestra | 108.4% |
| NEW YORK—Paramount, 8th week (SA) Stan Kenton's Orchestra | 84.3% |
| NEW YORK—Paramount, 9th week (SA) Stan Kenton's Orchestra | 78.3% |
| OMAHA—Orpheum | 217.0% |
| PHILADELPHIA—Stanley, 1st week | 218.4% |
| PHILADELPHIA—Stanley, 2nd week | 157.5% |
| PHILADELPHIA—Stanley, 3rd week | 115.5% |
| PHILADELPHIA—Stanley, 4th week | 100.8% |
| PHILADELPHIA—Stanley, 5th week | 134.5% |
| PHILADELPHIA—Stanley, 6th week | 100.0% |
| PITTSBURGH—Penn | 189.5% |
| SAN FRANCISCO—Fox, 1st week (DB) The Man Who Dared (Col.) | 145.3% |
| SAN FRANCISCO—Fox, 2nd week (DB) The Man Who Dared (Col.) | 87.5% |
| SAN FRANCISCO—State, MO, 1st week (DB) The Man Who Dared (Col.) | 81.2% |
| ST. LOUIS—Ambassador, 1st week | 134.6% |
| ST. LOUIS—Ambassador, 2nd week | 119.4% |
| ST. LOUIS—Ambassador, 3rd week | 99.5% |
| ST. LOUIS—Ambassador, 4th week | 89.5% |
| ST. LOUIS—Ambassador, 5th week | 79.6% |
| ST. LOUIS—St. Louis, MO, 1st week | 106.2% |
| TORONTO—Shea's | 118.1% |

•

## TILL THE CLOUDS ROLL BY (MGM)

*First Report:*

| | |
|---|---|
| Total Gross Tabulated | $992,000 |
| Comparative Average Gross | $833,400 |
| Over-all Performance | 119.0% |

| | |
|---|---|
| ATLANTA—Loew's Grand | 122.0% |
| BALTMORE—Century | 132.7% |
| BOSTON—Orpheum | 140.6% |
| BOSTON—State | 139.6% |
| BUFFALO—Great Lakes | 119.5% |
| CLEVELAND—Loew's State | 191.3% |
| IDIANAPOLIS—Loew's | 148.9% |
| KANSAS CITY—Midland | 131.4% |
| NEW YORK—Music Hall, 1st week (SA) Radio City Music Hall Stage Presentation | 105.7% |
| NEW YORK—Music Hall, 2nd week (SA) Radio City Music Hall Stage Presentation | 109.6% |
| NEW YORK—Music Hall, 3rd week (SA) Radio City Music Hall Stage Presentation | 114.0% |
| NEW YORK—Music Hall, 4th week (SA) Radio City Music Hall Stage Presentation | 129.7% |
| NEW YORK—Music Hall, 5th week (SA) Radio City Music Hall Stage Presentation | 102.7% |
| ST. LOUIS—Loew's State | 167.5% |

## THE SECRET HEART (MGM)

*First Report:*

| | |
|---|---|
| Total Gross Tabulated | $400,500 |
| Comparative Average Gross | $386,000 |
| Over-all Performance | 103.7% |

| | |
|---|---|
| CINCINNATI—RKO Capitol, 1st week | 133.9% |
| CINCINNATI—RKO Capitol, 2nd week | 89.2% |
| DENVER—Orpheum (DB) Dick Tracy vs. Cueball (RKO) | 104.1% |
| LOS ANGELES—Egyptian, 1st week | 141.8% |
| LOS ANGELES—Egyptian, 2nd week | 88.6% |
| LOS ANGELES—Egyptian, 3rd week | 53.1% |
| LOS ANGELES—Belmont, 1st week | 140.4% |
| LOS ANGELES—Belmont, 2nd week | 89.8% |
| LOS ANGELES—Belmont, 3rd week | 61.7% |
| LOS ANGELES—Fox-Wilshire, 1st week | 173.9% |
| LOS ANGELES—Fox-Wilshire, 2nd week | 108.6% |
| LOS ANGELES—Fox-Wilshire, 3rd week | 65.2% |
| LOS ANGELES—Los Angeles, 1st week | 102.6% |
| LOS ANGELES—Los Angeles, 2nd week | 60.8% |
| LOS ANGELES—Los Angeles, 3rd week | 50.0% |
| MINNEAPOLIS—State | 119.4% |
| NEW YORK—Capitol, 1st week (SA) Tommy Dorsey's Orchestra | 136.4% |
| NEW YORK—Capitol, 2nd week (SA) Tommy Dorsey's Orchestra | 105.9% |

# *Complete First Palestine Film*

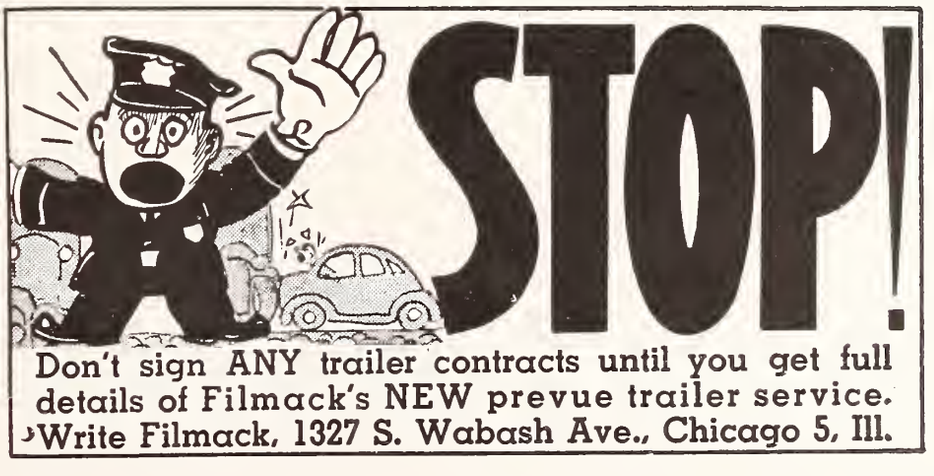
by IBRAHIM ZEIN
*in Jaffa*

The first complete Palestinian (Jewish) feature picture, produced by the Palestinian Films Company, was finished recently and negatives have been sent to the United States for processing. The screenplay was done by Meyer Levine, the director, assisted by Herbert Klein. The film will reportedly be ready for public showing in the U. S. by March, 1947.

The picture has English dialogue. Leading roles were taken by Isaac Denziger and Irene Broza, who both came especially from Egypt for this film. Other members of the cast included professional actors and some of the American technicians who came to Palestine in pursuit of their duties.

The story tells of a Polish boy who, after escaping from the Nazis, reaches Palestine. Most of the plot thereafter deals with his new life in a Jewish commune. Many of the scenes were shot in Jerusalem, Haifa, in the Tel-Aviv streets and at historical places. Background music is provided by the Palestine orchestra and features many national songs and Hebrew hymns.

The Palestinian Films Company was incorporated in the U. S. and 40 per cent of the shares were sold in Palestine.

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# *Union Pact Pay Rises Up to 21%*

Projectionists' locals affiliated with the International Alliance of Theatrical Stage Employees have won salary increases up to as high as 21 per cent in a series of contracts signed since last September, according to Richard F. Walsh, IATSE international president. Some of the contracts call for 12 per cent increases, others for 15 per cent and 18 per cent.

The contracts for the most part, according to Mr. Walsh, are for two years, although several three-year contracts were signed. A few contracts remain to be negotiated.

Mr. Walsh explained that the increases were in line with the increased cost of living and were negotiated, for the most part, without very much opposition.

Representatives of the locals conducted most of the negotiations, with Thomas J. Shea, assistant international president, serving as consultant.

## Altec Heads and Managers Hold Annual Meeting

District and branch managers of the Altec Service Corporation held their three-day annual meeting at the Book-Cadillac Hotel in Detroit January 15-17. G. L. Carrington, president, presided. From the coast at the conference were A. A. Ward, vice-president of Altec Lansing, and Ed Grigsby, western sales representative for Altec Service and Altec Lansing.

From Altec headquarters in New York came H. M. Bessey, vice-president; E. Z. Walters, comptroller; P. F. Thomas, treasurer; E. O. Wilschke, operation supervisor; E. S. Seeley, chief engineer; M. Bender, commercial engineer; Bert Sanford, theatrical sales manager, and H. S. Morris, eastern representative for Altec Lansing.

Attending from the field were: H. B. Moog, district manager, and N. L. Mower, branch manager, Atlanta; L. J. Hacking, district manager, and R. D. Fairbanks, branch manager, Boston; R. Hilton, district manager, and R. C. Gray and O. E. Maxwell, branch managers, Chicago; W. Conner, district manager, and M. G. Thomas, branch manager, Cincinnati; F. C. Dickely, district manager; J. I. Mather, branch manager, and F. Morin, credit manager, Detroit; C. J. Zern, district manager, and G. E. Wiltse, branch manager, Dallas; S. M. Pariseau, district manager, and M. V. Neuman and M. Goulson, field managers, Los Angeles; C. S. Perkins, district manager, and A. J. Rademacher and M. N. Wolf, branch managers, New York; D. A. Peterson, district manager, and F. B. Evans, branch manager, Philadelphia; W. E. Gregory, district manager, and F. B. Mewborn, branch manager, Seattle.

## Joins Donahue & Coe

Peter Hilton, former vice-president of Maxon, Inc., has joined Donahue & Coe, as a vice-president and account executive.

# PRODUCT DIGEST

*SHOWMEN'S REVIEWS*
*ADVANCE SYNOPSES*
*SHORT SUBJECTS*
*SHORT SUBJECTS CHART*
*THE RELEASE CHART*

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.**

## Sinbad the Sailor

***RKO Radio*—Fable in Technicolor**

The outstanding and special opportunity this picture gives a showman is to declare loudly to the legion admirers of the late, great Douglas Fairbanks that his son, who has come to resemble him greatly, carries on here the parental tradition in a manner to make them happy. As Sinbad the Sailor, the present Fairbanks performs with spirit and agility comparable to his father's and in the same type of film, a fable from "The Arabian Nights" staged on the grand scale and in extraordinarily brilliant Technicolor. Mr. Fairbanks' principal associates in the cast are Maureen O'Hara, Walter Slezak, Anthony Quinn and George Tobias, but it is as a typically Fairbanksian production that the film will stack up when submitted to public consideration.

Vast in setting, and fabulous of plot and execution, the picture contains a mite more of romance, a trifle less of running battle, than the works of the elder Fairbanks, but the deviation is not of moment. The star is a flashing figure as the venturesome sailor whose oft told tales are a bit tall for his associates' credulity, and he is on the screen practically all of the time, sparking the progress of a script that might seem overly wordy if he were not present to prevent monotony. The other players are not called upon to keep pace, but handle their assignments adequately. The story—about a search for an island where gold is known to be hoarded—is as fabulous as a fable is supposed to be, and there's been no tinkering with it to introduce contemporary comedy as has been done with certain other fables recently.

Production, lavish in the extreme, is by Stephen Ames, and direction by Richard Wallace, from a screenplay by John Twist based on a story by himself and George Worthing Yates.

*Previewed at the Academy Award theatre, Los Angeles. Reviewer's Rating: Good.*—WILLIAM R. WEAVER.

Release date, not set. Running time, 117 min. PCA No. 11514. General audience classification.
Sinbad ..... Douglas Fairbanks
Maureen O'Hara, Walter Slezak, Anthony Quinn, George Tobias, Jane Gree, Mike Mazurki, Sheldon Leonard, Alan Napier, John Miljan, Barry Mitchell

## Song of the Sierras

***Monogram*—Western**

Jimmy Wakely and Lee "Lasses" White star in another film in this Western series. Wakely as a cowboy and champion of law and order gives a typical performance. He sings a few musical numbers, including "Song of the Sierras." There is an abundance of action scenes which include the hero overtaking a truck and preventing it from crashing after the driver has been murdered.

The cowboy wishes to sell to the government a group of mustangs which he has trained as race horses. However, a woman, the owner of a nearby ranch, wishes the government to buy her thoroughbreds instead. The government decides to buy the winning horses of a cross-country race. The woman resorts to foul means in an attempt to prevent Wakely's horses from winning the race, but Wakely's horse is successful. The government buys the horses, and the woman is taken into custody.

Oliver Drake produced and directed. Elmer Clifton wrote the screenplay, which is based on the original story by Oliver Drake.

*Seen at the New York theatre. Reviewer's Rating: Fair.*—M. R. Y.

Release date, December 28, 1946. Running time, 58 min. PCA No. 11929. General audience classification.
Jimmy ..... Jimmy Wakely
Lasses ..... Lee "Lasses" White
Jack Banley, Jean Carlin, Iris Cleve, Zon Murray, Budd Buster, Bob Duncan, Brad Slaven

## Clandestine
### (Les Clandestins)

***Western Hemisphere Films* — Resistance Drama**

While it may be natural for the French to continue making resistance pictures even though the German occupation of their country has become past history, American audiences can hardly be expected to appreciate the continuing rash of maquis stories. This is true especially of pictures which cannot even boast sufficient artistic and technical accomplishments to be of interest to the gradually increasing number of art houses.

"Clandestine," produced by Paul Pavaux and directed by Andre E. Chotin, falls within that category. It is a low-budget picture in every respect. Its grim story is tempered by a very weak love angle. Except for an impressive interpretation of the priest by Constant Remy, the acting is not good, although its pace is lively in spots, and subtitles are good. "Clandestine" may find a rocky road ahead in American theatres.

The story tells of a resistance leader, played by Georges Rollin, who is wounded when the Germans raid his underground printshop. He escapes to the house of a German-friendly Parisian, portrayed by Guillaume De Sax, and is helped by the latter's son and daughter, interpreted by Andre Reybaz and Suzy Carrier. Also to the aid comes a Jewish doctor, played by Samson Fainsilber. Eventually all join the maquis. A munitions train is derailed and the Nazis come after them. The doctor and the girl, who is in love with the leader, are arrested. The doctor is tortured, but a surprise raid by the resistance group saves the day.

*Previewed at a New York projection room. Reviewer's Rating: Fair.*—FRED HIFT.

Release date, February 7, 1947. Running time, 85 min. General audience classification.
The Priest ..... Constant Remy
Yvonne ..... Suzy Carrier
Laurent ..... Georges Rollin
Samson Fainsilber, Guillaume De Sax, Andre Reybaz

## The Trap

***Columbia*—Charlie Chan Drama**

Sidney Toler as the Chinese detective again solves a series of murders in his usual adroit and clever manner. There is drama and suspense throughout this film with the identity of the murderer concealed until the end.

The plot centers about a small group of entertainers, who take a house on Malibu Beach for summer rehearsals. Two of the girls are found strangled and the rest of the cast is under suspicion. One of the suspects is a Chinese girl, who calls on Charlie Chan to solve the crime. Chan, with the assistance of his Number Two Son, Jimmy, gathers evidence and sets a trap and the killer is identified.

James S. Burkett produced, and Howard Bretherton directed. Miriam Kissinger wrote the original screenplay, and it is based on characters created by Earl Derr Biggers.

*Seen at the New York theatre. Reviewer's Rating: Fair.*—M. R. Y.

Release date, November 30, 1946. Running time, 62 min. PCA No. 11918. General audience classification.
Charlie Chan ..... Sidney Toler
Birmingham ..... Martan Moreland
Jimmy Chan ..... Victor Sen Young
Tanis Chandler, Larry Blake, Kirk Alyn, Rita Quigley, Anne Nagel, Helen Gerard

# ADVANCE SYNOPSES

## THE THIRTEENTH HOUR
### (Columbia)

**PRODUCER: Rudolph Flothow. DIRECTOR: William Clemens. PLAYERS: Richard Dix, Karen Morley, Mark Dennis, John Kellogg, Bernadene Hayes, Jim Bannon.**

MELODRAMA. A truck driver is struck over the head by an unknown assailant who takes over the wheel and speeds away. The truck is followed by a patrolman who, when he orders the machine to halt, is run over and killed. The truck driver is suspected of the crime. With the aid of a girl who runs a diner, he tracks down a band of diamond thieves responsible for the crime, recovers the diamonds, claims the reward offered for their return, and brings to justice the thieves.

## SMASH-UP
### (Universal-Wanger)

**PRODUCER: Walter Wanger. DIRECTOR: Stuart Heisler. PLAYERS: Susan Hayward, Lee Bowman, Eddie Albert, Marsha Hunt, Wallace Ford, Carleton Young, Carl Esmond, Charles Brown.**

MELODRAMA. A singer marries and abandons her career. After the birth of her child, she finds domesticity monotonous, and begins drinking to excess. Her husband sues for divorce, and is awarded custody of the child. As the culmination of several days of heavy

drinking, the mother kidnaps the child. But under the influence of alcohol, the mother drops a cigarette butt in the child's crib, and then passes out. She awakens in time to rescue her child from the resultant fire. Her husband, determined to regenerate her, dismisses the divorce action, and the two are reconciled.

### BELLS OF SAN FERNANDO (Screen Guild)

**PRODUCER: James S. Burkett. DIRECTOR: Terry Morse. PLAYERS: Donald Woods, Gloria Warren, Shirley O'Hara, Bryan Folger, Paul Newland, Anthony Ward, Monte Blue.**

PERIOD DRAMA. During the days of Spanish rule in California, a Spanish girl falls in love with an Irish immigrant. The overseer of San Fernando also falls in love with the girl, and tries to force her to marry him. With her sweetheart, she escapes from San Fernando. The two go to Monterey and appeal to the Governor. Meanwhile the overseer tortures the girl's father to try to find out the location of hidden gold. The overseer is killed by the man's faithful helper, and the Spanish girl and Irish lad are wed.

### LONE HAND TEXAN (Columbia)

**PRODUCER: Colbert Clark. DIRECTOR: Ray Nazarro. PLAYERS: Charles Starrett, Smiley Burnette, Fred Sears, Maude Prickett, Frank Rice, Ernest Stokes.**

WESTERN. An elderly rancher is in the process of sinking an oil well on his property when masked riders blow up the rigging and drilling tools. Disheartened, the rancher appeals to the "Durango Kid." He also persuades the townsfolk to invest their savings in his oil well. The masked riders once more terrorize the rancher, but are bested by "Durango."

### WEST TO GLORY (PRC)

**PRODUCER: Jerry Thomas. DIRECTOR: Ray Taylor. PLAYERS: Eddie Dean, Roscoe Ates, Dolores Castle, Harry J. Vehar, Greg Barton, Jimmy Martin, Zon Murray.**

WESTERN. A gang of outlaws robs a wealthy Mexican of his life savings, and plan to steal a valuable diamond necklace which he has in his possession. The scheme is thwarted by two cowboys and a representative of the Mexican government.

### OVER THE SANTA FE TRAIL (Columbia)

**PRODUCER: Colbert Clark. DIRECTOR: Ray Nazarro. PLAYERS: Ken Curtis, Jennifer Holt, Big Boy Williams, Guy Kibbee, Noel Neill, George Chesebro, Julian Rivero, Hoosier Hot Shots.**

MUSICAL WESTERN. A travelling medicine show is regularly held up and robbed by masked bendits. By accident ,the troups meets a cowboy. When the latter goes to the bank to get his payroll, he is robbed by the same gang which has been robbing the medicine show. Eventually it is discovered that one of the partners in the show is the brains behind the gang. He is captured by the cowboy.

### PHILO VANCE RETURNS (PRC)

**PRODUCER: Benjamin Stoloff. DIRECTOR: Basil Wrangell. PLAYERS: Alan Curtis, Terry Austin, Frank Jenks, Toni Todd, Dan Seymour.**

MELODRAMA. Planning to doublecross his partners in a jewel-smuggling scheme, a swindler tells his associates that he has engaged "Philo Vance" to guard the jewels until the deal is completed. One of his associates becomes suspicious, checks with "Vance," and finds that the latter has not been retained by the smuggler. Two murders take place subsequently. "Vance" solves them and restores the jewels to their rightful owners.

# SHORT SUBJECTS
## *reviews and synopses*

*(Running times are those quoted by the distributors.)*

### NATURE'S ATOM BOMB (Univ.)

*The Answer Man No. 2* (2392)

Many interesting questions are asked and answered. Among them are: Were the recent atomic bomb explosions the biggest the world has ever known? What are my chances of marrying a blonde? How many periods are there in a bottle of ink?

*Release date, December* 30, 1946 10 *minutes*

### MELODY TIME (RKO Radio)

*Musical Featurettes* (73,201)

The first in a series of Musical Featurettes, the subject offers the music of Tex Beneke and the Glen Miller Orchestra. Heard are "Moonnight Serenade," "In the Mood," "Don't Be that Way," "The Woodchuck Song," and others.

*Release date, November* 29, 1946 18 *minutes*

### RODEO (Columbia)

*Screen Snapshots* (8853)

A survey of the rodeo, the bucking broncos, calf roping, steer riding and all the other action thrills, are contained in this reel. Celebrities are caught in the audience and celebrities are caught participating in the rodeo—among them Roy Rogers and his horse "Trigger."

*Release date, November* 7, 1946. 10 *minutes*

### QUEENS OF THE COURT (Paramount)

*Sportlight* (R6-3)

The glamour and thrills of championship feminine tennis, and scenes of the country's top ranking girl players are shown in this Grantland Rice "Sportlight." Seen are Pauline Betz, Doris Hart, Pat Todd, Margaret Osborne and others, along with Jinx Falkenburg, Sarah Palfrey Cooke and Ted Husing.

*Release date, November* 15, 1946 10 *minutes*

### FLYING HOOFS (Columbia)

*Sport Reel* (7809)

With Hialeah, America's dream race track as the background, the film shows the country's future Derby winners going through their training paces. The commentary is handled by Bill Stern.

*Release date, June* 27, 1946 9 *minutes*

### MINSTREL DAYS (WB)

*Featurette* (3102)

With Bud Jamison, Willie Best, Al Herman, Billy Elliott, the Songfellows Quartet and Three Hi Hatters, the subject brings back the minstrel show in all its melodic flavor. Entertainers like Al Jolson and Eddie Cantor make it a tuneful treat.

*Release date, November* 30, 1946 20 *minutes*

### THREE LOAN WOLVES (Columbia)

*All Star Comedy* (7408)

The subject finds the Three Stooges in the pawn brokerage business with anything and everything happening. A gun girl, fleeing the police, leaves her baby with them, a gangster tries to murder them, and many other incidents befall the trio.

*Release date, July* 4, 1946 16½ *minutes*

### BEANSTALK JACK (20th-Fox)

*Terrytoon* (7510)

The story of Jack, the beanstalk, the giant and the hen that lays the golden eggs is given a new twist here with the hen turned into a jackpot, laying golden coins and swinging an enormous mallet in the process of defending Jack from the giant. In Technicolor.

*Release date, December* 20, 1946 7 *minutes*

### THE WACKY WEED (Universal)

*Lantz Color Cartune* (2322)

Andy Panda gets involved with a superhuman weed when he attempts to fix up his garden. Every time he puts a plant in the ground this pernicious weed grabs the plant and chokes it to death. Andy chases the weed with lawnmowers, tractors and weedkiller.

*Release date, December* 16, 1946 7 *minutes*

### WOMAN SPEAKS (Film Studios of Chicago)

*Volume* 1, *Release* 1

The first issue of the film digest devoted to the activities of the women of the world has a number of appealing subjects. Among them are the world's fastest typist, women in television, the world's champion woman bowler, famous aqua dancers, and others.

*Release date, August,* 1946

### RENO-VATED (Columbia)

*All-Star Comedy* (8423)

This comedy about the housing shortage features Vera Vague who, tired of her husband, divorces him and marries her lawyer. She and her lawyer return to her home for the honeymoon and there's her first husband who has not yet moved out. After the usual complexities, Vera goes back to her first husband.

*Relate date, November* 21, 1946 18½ *minutes*

### SAXIE DOWELL AND HIS ORCHESTRA (Columbia)

*Film-Vodvil* (7957)

Saxie Dowell's orchestra opens up with "Three Little Fishes," Esther Treu sings "Blue," and Jesse Elliot, singer and dancer, puts across "Looka Me, I'm Dancin'." The whole crew concludes with "Smiles."

*Release date, July* 18, 1946 10 *minutes*

### FAIR WEATHER FIENDS (Universal)

*Lantz Color Cartune* (2321)

Woody Woodpecker and his pals take a cruise on their yacht. Since both are hearty eaters, special emphasis is placed on provisioning the yacht. But a tornado wrecks the yacht and casts the pals up on a desert island where they sit and contemplate eating each other.

*Release date, November* 18, 1946 7 *minutes*

### AREN'T YOU GLAD YOU'RE YOU (Col.)

*Community sing* (7659)

Tunes new and old are presented by Don Baker and the Song Spinners. Among them are: "Heigh-Ho, Heigh-Ho," "Nancy with the Laughing Face," "I Can't Believe You're in Love with Me," "Aren't You Glad You're You."

10½ *minutes*

### MOONLIGHT MELODIES (Universal)

*Name-Band Musical* (2304)

Frankie Carle's orchestra, vocalists Marjorie Hughes and Derry Falligant and "The Starlighters" provide most of the music for this one. Songs featured are: "How Would You Feel," "Swinging Down the Lane," "In Love with Love," and "Warming Up."

*Release date, December* 18, 1946 16 *minutes*

### TIMBERLAND ATHLETES (Columbia)

*Sport Reel* (7807)

Commentator Bill Stern narrates this visit to the land of the Northwest where giant trees are felled to supply America's lumber and paper needs. Professional lumber jacks, at work and at ease, are the focus of interest.

*Release date, April* 15, 1946 8 *minutes*

# SHORT SUBJECTS CHART
## *index to reviews, synopses*

***For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor.***

## COLUMBIA

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|
| | **ALL STAR COMEDIES** | | |
| 7406 | The Three Troubledoers (17) (Stooges) | 4-25-46 | 3065 |
| 7426 | Get Along Little Zombie (17) (H. Herbert) | 5-9-46 | 3066 |
| 7438 | Jiggers, My Wife! (18) (S. Howard) | 4-11-46 | 3066 |
| 7407 | Monkey Businessman (18) (Stooges) | 6-20-46 | 3363 |
| 7408 | Three Loan Wolves (16½) (Stooges) | 7-4-46 | 3422 |
| 7410 | Ain't Love Cuckoo (19) (Schilling & Lane) | 6-6-46 | 3066 |
| 7411 | You Can't Fool a Fool (17) (A. Clyde) | 7-11-46 | 3163 |
| 7412 | Hot Water (18½) (Cchilling & Lane) | 7-25-46 | 3239 |
| 7427 | Mr. Wright Goes Wrong (19) (S. Holloyay) | 8-1-46 | 3239 |
| 7428 | Headin' for a Weddin' (19) (V. Vague) | 8-15-46 | 3387 |
| 8401 | G. I. Wanna Home (15½) (Stooges) | 9-5-46 | 3262 |
| 8402 | Rhythm and Weep (17½) (Stooges) | 10-3-46 | 3298 |
| 8421 | Pardon My Terror (16½) (Schilling & Lane) | 9-12-46 | 3322 |
| 8422 | Honeymoon Blues (17) (H. Herbert) | 10-17-46 | 3318 |
| 3423 | Reno-Vated (18½) (V. Vague) | 11-21-46 | 3422 |
| 8424 | Hot Heir (H. Herbert) | 2-13-47 | .... |
| 8431 | Society Mugs (16) (S. Howard) | 9-19-46 | 3387 |
| 8432 | So's Your Antenna (17) (H. Von Zell) | 10-10-46 | 3322 |
| 8433 | Slappily Married (16½) (J. DeRita) | 11-7-46 | 3348 |
| 8434 | Moron Than Off (17) (S. Holloway) | 11-28-46 | 3387 |
| 8403 | Three Little Pirates (18) (Stooges) | 12-5-46 | .... |
| 8435 | Andy Plays Hookey (16) (A. Clyde) | 12-19-46 | .... |
| 8404 | Half Wits Holiday (17½) (Stooges) | 1-9-47 | .... |
| 8436 | Meet Mr. Mischief (17½) (H. Von Zell) | 1-23-47 | .... |
| 8437 | Scooper Oooper (S. Holloway) | 2-27-47 | .... |
| | **COLOR RHAPSODIES** | | |
| 7501 | River Ribber (6) | 4-5-46 | 2806 |
| 7502 | Polar Playmates (6½) | 4-25-46 | .... |
| 7503 | Picnic Panic (6) | 6-20-46 | 3066 |
| 8501 | Loco Lobo (6) | 1-9-47 | .... |
| 8502 | Cockatoos for Two (6) | 11-21-46 | .... |
| | **COLOR PHANTASIES** | | |
| 7702 | Konga Roo (6) | 4-18-46 | 3066 |
| 7703 | Snap Happy Traps (6½) | 6-6-46 | 3066 |
| 7704 | The Schooner the Better (6½) | 7-4-46 | 3163 |
| 8701 | Fowl Brawl (6) | 1-19-47 | .... |
| | **FOX & CROW (Color)** | | |
| 7752 | Foxey Flatfoots (6) | 4-11-46 | .... |
| 7753 | Unsure Runts (7½) | 5-16-46 | 3086 |
| 7754 | Mysto Fox (7) | 8-29-46 | 3239 |
| | **FILM VOOVIL** | | |
| 7955 | Art Mooney & Orchestra (11) | 4-4-46 | 3019 |
| 7956 | Dick Stabile and Orchestra (10) | 6-16-46 | 3066 |
| 7957 | Saxie Oowell and Orchestra (10) | 7-18-46 | 3422 |
| 7958 | Bobby Byrne Orchestra (10) | 8-15-46 | 3239 |
| | **THRILLS OF MUSIC** | | |
| 8951 | Jerry Wald & Orchestra (10) | 9-12-46 | 3349 |
| 8952 | Machito & Orchestra (10½) | 10-17-46 | 3349 |
| 8953 | Les Elgart & Orchestra (10) | 11-28-46 | 3348 |
| 8954 | Ray McKinley & Orchestra (9½) | 12-19-46 | 3410 |
| 8955 | Shorty Sherock & Orch. | 1-23-47 | .... |
| 8956 | Buddy Morrow & Orchestra | 2-27-47 | .... |
| | **COMMUNITY SING** | | |
| 7658 | No. 8 Symphony (8½) (Baker) | 4-11-46 | 3019 |
| 7659 | No. 9 Aren't You Glad You're You (10½) (Baker) | 5-9-46 | 3422 |
| 7660 | No. 10 Let It Snow (11) (Leibert) | 6-13-46 | 3065 |
| 7661 | No. 11 You Won't Be Satisfied Until You Break My Heart (9) (Leibert) | | .... |
| 7662 | No. 12 One-zy Two-zy (Baker) (10½) | 8-1-46 | .... |
| 8651 | No. 1 The Gypsy (9½) (Leibert) | 9-12-46 | 3349 |
| 8652 | No. 2 It's a Pity (10) (Baker) | 10-10-46 | 3349 |
| 8653 | No. 3 Surrender (9½) (Leibert) | 11-14-46 | 3363 |
| 8654 | No. 4 Pretending (Baker) | 12-19-46 | .... |
| 8655 | No. 5 Rumors Are Flying (Leibert) | 1-23-47 | .... |
| 8656 | No. 6 Ole Buttermilk Sky. | 2-27-47 | .... |
| | **SCREEN SNAPSHOTS** | | |
| 7858 | No. 8 (Looking Back) (10) | 4-25-46 | 3387 |
| 7859 | No. 9 (Judy Canova Radio Show) (11) | 5-23-46 | 3066 |
| 7860 | No. 10 Famous Father sand Sons (9½) | 6-10-46 | 3066 |
| 8851 | No. 1 (Radio Characters) (10) | 9-5-46 | 3349 |
| 8852 | No. 2 (Looking Oown on Hollywood) (10) | 10-3-46 | 3349 |
| 8853 | No. 3 (Rodeo) (10) | 11-7-46 | 3422 |
| 8854 | No. 4 (Skolsky Party) (9½) | 12-26-46 | .... |
| 8855 | No. 5 (Movie Columnists). | 1-23-47 | .... |
| 8856 | No. 6 Behind the Mike (9) | 2-6-47 | .... |
| | **SPORT REELS** | | |
| 7807 | Timberland Athletes (6) (Lumberjacks) | 4-15-46 | 3422 |
| 7808 | Oiving Aces (9) | 5-30-46 | 3066 |
| 7809 | Flying Hoofs (9) (Horse Racing) | 6-27-46 | 3422 |
| 7810 | Deep Sea Fishing (9) | 8-15-46 | 3239 |
| 8801 | Army Football Champions (11) | 9-19-46 | 3298 |
| 8802 | Ten Pin Magic (10) | 10-24-46 | 3348 |
| 8803 | Hi-Li (9½) | 11-21-48 | 3363 |
| 8804 | Best in Show (Oogs) (9) | 12-12-46 | .... |
| 8805 | Polo | 1-30-47 | .... |
| 8806 | Cue Tricks | 2-20-47 | .... |
| | **FLIPPY (Color)** | | |
| 7602 | Cagey Bird (6½) | 7-18-46 | 3163 |
| 7603 | Silent Tweetment (6½) | 9-19-46 | 3239 |

## M-G-M

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|---|---|---|---|
| | **FITZPATRICK TRAVELTALKS (Color)** | | |
| T-716 | The Mission Trail (9) | 4-13-46 | 2987 |
| T-717 | Looking at London (10) | 6-1-46 | 3319 |
| T-718 | Over the Seas to Belfast (9) | 6-31-46 | 3298 |
| T-811 | Glimpses of California (9) | 10-26-46 | 3363 |
| | **PETE SMITH SPECIALTIES** | | |
| S-758 | Studio Visit (10) | 5-11-46 | 3349 |
| S-759 | Equestrian Quiz (10) | 5-18-46 | 3322 |
| S-700 | Treasures from Trash (10) | 6-8-46 | 3274 |
| S-851 | Football Thrills No. 9 (10) | 9-7-46 | 3186 |
| S-852 | Sure Cures (19) | 11-2-46 | 3239 |
| S-853 | I Love My Husband, But (9) | 12-7-46 | .... |
| S-854 | Playing By Ear | 12-28-46 | .... |
| S-855 | Athletequiz | 1-11-47 | .... |
| | **PASSING PARADE** | | |
| K-776 | Our Old Car (11) | 5-11-46 | 2927 |
| K-871 | A Really Important Person | 1-11-47 | .... |
| | **MINIATURES** | | |
| M-783 | Musical Masterpieces (10) | 4-20-46 | 2927 |
| M-784 | Bikini—The Atom Island (10) | 6-15-46 | 3322 |
| | **TECHNICOLOR CARTOONS** | | |
| W-737 | The Hick Chick (7) | 6-15-46 | 3349 |
| W-739 | Northwest Hounded Police (8) | 8-3-46 | 3349 |
| W-831 | Henpecked Hoboes (7) | 10-26-46 | 3363 |
| | **TOM ANO JERRY CARTOONS** | | |
| W-735 | Springtime for Thomas (8) | 8-3-46 | 3349 |
| W-736 | The Milky Waif (7) | 5-16-46 | 3349 |
| W-738 | Trap Happy (7) | 6-29-46 | 3349 |
| W-740 | Solid Serenade (7) | 8-31-46 | 3349 |

## PARAMOUNT

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| | **UNUSUAL OCCUPATIONS (Color)** | | |
| L5-4 | No. 4 (10) | 5-24-46 | 3019 |
| L5-5 | No. 5 (10 | 7-12-46 | 3138 |
| L5-6 | No. 6 (10) | 6-30-46 | 3286 |
| L6-1 | No. 1 (10 | 12-13-46 | .... |
| L6-2 | Swedish Glass Makers | 2-14-47 | .... |
| | **GEORGE PAL PUPPETOONS (Color)** | | |
| U5-3 | Olio for Jasper (7) | 4-19-48 | 2987 |
| U5-4 | Together In the Weather (7) | 5-24-46 | 3043 |
| U5-5 | Jasper's Oerby (8) | 9-20-46 | 3055 |
| U5-6 | John Henry and the Inky Poo (7) | 9-6-46 | 3340 |
| U5-7 | Jasper in a Jam (7) | 10-18-46 | 3239 |
| U5-8 | Shoe Shine Jasper (7) | | .... |
| | **POPEYE THE SAILOR (Color)** | | |
| E5-2 | Service With a Guile (6) | 4-19-46 | 2987 |
| E5-3 | Klondike Casanova (8) | 5-31-46 | 3055 |
| E5-4 | Peep in the Oeep (7) | 6-7-46 | 3163 |
| E5-5 | Rocket to Mars (6) | 8-9-46 | 3066 |
| E5-6 | Rodeo Romeo (6) | 6-18-46 | 3128 |
| E5-7 | The Fistic Mystic (6) | | 3348 |
| E5-8 | The Island Fling (7) | | .... |
| | **POPULAR SCIENCE (Color)** | | |
| J5-4 | No. 4 (10) | 4-19-46 | 3019 |
| J5-5 | No. 5 (10) | 6-21-46 | 3066 |
| J5-6 | No. 6 (10) | 8-16-46 | 3128 |
| J6-1 | No. 1 (11) | 11-1-46 | 3349 |
| J6-2 | The Sponge Divers (11) | 1-17-47 | .... |
| J6-3 | Air-Borne Pastures | | .... |
| | **SPEAKING OF ANIMALS** | | |
| Y5-4 | In the Wilds (9) | 5-10-46 | 3019 |
| Y5-5 | The Lonesome Stranger (10) | 6-14-46 | 3163 |
| Y5-6 | Be Kind to Animals (10) | 8-30-46 | 3174 |
| Y6-1 | Stork Crazy (10) | 10-18-46 | 3348 |
| Y6-2 | Pooch Parade (10) | 12-27-46 | .... |
| Y6-3 | In Country Life | | .... |
| | **SPORTLIGHTS** | | |
| R5-8 | Riding the Hickories (9) | 5-17-46 | 3018 |
| R5-9 | Birds Make Sport (9) | 6-21-46 | 3263 |
| R5-10 | Feminine Class (10) | 7-19-46 | 3128 |
| R6-1 | Race Horses Are Born (9) | 10-4-46 | 3239 |
| R6-2 | Oive Hi Champs (10) | 10-11-46 | 3349 |
| R6-3 | Queens of the Court (10) | 11-15-46 | 3422 |
| R6-4 | Like Father—Like Son (10) | 12-13-46 | .... |
| R6-5 | Jumping Jacks | 1-10-47 | .... |
| R6-6 | Selling the Sun | 1-31-47 | .... |
| | **MUSICAL PARADE (Color)** | | |
| FF5-3 | College Queen (19) | 5-17-46 | 3017 |
| FF5-4 | Tale of Two Cities (18) | 7-5-46 | 3018 |
| FF5-5 | Double Rhythm (20) | 6-23-46 | 3128 |
| FF5-6 | Golden Slippers (17) | 12-13-46 | 3239 |
| | **LITTLE LULU (Color)** | | |
| O5-2 | Bargain Counter Attack (7) | 5-3-46 | 3019 |
| O5-3 | Bored of Education (7) | 7-26-46 | 3017 |
| O5-4 | Chick and Double Chick (6) | 8-16-46 | 3128 |
| O5-5 | Musica-Lulu (7) | 1-24-47 | 3239 |
| O5-6 | A Scout with the Gout (7) | | .... |
| | **NOVELTOONS (Color)** | | |
| P5-1 | The Friendly Ghost (7½) | 4-5-46 | 2882 |
| P5-2 | Cheese Burglar (7) | 5-17-46 | 3019 |
| P5-3 | Old MacDonald Had a Farm (7) | 6-7-46 | 3018 |
| P5-4 | Sheep Shape (7) | 6-28-46 | 3018 |
| P5-5 | Goal Rush (6) | 9-27-46 | 3262 |
| P5-6 | Sudden Fried Chicken (7) | 10-18-46 | 3239 |
| P6-1 | Spree for All (7) | 10-18-46 | 3225 |
| | **COLOR CLASSICS CARTOONS (Color) (Reissues)** | | |
| C4-7 | The Little Stranger (7) | | 2351 |
| C4-8 | Snubbed by a Snob (7) | | 2351 |
| C4-9 | Kids in the Shoe (7) | | 2351 |
| C4-10 | Hunky & Spunky (7) | | 2351 |
| | **TWO REEL SPECIAL** | | |
| T5-2 | Don't Be a Sucker (18) | 7-4-46 | 3263 |
| | **PACEMAKERS** | | |
| K6-1 | Brooklyn, I Love You (10) | 10-4-48 | 3274 |
| K6-2 | Love in Tune (9½) | 10-25-46 | 3349 |
| K6-3 | Radio, Take It Away! | 1-3-47 | .... |
| K6-4 | Try and Catch Me | 2-14-47 | .... |

## RKO

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| | **WALT DISNEY CARTOONS (Color)** | | |
| 64,104 | Pluto's Kid Brother (7) | 4-12-46 | 2954 |
| 64,105 | In Dutch (7) | 5-10-46 | 3363 |
| 64,106 | Squatter's Rights (7) | 6-7-46 | 3043 |
| 64,107 | Oonald's Oouble Trouble (7) | 6-28-46 | .... |
| 64,108 | The Purloined Pup (7) | 7-19-46 | 3163 |
| 64,109 | Wet Paint (7) | 8-9-46 | 3186 |
| 64,110 | Dumb-Bell of the Yukon (7) | 8-30-46 | 3363 |
| 64,111 | Lighthouse Keeping (7) | 9-20-46 | 3239 |
| 64,112 | Bath Oay (7) | 10-11-46 | 3349 |
| 64,113 | Frank Duck Brings 'Em Back Alive (7) | 11-1-46 | 3387 |
| 64,114 | Double Orlbble (7) | 11-29-46 | 3348 |
| 64,115 | Pluto's Housewarming (7) | 12-3-46 | .... |

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### SPORTSCOPES

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|---|---|---|---|
| 64,309 | Tenderfoot Trail (8) | 4-19-46 | 3019 |
| 64,310 | Aqua Queen (8) | 5-17-46 | 3043 |
| 64,311 | Ben Hogen (8) | 6-14-46 | .... |
| 64,312 | Palmetto Quail (8) | 7-12-46 | 3128 |
| 64,313 | Steeplechaser (8) | 8-9-46 | 3250 |
| 74,301 | Skating Lady (9) | 9-20-46 | 3263 |
| 74,302 | Hail Notre Dame (9) | 10-18-46 | 3322 |
| 74,303 | Bowling Fever (8) | 11-15-46 | 3340 |
| 74-304 | Kentucky Basketeers (9) | 12-13-46 | .... |

### EDGAR KENNEDY

| | | | |
|---|---|---|---|
| 63,404 | Wall Street Blues (17) | 7-12-46 | 3128 |
| 63,405 | Motor Maniacs (18) | 7-26-46 | 3186 |
| 63,406 | Noisy Neighbors (17) | 9-20-46 | 3225 |
| 73,401 | I'll Build It Myself (15) | 10-18-46 | 3387 |

### LEON ERROL

| | | | |
|---|---|---|---|
| 63,704 | Twin Husbands (18) | 5-10-46 | 3018 |
| 63,705 | I'll Take Milk (15) | 7-19-46 | 3128 |
| 63,706 | Follow That Blonde (18) | 9-27-46 | 3225 |

### FLICKER FLASHBACKS

| | | | |
|---|---|---|---|
| 64,207 | No. 7 (7) | 4-12-46 | 3007 |
| 74,201 | No. 1 (9) | 9-13-46 | 3259 |
| 74,202 | No. 2 (9) | 10-25-46 | 3349 |
| 74,203 | No. 3 (8) | 12-6-46 | .... |

### THIS IS AMERICA

| | | | |
|---|---|---|---|
| 63,106 | Two Million Rooms (16) | 4-5-46 | 2054 |
| 63,107 | No Place Like Home (16) | 5-3-46 | 2997 |
| 63,108 | Panama (16) | 5-31-46 | 3078 |
| 63,109 | Port of New York (16) | 6-28-46 | 3128 |
| 63,110 | Courtship to Courthouse (15) | 7-26-46 | 3138 |
| 63,111 | Highway Mania (17) | 8-31-46 | 3186 |
| 63,112 | White House (19) | 9-20-46 | 3274 |
| 63,113 | Northern Rampart (18) | 10-18-46 | 3286 |
| 73,101 | Beauty for Sale (17) | 11-15-46 | 3312 |
| 73,102 | Germany Today (18) | 12-15-46 | 3410 |

### MUSICAL FEATURETTES

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|---|---|---|---|
| 73,201 | No. 1 Melody Time (18) | 11-29-46 | 3422 |

### RAY WHITLEY WESTERN MUSICALS

| | | | |
|---|---|---|---|
| 73,501 | Bar Buckaroos (16) | 9-6-46 | 3363 |
| 73,502 | Cupid Rides the Range (18) | 10-11-46 | 3348 |
| 73,503 | Bandits and Ballads (17) | 11-15-46 | 3363 |
| 73,504 | A Buckaroo Broadcast (18) | 12-20-46 | .... |

### SPECIAL

| | | | |
|---|---|---|---|
| 73-901 | Football Highlights (19) | | .... |

## 20TH CENTURY-FOX

### MOVIETONE ADVENTURES (Color)

| | | | |
|---|---|---|---|
| 6259 | Cradle of Liberty (8) | 6-21-46 | 3007 |
| 6260 | Across the Great Divide (8) | 7-5-46 | 3128 |
| 7251 | Sons of Courage (8) | 8-2-46 | 3239 |
| 7252 | Jamaica (8) | 9-13-46 | 3225 |
| 7253 | Historic Capetown (8) | 10-18-46 | 3225 |
| 7254 | Girls and Gags (8) | 11-22-46 | .... |
| 7201 | Fantasy of Siam (8) | 1-3-47 | .... |
| 7202 | Royalty of the Range | 3-7-47 | .... |

### SPORTS REVIEWS (Color)

| | | | |
|---|---|---|---|
| 6354 | Sea Sirens (8) | 5-10-46 | 3043 |
| 6355 | Golden Horses (8) | 4-26-46 | 3128 |
| 7351 | Winter Holiday (8) | 9-27-46 | 3239 |
| 7352 | Summer Trails (8) | 11-8-46 | .... |
| 7353 | Playtime's Journey (8) | 12-13-46 | .... |
| 7301 | Football Fanfare (9) (Black and White) | 8-23-46 | 3239 |
| 7302 | Style of the Stars | 2-7-47 | .... |

### TERRYTOONS (Color)

| | | | |
|---|---|---|---|
| 6514 | It's All in the Stars (7) | 4-12-46 | 2954 |
| 6515 | Throwing the Bull (7) | 5-3-46 | 2954 |
| 6516 | The Trojan Horse (7) | 7-26-46 | 3007 |
| 6517 | Dinky Finds a Home (7) | 6-7-46 | 3128 |
| 6518 | The Johnstown Flood (7) | 6-28-46 | 3128 |
| 6519 | Peace Time Football (7) | 7-19-46 | 3128 |
| 6520 | The Golden Hen (7) | 5-24-46 | 2954 |
| 7501 | Winning the West (7) | 8-16-46 | 3363 |
| 7502 | The Tortoise Wins Again (7) | 8-30-46 | 3363 |
| 7503 | The Electronic Mouse Trap (7) | 9-6-46 | 3363 |
| 7504 | The Jail Break (7) | 9-20-46 | 3225 |
| 7505 | The Snow Man (7) | 10-11-46 | 3363 |
| 7506 | The Housing Problem (7) | 10-25-46 | 3363 |
| 7507 | The Crackpot King (7) | 11-15-46 | 3387 |
| 7508 | The Uninvited Pests (7) | 11-29-46 | 3387 |
| 7509 | Mighty Mouse and the Hep Cat (7) | 12-6-46 | 3387 |
| 7510 | Beanstalk Jack (7) | 12-20-46 | 3422 |
| 7511 | Crying Wolf (7) | 1-10-47 | .. . |
| 7512 | McDougal's Rest Farm (7) | 1-31-47 | .... |
| 7513 | Dead End Cats (7) | 2-14-47 | .... |
| 7514 | Happy Go Lucky (7) | 2-28-47 | .... |
| 7515 | Mexican Baseball (7) | 3-14-47 | .... |
| 7516 | Aladdin's Lamp (7) | 3-28-47 | .... |

### MARCH OF TIME

| | | | |
|---|---|---|---|
| V12-9 | Wanted—More Homes (20) | 4-19-46 | 2954 |
| V12-10 | Tomorrow's Mexico (19) | 5-17-46 | 3007 |
| V12-11 | Problem Drinkers (19) | 6-14-46 | 3043 |
| V12-12 | The New France (19) | 7-12-46 | 3112 |
| V12-13 | Atomic Power (19) | 8-9-46 | 3138 |
| V13-1 | Is Everybody Happy? (17) | 9-6-46 | 3186 |
| V13-2 | World Food Problem (17) | 10-4-46 | 3239 |
| V13-3 | The Soviet's Neighbor (18) | 11-1-46 | 3286 |
| V13-4 | The American Cop (18) | 11-29-46 | 3335 |
| V13-5 | Nobody's Children (17) | 12-27-46 | 3387 |

### DRIBBLE PUSS PARADE

| | | | |
|---|---|---|---|
| 6902 | Muscle Maulers (8) | 5-31-46 | 3128 |
| 7901 | Monkey-Tone News (9) | 1-17-47 | .... |
| 7951 | Fisherman's Nightmare (8) | 5-2-47 | ... |

### FEMININE WORLD SERIES

| | | | |
|---|---|---|---|
| 6201 | Behind the Footlights (8) | 4-5-46 | 2974 |

## UNITED ARTISTS

### DAFFY DITTIES (Color)

| | | | |
|---|---|---|---|
| .... | The Lady Said No. (8) | 4-26-46 | 2987 |
| .... | Choo Choo Amigo (8) | 7-5-46 | 3138 |
| .... | Pepito's Serenade (8) | 8-16-46 | 3387 |

### LOEW MUSICOLOR

| | | | |
|---|---|---|---|
| .... | Tocatta and Fugue (10) | 10-15-46 | 3274 |

## UNIVERSAL

### LANTZ COLOR CARTUNES

| | | | |
|---|---|---|---|
| 1323 | Mousie Come Home (7) | 4-15-46 | 3138 |
| 1324 | Apple Andy (7) | 5-20-46 | 2927 |
| 1325 | Who's Cooking Who (7) | 6-24-46 | 3043 |
| 1326 | Bathing Buddies (7) | 7-1-46 | 3150 |
| 1327 | Reckless Driver (7) | 8-26-46 | 3163 |
| 2321 | Fair Weather Fiends (7) | 11-18-46 | 3422 |
| 2322 | Wacky Weed (7) | 12-16-46 | 3122 |

### PERSON — ODDITIES

| | | | |
|---|---|---|---|
| 1367 | Wings of Courage (9) | 3-25-46 | 2927 |
| 1368 | Cartune Crusades (9) | 4-1-46 | 2927 |
| 1369 | Scientifically Stung (9) | 6-10-46 | 3055 |
| 1370 | Lone Star Padre (9) | 6-17-46 | 3163 |
| 1371 | Artists' Antics (9) | 6-24-46 | 3263 |
| 1372 | Picture Pioneer (9) | 7-1-46 | 3163 |
| 1373 | Hobo Hound (8) | 8-19-46 | 3225 |
| 1374 | Samson Junior (9) | 8-19-46 | 3225 |
| 1375 | Rural Rhapsody (9) | 8-26-46 | 3262 |

### JUVENILE JURY SERIES

| | | | |
|---|---|---|---|
| 2361 | No. 1 (11) | 12-16-46 | .... |

### VARIETY VIEWS

| | | | |
|---|---|---|---|
| 1348 | Chimp on the Loose (19) | 4-1-46 | 2927 |
| 1349 | Dog of the Seven Seas (9) | 6-17-46 | 3138 |
| 1350 | Magic Mineral (9) | 7-1-46 | 3163 |
| 1351 | Mr. Chimp at Home (9) | 8-12-46 | 3163 |
| 1352 | Operation Holiday (10) | 8-26-46 | 3225 |
| 1353 | Mr. Chimp to the Rescue (10) | 8-26-46 | 3274 |
| 1354 | Mr. Chimp on Vacation (10) | 8-26-46 | 3239 |
| 2341 | Bear Facts | 2-24-47 | .... |

### NAME-BAND MUSICALS

| | | | |
|---|---|---|---|
| 1308 | Takin' the Breaks (15) | 5-22-46 | 3018 |
| 1309 | Banquet of Melody (15) | 5-29-46 | 3018 |
| 1310 | Swingin' Down the Scale (15) | 6-26-46 | 3043 |
| 1311 | Breakin' It Down (15) | 8-28-46 | 3274 |
| 2301 | Frontier Frolic (15) | 10-9-46 | 3387 |
| 2302 | Champagne Music (15) | 11-20-46 | 3387 |
| 2303 | Tumblewood Tempos (15) | 12-4-46 | 3410 |
| 2304 | Moonlight Melodies (16) | 12-18-46 | 3422 |
| 2305 | Tex Beneke and The Glen Miller Orchestra | 3-26-47 | .... |

### SING AND BE HAPPY SERIES

| | | | |
|---|---|---|---|
| 1382 | Merrily We Sing (10) | 5-27-46 | 3018 |
| 2381 | Bit of Blarney (10) | 9-30-46 | 3225 |
| 2382 | The Singing Barbers | 2-17-47 | .... |

### SPECIAL FEATURETTES

| | | | |
|---|---|---|---|
| 1201 | Tiny Terrors of the Timberlands (29) | 6-26-46 | 2940 |
| 1203 | Roosevelt—Man of Destiny (18) | 4-10-46 | 2827 |

### THE ANSWER MAN

| | | | |
|---|---|---|---|
| 2391 | No. 1 10) | 10-21-46 | 3387 |
| 2392 | No. 2 Nature's Atom Bomb (10) | 12-30-46 | 3422 |
| 2393 | No. 3 The Jungle Gangster | 3-3-47 | .... |

## WARNER—VITAPHONE

### TECHNICOLOR ADVENTURES

| | | | |
|---|---|---|---|
| 2804 | Let's Go Camping (10) | 7-27-46 | 3090 |
| 2805 | Girls and Flowers (10) | 5-25-46 | 3019 |
| 2806 | Adventures in South America (7) | 8-10-46 | 3186 |
| 3801 | Star Spangled City (10) | 10-19-46 | 3250 |
| 3802 | Rubber River (10) | 11-16-46 | 3348 |

### TECHNICOLOR SPECIALS

| | | | |
|---|---|---|---|
| 2004 | Gem of the Ocean (20) | 4-13-46 | 2954 |
| 2005 | South of Monterrey (20) | 6-1-46 | 3055 |
| 2006 | Hawaiian Memories (20) | 6-15-46 | 3043 |
| 2007 | Down Singapore Way (20) | 7-20-46 | 3090 |
| 2008 | Men of Tomorrow (20) | 8-24-46 | 3078 |
| 3001 | Cinderella's Feller (20) | 9-21-46 | 3225 |
| 3002 | The Last Bomb (20½) | 11-2-46 | 3286 |

### FEATURETTTES

| | | | |
|---|---|---|---|
| 3101 | Okay for Sound (20) | 9-7-46 | 3112 |
| 3102 | Minstrel Days (20) | 11-30-46 | 3422 |
| 3103 | Alice in Movieland (20) | 12-21-46 | .... |
| 3104 | Dog and the Orchard (20) | 1-11-47 | .... |
| 3105 | Keystone Hotel | 2-8-47 | .... |

### SPORTS PARADE (Color)

| | | | |
|---|---|---|---|
| 2506 | Let's Go Gunning (10) | 4-6-46 | 2954 |
| 2507 | Fin'n Feathers (10) | 4-27-46 | 2940 |
| 2508 | Under Sea Spear Fishing (10) | 5-18-46 | 3019 |
| 2509 | The Riding Hannefords (10) | 6-20-46 | 3043 |
| 2510 | Facing Your Danger (10) | 5-11-46 | 3019 |
| 2511 | Beach Days (10) | 7-13-46 | 3090 |
| 2512 | Ranch in White (10) | 8-3-46 | 3174 |
| 2513 | Dominion of Sports (10) | 8-31-46 | 3225 |
| 3501 | King of the Everglades (10) | 9-14-46 | 3225 |
| 3502 | The Lazy Hunter (10) | 10-26-46 | 3250 |
| 3503 | Battle of the Champs | 1-18-47 | .... |
| 3505 | Let's Go Swimming (10) | 1-4-47 | .... |

### MELODY MASTER BANDS

| | | | |
|---|---|---|---|
| 2607 | Rhythm on Ice (10) | 4-20-46 | 2940 |
| 2608 | Dixieland Jambores (10) | 5-11-46 | 3019 |
| 2609 | Musical Memories (10) | 7-6-46 | 3090 |
| 2610 | Enric Madriguera & Orchestra (10) | 8-10-46 | 3174 |
| 3601 | Desi Arnaz and Orchestra (10) | 10-12-46 | 3263 |
| 3602 | Melody of Youth (10) | 12-14-46 | .... |
| 3603 | Big Time Review (10) | 1-25-47 | .... |
| 3604 | Stan Kenton and Orchestra | 2-22-47 | .... |

### BLUE RIBBON HIT PARADE (Color)

| | | | |
|---|---|---|---|
| 2906 | Fresh Fish (7) | 4-8-46 | 2940 |
| 2307 | Daffy Duck and Egghead (7) | 4-20-46 | 2954 |
| 2308 | Katnip Kollege (7) | 5-4-46 | 3091 |
| 2309 | The Night Watchman (7) | 5-18-46 | 3019 |
| 2310 | Little Brother Rat (7) | 6-8-46 | 3112 |
| 2311 | Johnny Smith and Poker Huntas (7) | 6-22-46 | 3043 |
| 2312 | Robinhood Makes Good (7) | 7-6-46 | 3090 |
| 2313 | Little Red Walking Hood (7) | 8-17-46 | 3174 |
| 3301 | Fox Pop (7) | 9-28-46 | 3225 |
| 3302 | The Wacky Worm (7) | 10-12-46 | 3263 |
| 3303 | You're an Education (7) | 10-26-46 | 3250 |
| 3304 | Have You Any Castles? | 2-1-47 | .... |
| 3305 | Pigs Is Pigs | 2-22-47 | .... |

### MERRIE MELODIES CARTOONS (Color)

| | | | |
|---|---|---|---|
| 2701 | Kitty Kornered (7) | 6-8-46 | 3055 |
| 2702 | Hollywood Daffy (7) | 6-22-46 | 3055 |
| 2703 | Eager Beaver (7) | 7-18-46 | 3128 |
| 2704 | Great Piggy Bank Robbery (7) | 7-20-46 | 3090 |
| 2705 | Bacall to Arms (7) | 8-3-46 | 3174 |
| 2706 | Of Three I Sting (7) | 8-17-46 | 3174 |
| 2707 | Walky Talky Hawky (7) | 8-31-46 | 3174 |
| 2708 | Fair and Wormer (7) | 9-28-46 | 3225 |
| 2709 | Mousemerized Cat (7) | 10-19-46 | 3250 |
| 2710 | Mouse Menace (7) | 11-2-46 | 3348 |
| 2711 | Roughly Squeaking (7) | 11-28-46 | 3362 |
| 2712 | One Meat Brawl | 1-18-47 | ... |
| 2713 | Goofy Gophers | 1-25-47 | .... |
| 2714 | Gay Anties | 2-15-47 | .... |

### "BUGS BUNNY" SPECIALS (Color)

| | | | |
|---|---|---|---|
| 2721 | The Hair Raising Hare (7) | 5-25-46 | 3019 |
| 2722 | Acrobatty Bunny (7) | 6-29-46 | 3055 |
| 2723 | Racketeer Rabbit (7) | 9-14-46 | 3239 |
| 2724 | The Big Snooze (7) | 10-5-46 | 3250 |
| 2725 | Rhapsody Rabbit (7) | 11-9-46 | 3348 |

### VITAPHONE VARIETIES

| | | | |
|---|---|---|---|
| 2406 | Smart as a Fox (10) | 4-27-46 | 2940 |
| 3401 | So You Want to Save Your Hair (10) | 12-7-46 | 3348 |
| 3402 | So You Want to Play the Horses (10) | 10-5-46 | 3250 |
| 3403 | So You Think You're a Nervous Wreck (10) | 12-28-46 | .... |

## MISCELLANEOUS

| | | | |
|---|---|---|---|
| | The Secret Battle (Telenews) | 7-26-46 | 3174 |
| | Moscow Music Hall (Artkino) (31) | 9-6-46 | 3239 |
| | Rebirth of Stalingrad (Artkino) (10) | 10-28-46 | 3286 |
| | Operation Underground (Telenews) (18) | 12-11-46 | 3349 |
| | Woman Speaks (Film Studios of Chi.) | | |
| | Vol. I, Release 1 | 8-46 | 3422 |
| | Vol. I, Release 2 | 9-46 | .... |
| | Vol. I, Release 3 | 10-46 | 3398 |
| | Vol. I, Release 4 | 11-46 | .... |

## SERIALS

### COLUMBIA

| | | | |
|---|---|---|---|
| 7180 | Chick Carter Detective (15 episodes) | 7-11-46 | 3387 |
| 8120 | Son of the Guardsman (15 episodes) | 10-24-46 | 3387 |
| 8140 | Jack Armstrong (15 episodes) | 2-6-47 | .... |

### REPUBLIC

| | | | |
|---|---|---|---|
| 582 | King of the Forest Rangers (12 episodes) | 4-27-46 | 2927 |
| 583 | Daughter of Don Q (12 episodes) | 7-27-46 | 2927 |
| 584 | The Crimson Ghost (12 episodes) | 10-26-46 | 3043 |
| 691 | Son of Zorro (13 episodes) | 1-18-47 | 3349 |
| .... | Jesse James Rides Again (13 episodes) | | .... |
| .... | Jungle Girl (Reissue) (15 episodes) | | .... |

### UNIVERSAL

| | | | |
|---|---|---|---|
| 1881-1893 | Lost City of the Jungle (13 episodes) | 4-23-46 | 3019 |
| 2581-2593 | Mysterious Mr. M (13 episodes) | 7-23-46 | 3312 |

# THE RELEASE CHART

## *Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION*

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3423-3424, issue of January 18, 1947.

Feature product listed by Company on page 3411, issue of January 11, 1947. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

| Title | Company | Prod. Number | Stars | Tradeshow or Release Date | Running Time | REVIEWED: M. P. Herald Issue | REVIEWED: Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| ABIE'S Irish Rose | UA | .... | Michael Chekhov-Joanna Dru | Dec. 27,'46 | 96m | Nov. 30,'46 | 3334 | 3066 | .... |
| Abilene Town | UA | .... | Randolph Scott-Ann Dvorak | Jan. 11,'46 | 89m | Jan. 12,'46 | 2793 | 2628 | 3088 |
| Accomplice | PRC | .... | Richard Arlen-Veda Ann 8org | Sept. 29,'46 | 68m | Sept. 28,'46 | 3224 | 3187 | .... |
| † Adventure (Special) | MGM | 616 | Clark Gable-Greer Garson | Mar.,'46 | 126m | Dec. 22,'45 | 2765 | 2628 | 3100 |
| Affairs of Geraldine, The | Rep. | 603 | Jane Withers-James Lydon | Nov. 18,'46 | 68m | Nov. 30,'46 | 3334 | 2951 | .... |
| Alexander's Ragtime 8and (R.) | 20th-Fox | .... | Tyrone Power-Alice Faye | Feb.,'47 | 105m | Jan. 4,'47 | 3398 | .... | .... |
| Alias Billy the Kid | Rep. | 555 | Sunset Carson-Peggy Stewart | Apr. 17,'46 | 56m | June 29,'46 | 3065 | 2981 | . |
| Alias Mr. Twilight | Col. | 828 | Michael Duane-Trudy Marshall | Dec. 24,'46 | 69m | Dec. 28,'46 | 3386 | 3312 | 3412 |
| Ambush Trail | PRC | .... | 8ob Steele-Syd Saylor | Feb. 17,'46 | 60m | Feb. 2,'46 | 2830 | .... | .... |
| Angel and the 8adman, The | Rep. | .... | John Wayne-Irene Rich | Feb. 15,'47 | .... | ..... | .... | 3336 | .... |
| Angel on My Shoulder | UA | .... | Paul Muni-Anne 8axter | Sept. 20,'46 | 101m | Sept. 21,'46 | 3210 | 2859 | 3350 |
| † Anna and the King of Siam | 20th-Fox | 634 | Irene Dunne-Rex Harrison | Aug.,'46 | 128m | June 8,'46 | 3029 | 2907 | 3288 |
| Appassionata (Swedish) | Saga | .... | Viveca Lindfors-George Rydeberg | Nov. 16,'46 | 93m | Dec. 7,'46 | 3347 | .... | .... |
| Appointment with Crime (Br.) | Natl.-Anglo | .... | William Hartnell-Raymond Lovell | Not Set | 90m | June 15,'46 | 3042 | .... | .... |
| Avalanche | PRC | .... | 8ruce Cabot-Roscoe Karns | June 20,'46 | 70m | May 4,'46 | 2973 | .... | .... |
| BACHELOR and the Bobby Soxer, The | RKO | .... | Cary Grant-Myrna Loy-S. Temple | Not Set | .... | ..... | .... | 3363 | .... |
| Bachelor's Daughters, The | UA | .... | Gail Russell-Claire Trevor | Sept. 6,'46 | 88m | Sept. 14,'46 | 3197 | 3007 | 3350 |
| Bad Bascomb (Block 16) | MGM | 619 | Wallace Beery-Margaret O'Brien | Apr.-May,'46 | 112m | Feb. 9,'46 | 2837 | 2784 | 32B8 |
| † Badman's Territory | RKO | 622 | Randolph Scott-Ann Richards | Block 5 | 98m | Apr. 20,'46 | 2949 | .... | 3350 |
| Bamboo Blonde (Block 6) | RKO | 630 | Frances Langford-Russell Wade | July 15,'46 | 67m | June 22,'46 | 3054 | 2784 | .... |
| † Bandit of Sherwood Forest (color) | Col. | 7004 | Cornel Wilde-Anita Louise | Feb. 21,'46 | 85m | Feb. 23,'46 | 2857 | 2434 | 2975 |
| Beast with Five Fingers, The | WB | 613 | Robert Alda-Andrea King | Feb. 8,'47 | 88m | Dec. 21,'46 | 3374 | 2786 | .... |
| 8eat the Band (Block 4) | RKO | .... | Frances Langford-Gene Krupa | (T) Feb.,'47 | .... | ..... | .... | 3126 | .... |
| Beauty and the Bandit | Mono. | 531 | Gilbert Roland-Ramsay Ames | Nov. 9,'46 | 77m | Dec. 7,'46 | 3347 | 3312 | .... |
| 8ecause of Him | Univ. | 516 | Deanna Durbin-Franchot Tone | Jan. 18,'46 | 86m | Jan. 19,'46 | 2806 | 2764 | 2975 |
| 8edelia (British) | GFD | .... | Margaret Lockwood-Ian Hunter | Not Set | 90m | June 15,'46 | 3041 | .... | .... |
| 8edlam (Block 6) | RKO | 628 | Boris Karloff-Anna Lee | May 10,'46 | 80m | Apr. 27,'46 | 2962 | 2951 | 3350 |
| Beginning or the End, The | MGM | .... | 8rian Donlevy-Robert Walker | (T) Jan. 21,'47 | .... | ..... | .... | 3076 | .... |
| Behind Green Lights | 20th-Fox | 620 | Carole Landis-William Gargan | Feb.,'46 | 64m | Jan. 19,'46 | 2806 | .... | .... |
| Behind the Mask | Mono. | 526 | Kane Richmond-Barbara Reed | May 25,'46 | 67m | Apr. 6,'46 | 2926 | .... | .... |
| 8ells of San Fernando | Screen Guild | 4614 | Donald Woods-Gloria Warren | Mar. 1,'47 | .... | ..... | .... | 3422 | .... |
| 8eloved Enemy (Reissue) | Film Classics | .... | Merle Oberon-David Niven | Apr. 15,'46 | 86m | Dec. 19,'36 | .... | .... | .... |
| Below the Deadline | Mono. | 520 | Warren Douglas-Ramsay Ames | Aug. 3,'46 | 65m | Sept. 28,'46 | 3224 | 3127 | .... |
| Best Years of Our Lives (Spcl.) | RKO | .... | Myrna Loy-Fredric March | Nov. 20,'46 | 172m | Nov. 30,'46 | 3335 | 3312 | 3412 |
| Betty Co-ed | Col. | 824 | Jean Porter-William Mason | Nov. 28,'46 | 71m | Dec. 7,'46 | 3346 | 3274 | .... |
| 8eware | Astor | .... | Louis Jordan-Frank Wilson | July,'46 | 55m | June 22,'46 | 3054 | .... | .... |
| Beware of Pity (Br.) | Eagle-Lion PRC | .... | Lilli Palmer-Albert Lieven | July 22,'46 | 105m | Aug. 3,'46 | 3126 | .... | .... |
| † Big Sleep, The | WB | 601 | Humphrey Bogart-Lauren Bacall | Aug. 31,'46 | 114m | Aug. 17,'46 | 3149 | 3126 | 3350 |
| Black Angel, The | Univ. | 543 | Dan Duryea-June Vincent | Aug. 2,'46 | 80m | Aug. 10,'46 | 3137 | 3076 | .... |
| Black Beauty | 20th-Fox | 636 | Mona Freeman-Richard Denning | Sept.,'46 | 76m | July 20,'46 | 3102 | 2778 | 3412 |
| Black Market Babies | Mono. | 504 | Ralph Morgan-Jayne Hazard | Jan. 5,'46 | 71m | Dec. 8,'45 | 2746 | .... | 2930 |
| Blind Spot | Col. | .... | Chester Morris-Constance Dowling | Feb. 6,'47 | .... | ..... | .... | 3388 | .... |
| Blonde Alibi | Univ. | 527 | Tom Neal-Martha O'Driscoll | Apr. 12,'46 | 62m | Mar. 23,'46 | 2905 | 2850 | .... |
| 8londe for a Day | PRC | .... | Hugh 8eaumont-Katheryn Adams | Aug. 29,'46 | 68m | Aug. 10,'46 | 3137 | 3030 | .... |
| Blondie Knows Best | Col. | 806 | Penny Singleton-Arthur Lake | Oct. 17,'46 | 70m | Sept. 21,'46 | 3211 | 3031 | 3350 |
| 8londie's Big Moment | Col. | 807 | Penny Singleton-Arthur Lake | Jan. 9,'47 | 69m | Dec. 14,'46 | 3361 | 3347 | .... |
| 8londie's Lucky Day | Col. | 7020 | Penny Singleton-Arthur Lake | Apr. 4,'46 | 70m | Sept. 21,'46 | 3211 | 3031 | .... |
| Blood Red Rose (Italian) | Superfilm | .... | Viviane Romance-George Flamant | Dec. 19,'46 | 93m | Jan. 11,'47 | 3409 | .... | .... |
| † Blue Dahlia, The (Block 4) | Para. | 4517 | Alan Ladd-Veronica Lake | Apr. 19,'46 | 99m | Feb. 2,'46 | 2829 | 2786 | 3164 |
| 8lue Skies (color) | Para. | 4602 | 8ing Crosby-Fred Astaire | Dec. 27,'46 | 104m | Sept. 28,'46 | 3221 | 2884 | 3412 |
| 8ohemian Girl, The (Reissue) | Film Classics | .... | Stan Laurel-Oliver Hardy | Mar. 15,'46 | 74m | Mar. 7,'36 | .... | .... | .... |
| Bon Voyage | 20th-Fox | .... | Jeanne Crain-Sir Aubrey Smith | Not Set | .... | ..... | .... | 2230 | .... |
| Boom Town (R.) | MGM | .... | Clark Gable-Claudette Colbert | (T) Sept. 30,'46 | 119m | Sept. 28,'46 | 3225 | .... | .... |
| Border Bandits | Mono. | 565 | Johnny Mack Brown-Raymond Hatton | Jan. 12,'46 | 58m | Feb. 23,'46 | 2859 | 2792 | .... |
| 8orn to Kill (formerly Deadlier Than the Male) | RKO | ... | Claire Trevor-Lawrence Tierney | Not Set | .... | ..... | .... | 3078 | .... |
| 8orn to Speed (Eagle-Lion) | PRC | .... | Johnny Sands-Terry Austin | Jan. 12,'47 | .... | ..... | .... | 3410 | .... |

| Title | Company | Prod. Number | Stars | Tradeshow or Release Date | Running Time | REVIEWED: M. P. Herald Issue | REVIEWED: Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Boston Blackie and the Law | Col. | 822 | Chester Morris-Trudy Marshall | Dec. 12,'46 | 69m | Nov. 23,'46 | 3322 | 3312 | .... |
| Bowery, The (Reissue) | 20th-Fox | 642 | George Raft-Wallace Beery | Oct.,'46 | 84m | Aug. 24,'46 | 3162 | .... | .... |
| Bowery Bombshell | Mono. | 511 | Leo Gorcey-Huntz Hall | July 20,'46 | 65m | July 27,'46 | 3114 | .... | .... |
| Boy, a Girl and a Dog, A | Film Classics | .... | Jerry Hunter-Sharyn Moffett | July,'46 | 77m | June 29,'46 | 3065 | 3031 | .... |
| Boys' Ranch (Block 17) | MGM | 625 | James Craig-"Butch" Jenkins | July 18,'46 | 97m | May 4,'46 | 2973 | 2926 | 3288 |
| Brasher Doubloon, The | 20th-Fox | .... | George Montgomery-Nancy Guild | Not Set | .... | ..... | .... | 3238 | .... |
| Breakfast in Hollywood | UA | .... | Tom Breneman-Bonita Granville | Feb. 22,'46 | 93m | Jan. 19,'46 | 2805 | 2756 | 2975 |
| Bride Wore Boots, The (Block 5) | Para. | 4521 | Barbara Stanwyck-Robert Cummings | May 31,'46 | 86m | Mar. 23,'46 | 2905 | 2784 | 3350 |
| Brief Encounter (Brit.) | Univ. | .... | Celia Johnson-Trevor Howard (T) | Aug. 24,'46 | 85m | Aug. 31,'46 | 3174 | .... | 3228 |
| Bringing Up Father | Mono. | 604 | Joe Yule-Renie Riano | Nov. 23,'46 | 68m | Oct. 19,'46 | 3262 | 3186 | .... |
| Brute Man, The | PRC | .... | Rondo Hatton-Jane Adams | Oct. 1,'46 | 58m | Oct. 26,'46 | 3273 | 2764 | .... |
| Buffalo Bill Rides Again | Screen Guild | 4613 | Richard Arlen-Jennifer Holt | Feb. 15,'47 | 70m | ..... | .... | 3410 | .... |
| Burma Victory | WB | 512 | War Documentary | Feb. 16,'46 | 62m | Nov. 17,'45 | 2718 | .... | .... |
| † CAESAR and Cleopatra (color) (British) | UA | .... | Claude Rains-Vivian Leigh | Aug. 16,'46 | 126m | Aug. 10,'46 | 3137 | .... | 3288 |
| Calcutta | Para. | .... | Alan Ladd-William Bendix | Not Set | .... | ..... | .... | 2884 | .... |
| Calendar Girl | Rep. | .... | Jane Frazee-William Marshall | Jan. 29,'47 | .... | ..... | .... | 3335 | .... |
| California (color) | Para. | 4606 | Ray Milland-Barbara Stanwyck | Feb. 21,'47 | 98m | Dec. 21,'46 | 3373 | 2784 | .... |
| California Gold Rush | Rep. | 565 | "Wild" Bill Elliott-Alice Fleming | Feb. 4,'46 | 55m | ..... | .... | 2818 | .... |
| † Canyon Passage (color) | Univ. | 541 | Dana Andrews-Susan Hayward | July 26,'46 | 90m | July 20,'46 | 3101 | 2883 | 3350 |
| Captains Courageous (R.) | MGM | .... | Freddie Bartholomew-Spencer Tracy (T) | Aug. 21,'46 | 117m | Aug. 24,'46 | 3162 | .... | .... |
| Captive Heart, The (British) | Eagle-Lion PRC | .... | Michael Redgrave-Rachel Kempson | Not Set | 108m | Apr. 20,'46 | 2950 | .... | .... |
| Caravan (British) | GFD | .... | Steward Granger-Ann Crawford | Not Set | 122m | May 4,'46 | 2974 | .... | .... |
| Caravan Trail, The (color) | PRC | .... | Eddie Dean-Al LaRue | Apr. 20,'46 | 57m | Mar. 30,'46 | 2918 | 2884 | .... |
| Carmen (French) | Superfilm | .... | Viviane Romance-Jean Marais | Nov. 26,'46 | 102m | Dec. 7,'46 | 3346 | .... | .... |
| Carnival (British) | GFD | .... | Sally Gray-Michael Wilding | Not Set | 93m | Nov. 9,'46 | 3297 | .... | .... |
| Carnival in Costa Rica (col.) | 20th-Fox | .... | Dick Haymes-Celeste Holme | Not Set | .... | ..... | .... | 3090 | .... |
| Cat Creeps, The | Univ. | 532 | Lois Collier-Fred Brady | May 17,'46 | 58m | Apr. 13,'46 | 2938 | 2884 | .... |
| Catman of Paris, The | Rep. | 514 | Carl Esmond-Leonore Aubert | Apr. 20,'46 | 65m | Feb. 23,'46 | 2858 | .... | .... |
| † Centennial Summer (color) | 20th-Fox | 633 | Jeanne Craine-Cornel Wilde | Aug.,'46 | 102m | June 8,'46 | 3030 | 2884 | 3264 |
| Chase, The | UA | .... | Robert Cummings-Michele Morgan | Nov. 22,'46 | 86m | Oct. 19,'46 | 3262 | .... | 3412 |
| Cheyenne | WB | .... | Dennis Morgan-Jane Wyman | Not Set | .... | ..... | .... | 2939 | .... |
| Child of Divorce (Block 2) | RKO | 70B | Sharyn Moffett-Regis Toomey | Oct. 15,'46 | 62m | Oct. 19,'46 | 3262 | 2972 | .... |
| Children of Paradise (French) | Korda | .... | Jean-Louis Barrault-Arletty | Nov. 15,'46 | 161m | Nov. 9,'46 | 3298 | .... | .... |
| Cigarette Girl | Col. | .... | Leslie Brooks-Jimmy Lloyd | Feb. 13,'47 | .... | ..... | .... | 3411 | .... |
| Cinderella Jones | WB | 513 | Joan Leslie-Robert Alda | Mar. 9,'46 | 92m | Feb. 16,'46 | 2849 | 2B38 | 2975 |
| City for Conquest (Reissue) | WB | 515 | James Cagney-Ann Sheridan | Apr. 13,'46 | 103m | Sept. 14,'40 | .... | .... | .... |
| Clandestine (French) | Western Hemisphere | .... | Constant Remy-Suzy Carrier | Feb. 7,'47 | 85m | Jan. 18,'47 | 3421 | .... | .... |
| Claudia and David | 20th-Fox | 637 | Dorothy McGuire-Robert Young | Sept.,'46 | 78m | July 27,'46 | 3113 | 2939 | 3350 |
| † Cloak and Dagger | WB | 603 | Gary Cooper-Lilli Pamer | Sept. 28,'46 | 106m | Sept. 14,'46 | 3197 | 2939 | 3288 |
| † Cluny Brown | 20th-Fox | 628 | Charles Boyer-Jennifer Jones | June,'46 | 100m | Apr. 27,'46 | 2961 | 2859 | 3164 |
| Cockeyed Miracle, The | MGM | 703 | Frank Morgan-Keenan Wynn | Oct.,'46 | 81m | July 20,'46 | 3102 | 2883 | 3412 |
| Code of the West (Block 4) | RKO | .... | James Warren-Debra Alden | (T) Feb.,'47 | .... | ..... | .... | 3410 | .... |
| Col. Effingham's Raid | 20th-Fox | 610 | Charles Coburn-Joan Bennett | Feb.,'46 | 70m | Sept. 29,'45 | 2661 | 2259 | 2898 |
| Colorado Serenade (color) | PRC | .... | Eddie Dean-Roscoe Ates | June 30,'46 | 68m | June 15,'46 | 3042 | 28B4 | .... |
| Come and Get It (Reissue) | Film Classics | .... | Joel McCrea-Edward Arnold | May 15,'46 | 99m | Nov. 7,'36 | .... | .... | .... |
| Condemned to Devil's Island (Reissue) | Film Classics | .... | Ronald Colman-Ann Harding | Mar. 15,'46 | 87m | ..... | .... | .... | .... |
| Conquest of Cheyenne | Rep. | 56B | "Wild" Bill Elliot-Alice Fleming | July 29,'46 | 55m | June 29,'46 | 3065 | .... | .... |
| Courage of Lassie (color) (Bl. 17) | MGM | 626 | Elizabeth Taylor-"Lassie"-Frank Morgan | Aug. 8,'46 | 93m | May 11,'46 | 2985 | 2926 | 3412 |
| Cowboy Blues | Col. | 7223 | Ken Curtis-Jeff Donnell | July 18,'46 | .... | ..... | .... | 3055 | .... |
| Crack-Up (Block 6) | RKO | 627 | Pat O'Brien-Claire Trevor | Sept. 6,'46 | 93m | June 22,'46 | 3054 | 2951 | 3228 |
| Crime Doctor's Man Hunt, The | Col. | B16 | Warner Baxter-Ellen Drew | Oct. 24,'46 | 61m | Sept. 21,'46 | 3210 | 3187 | .... |
| Crime of the Century | Rep. | 511 | Stephanie Bachelor-Michael Browne | Feb. 28,'46 | 57m | Mar. 23,'46 | 2906 | 2B70 | .... |
| Criminal Court (Block 2) | RKO | 709 | Tom Conway-Martha O'Driscoll | Nov. 20,'46 | 59m | Aug. 10,'46 | 3137 | 2963 | .... |
| Cross My Heart | Para | 4603 | Betty Hutton-Sonny Tufts | Jan. 10,'47 | 83m | Nov. 23,'46 | 3321 | 3055 | . |
| Cry Wolf | WB | .... | Errol Flynn-Barbara Stanwyck | Not Set | .... | ..... | .... | 3138 | .... |
| Cuban Pete | Univ. | 542 | Desi Arnaz-Ethel Smith | July 26,'46 | 61m | Sept. 14,'46 | 3198 | 3066 | .... |
| DANGEROUS Business | Col. | 7037 | Forrest Tucker-Lynn Merrick | June 20,'46 | .... | ..... | .... | 2963 | .... |
| Dangerous Millions | 20th-Fox | 648 | Kent Taylor-Dona Drake | Dec.,'46 | 69m | Dec. 7,'46 | 3345 | 3336 | .... |
| Dangerous Money | Mono. | 603 | Sydney Toler-Gloria Warren | Oct. 12,'46 | 66m | Oct. 12,'46 | 3250 | 3186 | .... |
| Danger Street | Para. | .... | Jane Withers-Robert Lowery | Not Set | .... | ..... | .... | 2972 | .... |
| Danger Woman | Univ. | 539 | Brenda Joyce-Don Porter | July 12,'46 | 60m | July 13,'46 | 3089 | 3030 | .... |
| Dark Alibi | Mono. | 519 | Sidney Toler-Benson Fong | May 25,'46 | 61m | Apr. 27,'46 | 2962 | 2809 | .... |
| Dark Corner, The | 20th-Fox | 625 | Lucille Ball-William Bendix | May,'46 | 99m | Apr. 6,'46 | 2925 | 2859 | 3188 |
| Dark Horse, The | Univ. | 540 | Phil Terry-Ann Savage | July 19,'46 | 59m | July 20,'46 | 3102 | 3030 | .... |
| Dark Is the Night (Russian) | Artkino | .... | Irina Radchenko-Ivan Kuznetsov | Mar. 16,'46 | 70m | Mar. 23,'46 | 2906 | .... | .... |
| † Dark Mirror, The | Univ. | .... | Olivia de Havilland-Lew Ayres | Oct.,'46 | 85m | Oct. 5,'46 | 3237 | 2883 | 3412 |
| Days and Nights (Russian) | Artkino | .... | Vladimir Soloviev-Dimitri Sagal | Apr. 27,'46 | 90m | May 4,'46 | 2974 | .... | .... |
| Days of Buffalo Bill | Rep. | 554 | Sunset Carson-Peggy Stewart | Feb. 8,'46 | 56m | ..... | .... | 2838 | .... |
| Deadlier Than the Male | RKO | .... | Claire Trevor-Lawrence Tierney | Not Set | .... | ..... | .... | 3078 | .... |
| Deadline at Dawn | RKO | 617 | Susan Hayward-Paul Lukas | Block 4 | 82m | Feb. 23,'46 | 2859 | 2776 | 2930 |
| Deadline for Murder | 20th-Fox | 635 | Paul Kelly-Kent Taylor | Aug.,'46 | 65m | June 22,'46 | 3053 | 2963 | .... |
| Dead of Night (British) | Univ. | 547 | Mervyn Johns-Roland Carver | Aug. 23,'46 | 77m | July 6,'46 | 3077 | .... | .... |
| Dead Reckoning | Col. | .... | Humphrey Bogart-Lizabeth Scott | Feb.,'47 | 100m | Jan. 4,'47 | 3397 | 3387 | .... |
| Death Valley (color) | Screen Guild | 4604 | Robert Lowery-Helen Gilbert | Aug. 15,'46 | 72m | ..... | .... | 3090 | .... |
| Deception | WB | 605 | Bette Davis-Paul Henried | Oct. 26,'46 | 112m | Oct. 19,'46 | 3261 | 323B | 3412 |
| Decoy | Mono. | 601 | Jean Gillie-Edward Norris | Sept. 14,'46 | 76m | Sept. 14,'46 | 3198 | 3031 | .... |
| Desert Horseman, The | Col. | 7209 | Charles Starrett-Smiley Burnette | July 11,'46 | 57m | July 27,'46 | 3124 | 3055 | .... |
| Devil Bat's Daughter | PRC | .... | Rosemary LaPlanche-John James | Apr. 15,'46 | 66m | Apr. 13,'46 | 2938 | .... | .... |
| Devil on Wheels | PRC | .... | Damian O'Flynn-Lenita Lane | Feb. 15,'47 | .... | ..... | .... | 3410 | .... |
| Devil's Hand, The (French) | Dist. Films | .... | Pierre Fesnay-Josseline Gael | Not Set | 80m | Nov. 16,'46 | 3310 | .... | .... |
| Devil's Mask, The | Col. | 7026 | Anita Louise-Jim Bannon | May 23,'46 | 66m | ..... | .... | 2926 | .... |
| Devil's Playground The | UA | .... | William Boyd-Andy Clyde | Nov. 15,'46 | 62m | Sept. 21,'46 | 3211 | 307B | .... |
| Devil Thumbs a Ride, The (Bl. 4) | RKO | .... | Lawrence Tierney-Nan Leslie | (T) Feb.,'47 | .... | ..... | .... | 3410 | .... |
| Devotion | WB | 517 | Olivia de Havilland-Ida Lupino | Apr. 20,'46 | 107m | Apr. 6,'46 | 2925 | 2756 | 3164 |
| Diary of a Chambermaid | UA | .... | Paulette Goddard-Hurd Hatfield | Feb. 15,'46 | 86m | Feb. 2,'46 | 2829 | 2748 | 3100 |
| Dick Tracy Versus Cueball (Bl. 3) | RKO | 714 | Morgan Conway-Anne Jeffreys (T) | Dec. 18,'46 | 62m | Nov. 16,'46 | 3310 | 3031 | .... |
| Ding Dong Williams | RKO | 623 | Glenn Vernon-Marcia McGuire | Block 5 | 62m | Apr. 20,'46 | 2950 | 2695 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Dodsworth (Reissue) | Film Classics | .... | Walter Huston-Ruth Chatterton | May 15,'46 | 101m | Sept. 26,'36 | .... | .... | .... |
| Doll Face | 20th-Fox | 617 | Carmen Miranda-Perry Como | Jan.,'46 | 80m | Dec. 22,'45 | 2765 | 2628 | 2975 |
| Don Ricardo Returns | PRC | .... | Fred Colby-Isabelita | Nov. 5,'46 | 63m | Dec. 7,'46 | 3347 | 3240 | .... |
| Don't Gamble with Strangers | Mono. | 508 | Kane Richmond-Bernadene Hayes | June 22,'46 | 68m | May 25,'46 | 3005 | .... | .. |
| Do You Love Me? (color) | 20th-Fox | 626 | Maureen O'Hara-Dick Haymes | May,'46 | 91m | Apr. 20,'46 | 2949 | 2499 | 3412 |
| Down Missouri Way | PRC | .... | Martha O'Driscoll-William Wright | Aug. 15,'46 | 75m | July 20,'46 | 3102 | 3007 | 3288 |
| Down to Earth (color) | Col. | .... | Rita Hayworth-Larry Parks | Not Set | .... | ..... | .... | 3126 | .... |
| † Dragonwyck | 20th-Fox | 623 | Gene Tierney-Vincent Price | Apr.,'46 | 103m | Feb. 23,'46 | 2857 | 2403 | 3188 |
| Dressed to Kill | Univ. | 534 | Basil Rathbone-Nigel Bruce | June 7,'46 | 72m | May 25,'46 | 3007 | 2987 | .... |
| Driftin' River | PRC | .... | Eddie Dean-Shirley Patterson | Oct. 1,'46 | 59m | Oct. 5,'46 | 3237 | 3187 | .... |
| Duel in the Sun (color) | Selznick | .... | Jennifer Jones-Joseph Cotten | Not Set | 135m | Jan. 11,'47 | 3409 | 3363 | .... |
| EARL Carroll Sketchbook | Rep. | 530 | Constance Moore-William Marshall | Aug. 22,'46 | 90m | Aug. 24,'46 | 3162 | 2939 | 3228 |
| Easy Come, Easy Go | Para. | .... | Sonny Tufts-Diana Lynn | Mar. 7,'47 | .... | ..... | .... | 2748 | .... |
| † Easy to Wed (color) (Special) | MGM | 624 | Esther Williams-Van Johnson | July 25,'46 | 111m | Apr. 13,'46 | 2937 | 2366 | 3350 |
| Egg and I, The | Univ. | .... | Claudette Colbert-Fred MacMurray | Not Set | .... | ..... | .... | 3312 | .... |
| El Paso Kid | Rep. | 556 | Sunset Carson-Marie Harmon | May 22,'46 | 54m | Aug. 3,'46 | 3125 | 2972 | .... |
| Escape Me Never | WB | .... | Errol Flynn-Ida Lupino | Not Set | .... | ..... | .... | 2861 | .... |
| Extenuating Circumstances (French) | Lopert | .... | Michael Simon-Suzanne Dantes | Sept. 14,'46 | 82m | Oct. 5,'46 | 3238 | .... | .... |
| FABULOUS Suzanne | Rep. | 604 | Barbara Britton-Rudy Vallee | Dec. 15,'46 | 71m | Dec. 21,'46 | 3374 | 2926 | .... |
| Face of Marble | Mono. | 528 | John Carradine-Claudia Drake | Feb. 2,'46 | 72m | Jan. 26,'46 | 2818 | .... | .... |
| Faithful in My Fashion (Bl. 17) | MGM | 627 | Tom Drake-Donna Reed | Aug. 22,'46 | 81m | June 15,'46 | 3042 | 2951 | .... |
| Falcon's Adventure, The (Bl. 3) | RKO | 715 | Tom Conway-Madge Meredith | Dec. 13,'46 | 61m | Dec. 14,'46 | 3362 | 3348 | .... |
| Falcon's Alibi, The (Block 6) | RKO | 629 | Tom Conway-Rita Corday | July 1,'46 | 63m | Apr. 20,'46 | 2950 | .... | .... |
| Fall Guy | Mono. | .... | Bob Pierce-Teala Loring | Feb. 22,'47 | .... | ..... | .... | 3410 | .... |
| Fantasia (R.) (Spl.) (Color) | RKO | 292 | Disney Musical Feature | Sept. 28,'46 | 124m | Oct. 5,'46 | 3238 | .... | .... |
| Farmer's Daughter, The (Bl. 4) | RKO | .... | Loretta Young-Joseph Cotten | (T) Feb.,'47 | .... | ..... | .... | 3364 | .... |
| Fear | Mono. | 507 | Warren William-Peter Cookson | Mar. 2,'46 | 68m | Jan. 5,'46 | 2785 | 2598 | .... |
| Fiesta (color) | MGM | .... | Esther Williams-Ricardo Montalban | Not Set | .... | ..... | .... | 2939 | .... |
| Fighting Frontiersman, The | Col. | 863 | Charles Starrett-Smiley Burnette | Dec. 19,'46 | 61m | Nov. 16,'46 | 3309 | .... | .... |
| Flight to Nowhere | Screen Guild | 4605 | Alan Curtis-Evelyn Ankers | Oct. 1,'46 | 74m | ..... | .... | 3078 | .... |
| Flying Serpent | PRC | .... | George Zucco-Hope Kramer | Feb. 20,'46 | 59m | Jan. 26,'46 | 2818 | 2670 | .... |
| Fool's Gold | UA | .... | William Boyd-Andy Clyde | Jan. 31,'47 | 63m | Oct. 12,'46 | 3249 | .... | .... |
| Four Hearts (Russian) | Artkino | .... | Valentino Serove-Eugene Samoilav | Feb. 23,'46 | 80m | Mar. 9,'46 | 2882 | .... | .... |
| Freddie Steps Out | Mono. | 515 | Freddie Stewart-June Preisser | June 29,'46 | 75m | June 1,'46 | 3017 | 2926 | .... |
| French Key, The | Rep. | 519 | Albert Dekker-Evelyn Ankers | May 18,'46 | 67m | May 25,'46 | 3006 | .... | .... |
| From This Day Forward | RKO | 616 | Joan Fontaine-Mark Stevens | Block 4 | 95m | Mar. 2,'46 | 2869 | 2861 | 3264 |
| Frontier Gunlaw | Col. | 7204 | Charles Starrett-Jean Stevens | Jan. 31,'46 | 60m | Feb. 9,'46 | 2837 | 2686 | .... |
| GAIETY George (British) | Geo. King | .... | Richard Greene-Ann Todd | Not Set | 98m | May 4,'46 | 2974 | .... | .... |
| Gallant Bess (color) | MGM | 702 | Marshall Thompson-George Tobias | Jan.,'47 | 98m | Sept. 7,'46 | 3185 | 2778 | 3350 |
| Gallant Journey | Col. | 7002 | Glenn Ford-Janet Blair | Sept. 24,'46 | 86m | Sept. 14,'46 | 3198 | 2939 | 3412 |
| Galloping Thunder | Col. | 7207 | Charles Starrett-Smiley Burnette | Apr. 25,'46 | 54m | May 25,'46 | 3006 | 2778 | ... |
| Gas House Kids | PRC | .... | Robert Lowery-Teala Loring | Oct. 28,'46 | 68m | Oct. 12,'46 | 3250 | 3238 | .. |
| Gay Blades | Rep. | 509 | Allan Lane-Jean Rogers | Jan. 25,'46 | 67m | Apr. 6,'46 | 2925 | 2784 | 3018 |
| Gay Cavalier, The | Mono. | 529 | Gilbert Roland-Martin Garralaga | Mar. 30,'46 | 65m | June 15,'46 | 3042 | 2963 | ... |
| Gay Intruders, The (British) | Four Continents | .... | Godfrey Tearle-Jeanne de Casalis | Mar. 15,'46 | 84m | Mar. 30,'46 | 2917 | .... | ... |
| Genius and the Nightingale (Italian) | Superfilm | .... | Maria Cebotaria-Rossano Brazzi | Nov. 8,'46 | 137m | Dec. 7,'46 | 3347 | .... | .... |
| Genius at Work (Block 2) | RKO | 710 | Alan Carney-Anne Jeffreys | Oct. 20,'46 | 61m | Aug. 10,'46 | 3138 | 3078 | .... |
| Gentleman from Texas, The | Mono. | 562 | Johnny Mack Brown-Claudia Drake | June 8,'46 | 55m | Aug. 31,'46 | 3174 | 2963 | .... |
| Gentleman Joe Palooka | Mono. | 602 | Leon Errol-Joe Kirkwood | Oct. 5,'46 | 72m | Sept. 28,'46 | 3221 | 3126 | .... |
| Gentleman Misbehaves, The | Col. | 7034 | Osa Massen-Robert Stanton | Feb. 28,'46 | 74m | July 27,'46 | 3114 | 2792 | .... |
| Gentlemen with Guns | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | Mar. 27,'46 | 52m | Mar. 23,'46 | 2906 | .... | .... |
| Ghost Goes Wild, The | Rep. | 605 | James Ellison-Anne Gwynne | Not Set | 66m | ..... | .... | 2972 | .... |
| Ghost of Hidden Valley | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | June 3,'46 | 56m | June 1,'46 | 3017 | .... | .... |
| † Gilda | Col. | 7001 | Rita Hayworth-Glenn Ford | Apr. 25,'46 | 107m | Mar. 23,'46 | 2907 | 2776 | 3264 |
| Ginger | Mono. | 609 | Frank Albertson-Barbara Reed | Jan. 4,'47 | .... | ..... | .... | 3312 | .... |
| Girl and the Devil, The (Swed.) | Scandia | .... | Gunn Wallgren-Stig Jarrel | Sept. 28,'46 | 90m | Oct. 26,'46 | 3274 | .... | .... |
| Girl in a Million, A (Br.) | British Lion | .... | Hugh Williams-Joan Greenwood | Not Set | 86m | June 8,'46 | 3029 | .... | .... |
| Girl on the Spot | Univ. | 515 | Lois Collier-Jess Barker | Jan. 11,'46 | 75m | Jan. 12,'46 | 2795 | 2467 | .... |
| G.I. War Brides | Rep. | 528 | James Ellison-Anna Lee | Aug. 12,'46 | 69m | Aug. 17,'46 | 3150 | 3127 | .... |
| Glass Alibi | Rep. | 516 | Paul Kelly-Anna Gwynne | Apr. 27,'46 | 68m | May 4,'46 | 2974 | 2792 | .... |
| God's Country (color) | Screen Guild | 003 | Robert Lowery-Helen Gilbert | Apr.,'46 | 62m | July 27,'46 | 3114 | .... | 3264 |
| Great Day (British) (Block 1) | RKO | 703 | Eric Portman-Flora Robson | Oct. 30,'46 | 69m | July 27,'46 | 3114 | .... | .... |
| Great Expectations (Brit.) | GFD | .... | John Mills-Valerie Hobson | Not Set | 118m | Dec. 28,'46 | 3385 | .... | .... |
| Great Waltz, The (R.) | MGM | .... | Luise Rainer-Fernand Gravet | (T) Sept. 30,'46 | 106m | Sept. 21,'46 | 3212 | .... | .... |
| Green for Danger (Brit.) | GFD | .... | Leo Genn-Henry Edwards | Not Set | 91m | Dec. 28,'46 | 3386 | .... | .... |
| † Green Years, The (Special) | MGM | 623 | Charles Coburn-Tom Drake | July 4,'46 | 128m | Mar. 16,'46 | 2893 | 2883 | 3228 |
| Guilty, The | Mono. | .... | Bonita Granville-Don Castle | Mar. 1,'47 | .... | ..... | .... | 3410 | .... |
| Gunman's Code | Univ. | 1107 | Kirby Grant-Fuzzy Knight | Aug. 30,'46 | .... | ..... | .... | 3187 | .... |
| Gunning for Vengeance | Col. | 7206 | Charles Starrett-Phyliss Adair | Mar. 21,'46 | 53m | Apr. 27,'46 | 2962 | 2784 | .... |
| Guy Could Change, A | Rep. | 508 | Allan Lane-Jane Frazee | Jan. 27,'46 | 65m | Jan. 26,'46 | 2818 | 2543 | .... |
| † HARVEY Girls, The (color) (Block 15) | MGM | 611 | Judy Garland-John Hodiak | Jan.-Feb.,'46 | 104m | Jan. 5,'46 | 2785 | 2354 | 2975 |
| Haunted Mine, The | Mono. | 566 | Johnny Mack Brown-Linda Johnson | Mar. 2,'46 | 51m | Aug. 1,'46 | 2926 | 2792 | ..... |
| Heading West | Col. | 7210 | Charles Starrett-Smiley Burnette | Aug. 15,'46 | 56m | Aug. 24,'46 | 3161 | 3127 | 3188 |
| Heartbeat (Special) | RKO | 662 | Ginger Rogers-Jean Pierre Aumont | Apr. 30,'46 | 101m | Apr. 27,'46 | 2961 | 2883 | 3412 |
| Heldorado | Rep. | 543 | Roy Rogers-George "Gabby" Hayes | Dec. 15,'46 | 70m | Jan. 4,'47 | 3397 | 3348 | .... |
| Henry the Fifth (British) (color) | UA | .... | Laurence Olivier-Robert Newton | (T) June 17,'46 | 134m | Dec. 2,'44 | 2626 | .... | .... |
| Her Adventurous Night | Univ. | 538 | Dennis O'Keefe-Helen Walker | July 5,'46 | 75m | June 29,'46 | 3065 | 3007 | .... |
| Here Comes Trouble | UA | .... | William Tracy-Beverly Lloyd | Not Set | .... | ..... | .... | 3363 | .... |
| Her Kind of Man | WB | 518 | Zachary Scott-Janis Paige | May 11,'46 | 78m | Apr. 27,'46 | 2961 | 2838 | 3264 |

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| Her Sister's Secret | PRC | .... | Nancy Coleman-Philip Reed | Sept. 23,'46 | 85m | Sept. 21,'46 | 3210 | 3090 | .... |
| High Conquest | Mono. | .... | Anna Lee-Warren Douglas | Mar. 8,'47 | .... | ..... | .... | .... | ... |
| High Barbaree | MGM | ... | Van Johnson-June Allyson | Not Set | .... | ..... | .... | 3238 | ... |
| High School Hero | Mono. | 517 | Freddie Stewart-June Preisser | Sept. 7,'46 | 69m | Aug. 24,'46 | 3161 | 3126 | .. |
| † Holiday in Mexico (color) | MGM | 701 | Walter Pidgeon-Ilona Massey | Sept.,'46 | 128m | July 27,'46 | 3113 | 2764 | 3288 |
| Home in Oklahoma | Rep. | 5542 | Roy Rogers-Dale Evans | Nov. 8,'46 | 72m | Nov. 9,'46 | 3298 | 3163 | .... |
| Home on the Range (color) | Rep. | 5501 | Monte Hale-Adrian Booth | Apr. 18,'46 | 55m | Apr. 13,'46 | 2938 | 2926 | ... |
| Home Sweet Homicide | 20th-Fox | 640 | Lynn Bari-Randolph Scott | Oct.,'46 | 90m | July 27,'46 | 3124 | 2939 | 3288 |
| Honeymoon | RKO | . | Shirley Temple-Guy Madison | Not Set | .... | .. | . | 2939 | ... |
| Hoodlum Saint (Block 16) | MGM | 618 | William Gargan-Philip Reed | June 28,'46 | 93m | Feb. 9,'46 | 2837 | 2830 | 3164 |
| Hot Cargo (Block 5) | Para. | 4523 | William Powell-Esther Williams | Apr.-May,'46 | 57m | Mar. 16,'46 | 2894 | 2870 | .. |
| Hotel Reserve (British) | RKO | 615 | James Mason-Lucie Mannheim | Block 3 | 79m | Mar. 9,'46 | 2881 | .. | ... |
| House of Horrors | Univ. | 525 | Robert Lowery-Virginia Grey | Mar. 29,'46 | 66m | Mar. 9,'46 | 2881 | 2850 | .... |
| How Green Was My Valley (R.) | 20th-Fox | ... | Walter Pidgeon-Maureen O'Hara | Apr.,'47 | 118m | Jan. 4,'47 | 3398 | | ... |
| Humoresque | WB | 612 | Joan Crawford-John Garfield | Jan. 25,'47 | 125m | Dec. 28,'46 | 3385 | 3363 | .... |
| I COVER Big Town (formerly Big Town) | Para. | .... | Philip Reed-Hillary Brooke | Not Set | .... | ..... .. | | 2776 | .. |
| Idea Girl | Univ. | 518 | Jess Barker-Julie Bishop | Feb. 8,'46 | 60m | Feb. 9,'46 | 2838 | 2764 | |
| If I'm Lucky | 20th-Fox | 638 | Vivian Blaine-Harry James | Sept.,'46 | 79m | Aug. 31,'46 | 3174 | 3066 | 3412 |
| I Know Where I'm Going (Brit.) | GFD | .... | Wendy Hiller-Roger Livesey | Not Set | 91m | Dec. 15,'45 | 2758 | .... | .... |
| I'll Be Yours | Univ. | .... | Deanna Durbin-Tom Drake | Jan.,'47 | .... | ..... | .... | 3348 | .... |
| Imperfect Lady | Para. | . | Teresa Wright-Ray Milland | Apr. 25,'47 | ... | .. ..... | ... | 2870 | .... |
| In Fast Company | Mono. | 510 | Leo Gorcey-Huntz Hall | June 22,'46 | 63m | May 11,'46 | 2986 | 2972 | .... |
| Inner Circle, The | Rep. | 526 | Warren Douglas-Lynn Roberts | Aug. 7,'46 | 57m | Sept. 21,'46 | 3211 | 3127 | ... |
| In Old Sacramento | Rep. | 517 | William Elliott-Constance Moore | May 31,'46 | 89m | May 4,'46 | 2973 | .... | 3188 |
| Inside Job | Univ. | 537 | Preston Foster-Ann Rutherford | June 28,'46 | 65m | June 22,'46 | 3053 | 2987 | ... |
| Invisible Informer, The | Rep. | 529 | Linda Stirling-William Henry | Aug. 19,'46 | 57m | Aug. 24,'46 | 3161 | 3127 | .... |
| I Ring Door Bells | PRC | .... | Robert Shayne-Ann Gwynne | Feb 25,'46 | 64m | Jan. 5,'46 | 2786 | .... | .... |
| I See a Dark Stranger (British) | GFD | .... | Deborah Kerr-Trevor Howard | Not Set | 112m | Aug. 3,'46 | 3125 | .... | .... |
| It Happened at the Inn (Fr.) | MGM | .... | Fernand Ledoux-Maurice Schutz | (T) Feb. 25,'46 | 96m | Jan. 19,'46 | 2806 | .... | .... |
| It Hapened in Brooklyn | MGM | . | Frank Sinatra-Kathryn Grayson | Not Set | .... | ..... | .... | 3238 | .... |
| It's Great To Be Young | Col. | 7038 | Leslie Brooks-Jimmy Lloyd | Sept. 12,'46 | 68m | Sept. 21,'46 | 3210 | 3163 | .... |
| It's a Joke, Son (Eagle-Lion) | PRC | | Kenny Delmar-Una Merkel | Not Set | .... | ..... | | 3387 | .. |
| It's a Wonderful Life (Special) | RKO | 781 | James Stewart-Donna Reed | (T) Jan. 7,'47 | 130m | Dec. 21,'46 | 3373 | 3186 | . |
| It Shouldn't Happen to a Dog | 20th-Fox | 637 | Carole Landis-Allyn Joslyn | July '46 | 70m | June 1,'46 | 3017 | 2963 | |
| † I've Always Loved You (color) (Special) | Rep. | 601 | Maria Ouspenskaya-Philip Dorn | Dec 2 '46 | 117m | Sept. 7,'46 | 3185 | 2628 | 3288 |
| JANIE Gets Married | WB | 520 | Joan Leslie-Robt. Hutton | June 22,'46 | 91m | June 8,'46 | 3029 | 2655 | 3228 |
| Jericho (French) | Lelarge | .. | Pierre Brasseur-Larquey | Dec. 14,'46 | 139m | Dec. 28,'46 | 3386 | .... | .... |
| Jesse James (Reissue) | 20th-Fox | 618 | Tyrone Power-Nancy Kelly | Feb.,'46 | 106m | Jan. 14,'39 | .... | .... | .... |
| Joe Palooka, Champ | Mono. | 502 | Joe Kirkwood-Elyse Knox | May 28,'46 | 70m | Apr. 13,'46 | 2938 | 2809 | 3164 |
| Johnnie Comes Flying Home | 20th-Fox | 624 | Martha Stewart-Richard Crane | Apr.,'46 | 65m | Mar. 23,'46 | 2905 | 2764 | .... |
| Johnny Frenchman (British) | Univ. | .. | Francoise Rosay-Tom Walls | Oct.,'46 | 104m | Nov. 2,'46 | 3286 | .... | .... |
| Johnny in the Clouds (Br.) | UA | . | Michael Redgrave-John Mills | Mar. 15,'46 | 109m | Nov. 17,'45 | 2717 | .... | .... |
| Johnny O'Clock | Col. | ... | Dick Powell-Evelyn Keyes | (T) Dec. 26,'46 | 85m | Jan. 4,'47 | 3397 | 3388 | |
| Jolson Story, The (color) | Col. | .... | Larry Parks-William Demarest | Jan.,'47 | 128m | Sept. 21,'46 | 3209 | 2883 | 3412 |
| Journey Together (British) | English | .... | Edward G. Robinson-Bessie Love | Mar. 2,'46 | 80m | Mar. 9,'46 | 2881 | .... | .... |
| Jungle Flight | Para. | .... | Robert Lowery-Anne Savage | Not Set | .... | ..... | .... | 3126 | .... |
| Jungle Princess (Reissue) | Para. | R5-3620 | Dorothy Lamour-Ray Milland | Sept. 1,'46 | 84m | Sept. 21,'46 | 3212 | .... | .... |
| Junior Prom | Mono. | 514 | Freddie Stewart-June Preisser | May 11,'46 | 69m | Mar. 2,'46 | 2869 | .... | .... |
| Just Before Dawn (formerly Exposed by the Crime Doctor) | Col. | 7021 | Warner Baxter-Mona Barrie | Mar. 7,'46 | 65m | ..... | .... | 2756 | ... |
| † KID from Brooklyn, The (color) | RKO | 652 | Danny Kaye-Virginia Mayo | Special | 114m | Mar. 30,'46 | 2918 | 2628 | 3412 |
| † Killers, The | Univ. | 548 | Burt Lancaster-Ava Gardner | Aug. 30,'46 | 102m | Aug. 17,'46 | 3150 | 3055 | 3350 |
| Kings Row (Reissue) | WB | 608 | Ann Sheridan-Robert Cummings | Dec. 7,'46 | 127m | Nov. 2,'46 | 3286 | | |
| † Kitty (Block 2) | Para. | 4509 | Paulette Goddard-Ray Milland | May 10,'46 | 104m | Oct. 6,'45 | 2669 | 2093 | 3288 |
| LADIES' Man | Para. | 4605 | Eddie Bracken-Virginia Welles | Feb. 7,'47 | 90m | Jan. 11,'47 | 3409 | 2809 | .... |
| Lady Chaser | PRC | | Robert Lowery-Ann Savage | Nov. 25,'46 | 58m | Dec. 28,'46 | 3386 | 3312 | .... |
| Lady in the Lake | MGM | 712 | Robert Montgomery-Audrey Totter | Jan.,'47 | 105m | Nov. 30,'46 | 3333 | 3312 | .... |
| Lady Luck (Block 1) | RKO | 702 | Robert Young-Barbara Hale | Oct 18 '46 | 97m | July 20,'46 | 3102 | 2756 | 3350 |
| Lady Surrenders, A (Brit.) | Univ. | .... | Margaret Lockwood-Stewart Granger | (T) Oct. 4,'46 | 117m | Oct. 12,'46 | 3249 | .... | .... |
| Landrush | Col. | 861 | Charles Starrett-Smiley Burnette | Oct. 17,'46 | 54m | Sept. 21,'46 | 3211 | 2895 | .... |
| Larceny in Her Heart | PRC | ... | Hugh Beaumont-Cheryl Walker | July 10,'46 | 68m | May 25,'46 | 3006 | 2963 | .... |
| Last Chance, The (Bl. 16) (Swiss) | MGM | 621 | E. G. Morrison-John Hoy | Apr.-May,'46 | 105m | Nov. 24,'45 | 2726 | .... | 2930 |
| Last Crooked Mile, The | Rep. | 527 | Donald Barry-Ann Savage | Aug. 9,'46 | 67m | Aug. 17,'46 | 3150 | .... | .... |
| Last Frontier Uprising | Rep. | .. | Monte Hale-Adrian Booth | Not Set | .... | ..... | .... | 3187 | .... |
| La Symphone Pastorale (Fr.) | Films Gibe | .. | Michele Morgan-Pierre Blanchar | Not Set | 115m | Dec. 7,'46 | 3346 | .... | .... |
| Laughing Lady (Brit.) | Brit. Natl. | ... | Anne Ziegler-Webster Booth | Not Set | 91m | Nov. 2,'46 | 3285 | .... | .... |
| Lawless Breed | Univ. | 1106 | Kirby Grant-Fuzzy Knight | Aug. 16,'46 | 58m | Dec. 14,'46 | 3362 | 3312 | .... |
| Law of the Lash | PRC | .. | Al La Rue-Mary Scott | Feb. 6,'47 | .... | ..... | .... | 3410 | .... |
| † Leave Her to Heaven (color) (Special) | 20th-Fox | 614 | Gene Tierney-Cornel Wilde | Jan.,'46 | 110m | Dec. 29,'45 | 2778 | 2499 | 2898 |
| Les Miserables (Reissue) | 20th-Fox | ... | Fredric March-Charles Laughton | Jan.,'47 | 105m | Jan. 4,'47 | 3398 | .... | .... |
| Letter for Evie, A (Block 15) | MGM | 614 | Marsha Hunt-John Carroll | Jan.-Feb.,'46 | 89m | Dec. 1,'45 | 2733 | 2655 | 2930 |
| Life and Miracles of Blessed Mother Cabrini, The (Ital.) | Elliott | ... | La Cheduzzi-Mila Lanza | July 6,'46 | 60m | July 6,'46 | 3077 | .... | .... |
| Lighthouse | PRC | ... | John Litel-June Lang | Jan. 10,'47 | .... | ..... | .... | 3312 | .... |
| Likely Story, A | RKO | ... | Bill Williams-Barbara Hale | Not Set | .... | ..... | .... | 2963 | .... |
| Lisbon Story (British) | Natl. Anglo | | Patricia Burke-David Farrar | Not Set | 100m | Mar. 16,'46 | 2894 | .... | .... |
| Little Giant | Univ. | 520 | Abbott and Costello | Feb. 22,'46 | 91m | Mar. 2,'46 | 2869 | 2756 | 3088 |
| Little Iodine | UA | | Jo Ann Marlowe-Marc Cramer | Oct. 11,'46 | 57m | Sept. 14,'46 | 3198 | 3066 | .... |
| Little Miss Big | Univ. | 549 | Fay Holden-Beverly Simmons | Aug. 30,'46 | 61m | Sept. 7,'46 | 3186 | 2963 | |
| Little Mister Jim | MGM | .... | "Butch" Jenkins-Frances Gifford | (T) June 4,'46 | 94m | June 8,'46 | 3030 | 2926 | 3412 |

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|---|---|---|---|---|---|---|---|---|---|
| Locket, The (Block 3) | RKO | 711 | Laraine Day-Brian Aherne | Dec. 20,'46 | 85m | Dec. 21,'46 | 3373 | 2939 | .. |
| Lone Hand Texan | Col. | .... | Charles Starrett-Smiley Burnette | Not Set | .... | ..... | .... | 3422 | .. |
| Lone Star Moonlight | Col. | 854 | Ken Curtis-Joan Barton | Dec. 12,'46 | 67m | Dec. 14,'46 | 3362 | 3274 | |
| Lone Wolf in Mexico, The | Col. | .... | Gerald Mohr-Eric Blore | Jan. 16,'47 | 69m | Jan. 4,'47 | 3398 | 3348 | .. |
| † Lost Weekend, The (Block 1) | Para. | 4503 | Ray Milland-Jane Wyman | Jan. 25,'46 | 101m | Aug. 18,'45 | 2639 | 2242 | 2975 |
| Love Laughs at Andy Hardy | MGM | .... | Mickey Rooney-Bonita Granville | (T) Dec. 2,'46 | 91m | Dec. 7,'46 | 3345 | 3127 | .... |
| Lover Come Back | Univ. | 536 | George Brent-Lucille Ball | June 21,'46 | 90m | June 22,'46 | 3054 | 2939 | .... |
| Loyal Heart (British) | Strand-Anglo | .... | Harry Welchmann-Percy Marmont | Not Set | 78m | Mar. 16,'46 | 2895 | ... | ... |
| MACOMBER Affair, The (formerly Short Happy Life of Francis Macomber) | UA | .... | Gregory Peck-Joan Bennett | Not Set | .... | ..... | .... | 3076 | .... |
| Madonna of the Seven Seas (British) | Univ. | 526 | Phyllis Calvert-Stewart Granger | Apr. 5,'46 | 88m | Jan. 26,'46 | 2818 | .... | .... |
| Madonna's Secret, The | Rep. | 510 | Francis Lederer-Gail Patrick | Feb. 16,'46 | 79m | Feb. 23,'46 | 2858 | 2838 | .... |
| Magic Bow, The (British) | GFD | .... | Stewart Granger-Phyllis Calvert | Not Set | 106m | Oct. 19,'46 | 3262 | .... | .... |
| Magnificent Doll | Univ. | ... | Ginger Rogers-Burgess Meredith | Nov.,'46 | 95m | Nov. 23,'46 | 3321 | 3274 | 3412 |
| Magnificent Rogue | Rep. | 606 | Lynn Roberts-Warren Douglas | Not Set | 74m | Nov. 16,'46 | 3309 | .... | .... |
| Make Mine Music (color) (Spcl.) | RKO | 692 | Disney Musical Feature | (T) July 4,'46 | 74m | Apr. 27,'46 | 2662 | .... | 3264 |
| Man from Morocco, The (Brit.) | English | ... | Anton Walbrook-Margaretta Scott | Nov. 23,'46 | 89m | Nov. 30,'46 | 3334 | .... | .... |
| Man from Rainbow Valley (color) | Rep. | 5502 | Monte Hale-Adrian Booth | June 15,'46 | 56m | June 22,'46 | 3053 | 2963 | .... |
| Man I Love, The | WB | 611 | Ida Lupino-Robert Alda | Jan. 11,'47 | 96m | Dec. 28,'46 | 3385 | 2784 | .... |
| Man in Grey, The (Brit.) | Univ. | 523 | Margaret Lockwood-James Mason | Mar. 15,'46 | 90m | Dec. 8,'45 | 2746 | .... | .... |
| Man Who Dared, The | Col. | 7040 | Leslie Brooks-George Macready | May 30,'46 | 65m | June 29,'46 | 3065 | 2926 | .... |
| † Margie (color) | 20th-Fox | 646 | Jeanne Crain-Alan Young | Nov.,'46 | 94m | Oct. 19,'46 | 3261 | 2884 | 3412 |
| Marie Louise (French) | Mayer-Burstyn | .... | Josiane-Heinrich Gretler | Nov. 12,'46 | 93m | Nov. 24,'45 | 2726 | .... | .... |
| Mask of Diijon | PRC | .... | Erich Von Stroheim-Jeanne Bates | Apr. 9,'46 | 74m | Feb. 2,'46 | 2829 | 2792 | 3018 |
| Masquerade in Mexico (Block 3) | Para. | 4512 | Dorothy Lamour-Arturo de Cordova | Feb. 22,'46 | 96m | Dec. 1,'45 | 2733 | 2686 | 2975 |
| Meet the Navy (Br.) | Natl.-Anglo | .... | Oscar Naske | Not Set | 81m | June 15,'46 | 3043 | .... | .... |
| Men of Two Worlds (Br.) (color) | GFD | .... | Eric Portman-Phyllis Cavert | Sept. 9,'46 | 109m | Sept. 28,'46 | 3224 | .... | .... |
| Michigan Kid, The (color) | Univ. | | Jon Hall-Rita Johnson | Not Set | .... | ..... | ... | 3090 | .... |
| Mighty McGurk, The | MGM | 711 | Wallace Beery-Edward Arnold | Jan.,'47 | 87m | Nov. 23,'46 | 3321 | 3066 | .... |
| Missing Lady, The | Mono. | 525 | Kane Richmond-Barbara Reed | Aug. 17,'46 | 60m | Sept. 21,'46 | 3211 | 3031 | .... |
| † Miss Susie Slagle's (Block 3) | Para. | 4513 | Sonny Tufts-Veronica Lake | Mar. 8,'46 | 88m | Dec. 8,'45 | 2745 | 2216 | .... |
| Mr. Ace | UA | .... | George Raft-Sylvia Sydney | Aug. 2,'46 | 84m | Aug. 31,'46 | 3173 | 2926 | 3412 |
| Mr. District Attorney | Col. | .... | Dennis O'Keefe-Marg. Chapman | Feb.,'47 | 81m | Jan. 4,'47 | 3398 | .... | .... |
| Mr. Hex | Mono. | 608 | Leo Gorcey-Huntz Hall | Dec. 7,'46 | 63m | Dec. 14,'46 | 3362 | 3240 | .... |
| † Monsieur Beaucaire (Special) | Para. | 4532 | Bob Hope-Joan Caulfield | Aug. 30,'46 | 93m | May 18,'46 | 2997 | 2883 | 3288 |
| Moon Over Montana | Mono. | 572 | Jimmy Wakely-Lee "Lasses" White | Feb. 23,'46 | 56m | Apr. 20,'46 | 2951 | 2792 | .... |
| Murder in the Music Hall | Rep. | 512 | Vera Hruba Ralston-William Marshal | Apr. 10,'46 | 84m | Feb. 23,'46 | 2858 | 2748 | .... |
| Murder in Reverse (Brit.) | Four Con. | .... | William Hartnell-Jimmy Hanley | Jan.,'47 | 80m | Dec. 28,'46 | 3385 | .... | .... |
| Murder Is My Business | PRC | .... | Hugh Beaumont-Cheryl Walker | Apr. 10,'46 | 63m | Mar. 9,'46 | 2881 | .... | .... |
| My Brother Talks to Horses | MGM | .... | Peter Lawford-"Butch" Jenkins | (T) Nov. 18,'46 | 94m | Nov. 23,'46 | 3322 | 3031 | .... |
| † My Darling Clementine | 20th-Fox | 645 | Henry Fonda-Linda Darnell | Nov.,'46 | 97m | Oct. 12,'46 | 3249 | 3078 | 3350 |
| My Dog Shep | Screen Guild | 4609 | Tom Neal-Helen Chapman-"Flame" | Dec. 1,'46 | 60m | ..... | .... | 3163 | .... |
| My Favorite Brunette | Para. | .... | Bob Hope-Dorothy Lamour | Apr. 4,'47 | .... | ..... | .... | 3388 | .... |
| My Pal Trigger | Rep. | 5541 | Roy Rogers-George "Gabby" Hayes | July 10,'46 | 79m | June 22,'46 | 3053 | .... | .... |
| † My Reputation | WB | 510 | Barbara Stanwyck-George Brent | Jan. 26,'46 | 96m | Jan. 12,'46 | 2793 | 2792 | 2975 |
| My Heart Goes Crazy (Br.) (col.) (formerly London Town) | Univ. | .... | Syd Field-Greta Gynt | Not Set | 121m | Sept. 21,'46 | 3209 | .... | .... |
| Mysterious Intruder | Col. | 7025 | Richard Dix-Barton MacLane | Apr. 11,'46 | 61m | Mar. 30,'46 | 2917 | 2907 | .... |
| Mysterious Mr. Valentine | Rep. | 531 | William Henry-Linda Stirling | Sept. 3,'46 | .... | ..... | .... | 3312 | .... |
| 'NEATH Canadian Skies | Screen Guild | 4606 | Russell Hayden-Inez Cooper | Oct. 15,'46 | 41m | ..... | .... | 3127 | .... |
| Never Say Goodbye | WB | 606 | Erroll Flynn-Eleanor Parker | Nov. 9,'46 | 97m | Oct. 26,'46 | 3273 | 2838 | 3350 |
| † Night and Day (color) | WB | 523 | Cary Grant-Alexis Smith | Aug. 3,'46 | 132m | July 13,'46 | 3089 | 2838 | 3228 |
| Night Boat to Dublin (Brit.) | A.B.P.C.-Pathe | .... | Robert Newton-Raymond Lovell | Not Set | 100m | Feb. 2,'46 | 2830 | .... | .... |
| Night Editor | Col. | 7023 | William Gargan-Janis Carter | Apr. 18,'46 | 67m | Apr. 6,'46 | 2925 | 2895 | .... |
| Night in Casablanca, A | UA | .... | Marx Brothers-Lois Collier | May 10,'46 | 85m | Apr. 20,'46 | 2949 | 2884 | 3288 |
| Night in Paradise, A (color) | Univ. | 529 | Merle Oberon-Turhan Bey | May 3,'46 | 84m | Apr. 13,'46 | 2937 | 2278 | 3100 |
| Night Train to Memphis | Rep. | 523 | Roy Acuff-Adele Mara | July 12,'46 | 67m | July 27,'46 | 3114 | 2748 | 3288 |
| Nobody Lives Forever | WB | 604 | John Garfield-Geraldine Fitzgerald | Oct. 12,'46 | 100m | Sept. 28,'46 | 3221 | 2830 | 3412 |
| Nocturne (Block 2) | RKO | 706 | George Raft-Lynn Bari | Oct. 29,'46 | 87m | Oct. 19,'46 | 3261 | 3055 | 3412 |
| † No Leave, No Love | MGM | 704 | Van Johnson-Marie Wilson | Oct.,'46 | 117m | Aug. 31,'46 | 3173 | 2818 | 3412 |
| Nora Prentiss (formerly The Sentence) | WB | .... | Ann Sheridan-Kent Smith | Feb. 22,'47 | 111m | ..... | .... | 2883 | .... |
| North of the Border | Screen Guild | 4610 | Russell Hayden-Inez Cooper | Nov. 15,'46 | 42m | ..... | .... | 3090 | .... |
| No Time for Comedy (Reissue) | WB | 516 | James Stewart-Rosalind Russell | Apr. 13,'46 | 99m | Sept. 7,'40 | .... | .... | .... |
| † Notorious (Special) | RKO | 761 | Ingrid Bergman-Cary Grant | Sept. 6,'46 | 101m | July 27,'46 | 3113 | 2870 | 3350 |
| Notorious Gentleman (British) | Univ. | 603 | Rex Harrison-Lilli Palmer | Nov. 1,'46 | 109m | Oct. 26,'46 | 3273 | .... | 3412 |
| Notorious Lone Wolf | Col. | 7028 | Gerald Mohr-Janis Carter | Feb. 14,'46 | 64m | Mar. 16,'46 | 2894 | 2792 | .... |
| OF Human Bondage | WB | 522 | Paul Henreid-Eleanor Parker | July 20,'46 | 105m | July 6,'46 | 3077 | 3031 | 3228 |
| One Exciting Week | Rep. | 521 | Al Pearce-Arline Harris | June 8,'46 | 69m | June 15,'46 | 3042 | 2809 | .... |
| One More Tomorrow | WB | 519 | Ann Sheridan-Dennis Morgan | June 1,'46 | 89m | May 18,'46 | 2997 | 2838 | 3228 |
| Open City (Italian) | Mayer-Burstyn | .... | Aldo Fabrizi-Anna Magnani | Not Set | 100m | Mar. 2,'46 | 2870 | .... | .... |
| † O.S.S. (Block 6) | Para. | 4526 | Alan Ladd-Geraldine Fitzgerald | July 26,'46 | 107m | May 18,'46 | 2997 | 2963 | 3350 |
| Our Hearts Were Growing Up (Block 5) | Para. | 4522 | Gail Russell-Diana Lynn | June 14,'46 | 84m | Mar. 16,'46 | 2893 | 2555 | 3264 |
| Out California Way (color) | Rep. | 5503 | Monte Hale-Adrian Booth | Dec. 5,'46 | 67m | Dec. 14,'46 | 3362 | 3127 | .... |
| Outlaw, The | UA | .... | Jack Buetel-Jane Russell | Feb. 8,'46 | 111m | Mar. 23,'46 | 2905 | .... | .... |
| Outlaw of the Plains | PRC | .... | Buster Crabbe-Al St. John | Sept. 22,'46 | 56m | Sept. 28,'46 | 3225 | 3126 | .... |
| Overlanders, The (British) | GFD | .... | Chips Rafferty-John N. Hayward | Not Set | 91m | Oct. 19,'46 | 3261 | .... | .... |
| Overland Riders | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | Aug. 21,'46 | 54m | Aug. 24,'46 | 3162 | 3126 | .... |
| Over the Santa Fe Trail | Col. | .... | Ken Curtis-Jennifer Holt | Feb. 13,'47 | .... | ..... | .... | 3422 | .... |
| PARIS Frills (French) | Leo Cohen | .... | Micheline Presle-Raymond Rouleau | Nov. 24,'46 | 123m | Dec. 7,'46 | 3347 | .... | .... |
| Partners in Time | RKO | 625 | Pamela Blake-John James | Block 5 | 76m | Apr. 20,'46 | 2951 | .... | .... |
| Passkey to Danger | Rep. | 518 | Stephanie Bachelor-Kane Richmond | May 11,'46 | 58m | Aug. 24,'46 | 3161 | 2987 | .... |

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| Perfect Marriage, The | Para. | 4604 | Loretta Young-David Niven | Jan. 24,'47 | 87m | Nov. 23,'46 | 3321 | 2883 | .... |
| Perilous Holiday | Col. | 7008 | Pat O'Brien-Ruth Warrick | Mar. 21,'46 | 89m | May 25,'46 | 3007 | 2776 | 3018 |
| Perils of Pauline (color) | Para. | .... | Betty Hutton-John Lund | Not Set | .... | ..... | .... | 2939 | .... |
| Personality Kid | Col. | 7039 | Anita Louise-Michael Duane | Aug. 8,'46 | 68m | Aug. 24,'46 | 3161 | 3031 | .... |
| Phantom Thief, The | Col. | 7031 | Chester Morris-Jeff Donnell | May 2,'46 | 65m | June 22,'46 | 3053 | 2926 | ... |
| Philo Vance Returns | PRC | .... | Alan Curtis-Terry Austin | Feb. 27,'47 | .... | ..... | .... | 3422 | .... |
| Philo Vance's Gamble | PRC | .... | Alan Curtis-Tala Birell | Mar. 20,'47 | .... | ..... | .... | .... | .... |
| Piccadilly Incident (British) | Pathe | .... | Anna Neagle-Michael Wilding | Sept. 20,'46 | 100m | Sept. 7,'46 | 3185 | .... | ... |
| Pinocchio (color) (Reissue) | RKO | 691 | Disney Feature Cartoon | Special | 85m | Feb. 3,'40 | .... | .... | .... |
| Pirates of Monterey (color) | Univ. | .... | Maria Montez-Rod Cameron | Not Set | .... | ..... | .... | 3127 | .... |
| Plainsman, The (Reissue) | Para. | R5-3624 | Gary Cooper-Jean Arthur | Sept. 1,'46 | 113m | Sept. 21,'46 | 3212 | .... | .... |
| Plainsman and the Lady, The | Rep. | 532 | William Elliott-Vera Hruba Ralston | Nov. 15,'46 | 87m | Nov. 9,'46 | 3297 | 3127 | 3350 |
| Portrait of a Woman (French) | Mayer-Burstyn | .... | Francoise Rosay-Henry Guisol | Apr. 20,'46 | 80m | Apr. 20,'46 | 2950 | .... | .... |
| Possessed | W B | .... | Joan Crawford-Van Heflin | Not Set | .... | ..... | .... | 3078 | .... |
| † Postman Always Rings Twice, The (Block 16) | MGM | 620 | Lana Turner-John Garfield | Apr.-May,'46 | 113m | Mar. 16,'46 | 2893 | 2883 | 3228 |
| Postmaster's Daughter (French) | Vog | .... | Harry Baur-Jeanine Crispin | Aug. 17,'46 | 74m | Aug. 24,'46 | 3162 | .... | .... |
| Prairie Badmen | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | July 17,'46 | 55m | July 27,'46 | 3114 | 3055 | .... |
| Private Affairs of Bel Ami | UA | .... | George Sanders-Angela Lansbury | Not Set | .... | ..... | .... | 3311 | .... |
| QUEEN of Burlesque | PRC | .... | Evelyn Ankers-Carleton Young | July 24,'46 | 70m | July 6,'46 | 3078 | 2987 | .... |
| Queen for a Night (Swed.) | Saga | .... | Gurli Lemon Bernhard-Gosta Bjoerling | Dec. 28,'46 | 89m | Jan. 4,'47 | 3398 | .... | .... |
| Queen of the Amazons | Screen Guild | 4611 | Robert Lowery-Patricia Morrison | Jan. 15,'47 | 62m | ..... | .... | 3311 | .... |
| Quiet Weekend (British) | ABP | .... | Derek Farr-Frank Cellier | Not Set | 90m | May 25,'46 | 3006 | .... | .... |
| RAGE in Heaven (R.) | MGM | 705 | Ingrid Bergman-Robert Montgomery | Oct.,'46 | 85m | Aug. 24,'46 | 3162 | .... | .... |
| Raider, The (British) (color) | English | .... | Documentary | May,'46 | 70m | Oct. 5,'46 | 3237 | .... | .... |
| Raiders of the South | Mono. | 564 | Johnny Mack Brown-Raymond Hatton | Jan. 18,'47 | .... | ..... | .... | 3348 | .... |
| Rainbow Over the Rockies | Mono. | 683 | James Wakely-Lee "Lasses" White | Feb. 8,'47 | .... | ..... | ... | 3410 | .... |
| Range Beyond the Blue | PRC | .... | Eddie Dean-Roscoe Ates | Feb. 17,'47 | .... | ..... | .... | 3411 | .... |
| Razor's Edge, The | 20th-Fox | 647 | Tyrone Power-Gene Tierney | Dec.,'46 | 146m | Nov. 30,'46 | 3334 | 3127 | 3412 |
| Rebecca (Reissue) | UA | .... | Laurence Olivier-Joan Fontaine | Apr. 26,'46 | 125m | Mar. 30,'40 | .... | .... | .... |
| Red Dragon | Mono. | 513 | Sidney Toler-Benson Fong | Feb. 2,'46 | 64m | Dec. 22,'45 | 2765 | .... | .... |
| Red House, The (formerly No Trespassing) | UA | .... | Edw. G. Robinson-Lon McAllister | Feb. 7,'47 | .... | ..... | .... | 3090 | .... |
| Red River Renegades | Rep. | 557 | Sunset Carson-Peggy Stewart | July 25,'46 | 55m | Sept. 7,'46 | 3185 | 3066 | .... |
| Rendezvous 24 | 20th-Fox | 627 | William Gargan-Marie Palmer | May,'46 | 70m | May 4,'46 | 2974 | 2951 | .... |
| Rendezvous With Annie | Rep. | 525 | Eddie Albert-Faye Marlowe | July 22,'46 | 89m | Aug. 17,'46 | 3149 | .... | .... |
| Renegade Girl | Screen Guild | 4612 | Alan Curtis-Ann Savage | Dec. 25,'46 | 65m | ..... | .... | 3363 | .... |
| Renegades (color) | Col. | 7003 | Evelyn Keyes-Willard Parker | June 13,'46 | 87m | May 25,'46 | 3005 | 2776 | 3228 |
| Resistance (French) | Vog | .... | Lucien Coedel-Yvonne Gaudeau | July,'46 | 76m | July 13,'46 | 3089 | .... | .... |
| Return of Frank James, The (Reissue) | 20th-Fox | 619 | Henry Fonda-Gene Tierney | Feb.,'46 | 92m | Aug. 17,'40 | .... | .... | .... |
| Return of Monte Cristo, The | Col. | 829 | Louis Hayward-Barbara Britton | Dec.,'46 | 91m | Dec. 7,'46 | 3345 | 3312 | 3412 |
| Return of Rusty, The | Col. | 7032 | Ted Donaldson-Barbara Wooddell | June 27,'46 | ... | ..... | .... | 3007 | ... |
| Riding the California Trail (formerly Cisco and the Angel) | Mono. | 610 | Gilbert Roland-Martin Garralaga | Jan. 11,'47 | .... | ..... | .... | 3287 | .... |
| Rio Grande Raiders | Rep. | 558 | Sunset Carson-Peggy Stewart | Sept. 9,'46 | 57m | Oct. 12,'46 | 3250 | 3163 | 3350 |
| Riverboat Rhythm | RKO | 620 | Leon Erroll-Glenn Vernon | Block 4 | 65m | Feb. 16,'46 | 2849 | .... | .... |
| † Road to Utopia (Special) | Para. | 4531 | Bing Crosby-Bob Hope-D. Lamour | Mar. 22,'46 | 89m | Dec. 8,'45 | 2745 | 2744 | 3088 |
| Roaring Rangers | Col. | 7205 | Charles Starrett-Smiley Burnette | Feb. 14,'46 | 56m | Mar. 9,'46 | 2882 | 2543 | .... |
| Rolling Home | Screen Guild | 4607 | Jean Parker-Russell Hayden | Nov. 1,'46 | 71m | ..... | .... | 3163 | .... |
| Roll On, Texas Moon | Rep. | 542 | Roy Rogers-Dale Evans | Sept. 12,'46 | 68m | Sept. 21,'46 | 3211 | 3030 | .... |
| Romance of the West (color) | PRC | .... | Eddie Dean-Joan Barton | Mar. 20,'46 | 58m | Feb. 9,'46 | 2838 | 2792 | .... |
| Runaround, The | Univ. | 535 | Ella Raines-Rod Cameron | June 14,'46 | 86m | June 15,'46 | 3043 | 2987 | 3350 |
| Russia on Parade (Russ.) (col.) | Artkino | .... | Documentary | Sept. 6,'46 | 45m | Sept. 28,'46 | 3221 | .... | .... |
| Rustler's Roundup | Univ. | 1105 | Kirby Grant-Fuzzy Knight | Aug. 9,'46 | 56m | Nov. 9,'46 | 3297 | 3138 | .... |
| † SAILOR Takes a Wife (Block 15) | MGM | 615 | Robert Walker-June Allyson | Jan.-Feb.,'46 | 92m | Jan. 5,'46 | 2786 | 2555 | 2898 |
| San Quentin (Block 3) | RKO | 712 | Lawrence Tierney-Marion Carr | (T) Dec. 17,'46 | 66m | Dec. 7,'46 | 3345 | 3336 | 3412 |
| Santa Fe Uprising | Rep. | 661 | Allan Lane-Bobby Blake | Nov. 15,'46 | .... | ..... | .... | 3322 | .... |
| † Saratoga Trunk | WB | 514 | Gary Cooper-Ingrid Bergman | Mar. 30,'46 | 135m | Nov. 24,'45 | 2725 | 1431 | 2975 |
| Scared to Death (color) | Screen Guild | 4608 | Bela Lugosi-Joyce Compton | Feb. 1,'46 | 65m | ..... | .... | 3127 | .... |
| School for Secrets (Brit.) | GFD | .... | Ralph Richardson-Raymond Huntley | Not Set | 108m | Dec. 7,'46 | 3346 | .... | ... |
| Sea of Grass | MGM | .... | Spencer Tracy-Katharine Hepburn | Not Set | .... | ..... | .... | 3238 | .. |
| Searching Wind, The (Block 6) | Para. | 4527 | Robert Young-Ann Richards | Aug. 9,'46 | 107m | May 11,'46 | 2985 | 2884 | 3288 |
| Secret Heart, The | MGM | 709 | Claudette Colbert-Walter Pidgeon | Dec.,'46 | 97m | Nov. 30,'46 | 3334 | 3274 | ... |
| Secret of the Whistler | Col. | 818 | Richard Dix-Leslie Brooks | Nov. 7,'46 | 65m | Nov. 2,'46 | 3286 | 3274 | .... |
| Secrets of a Sorority Girl | PRC | .... | Mary Ware-Rick Vallin | Aug. 15,'46 | 58m | Aug. 24,'46 | 3161 | 3031 | .... |
| Sentimental Journey | 20th-Fox | 621 | John Payne-Maureen O'Hara | Mar.,'46 | 94m | Feb. 9,'46 | 2837 | 2756 | 2975 |
| † Seventh Veil, The (Brit.) | Univ. | 519 | James Mason-Ann Todd | Feb. 15,'46 | 94m | Nov. 10,'45 | 2786 | .... | .... |
| Seven Were Saved | Para. | | Richard Denning-Catherine Craig | Not Set | | ..... | .. | 2972 | . |
| Shadowed | Col. | 7042 | Anita Louise-Robert Scott | Sept. 26,'46 | 70m | Nov. 30,'46 | 3334 | 3163 | .... |
| Shadow of a Woman | WB | 602 | Andrea King-Helmut Dantine | Sept. 14,'46 | 78m | Aug. 17,'46 | 3150 | 2543 | 3288 |
| Shadows on the Range | Mono. | 567 | Johnny Mack Brown-R. Hatton | Aug. 10,'46 | 57m | Oct. 12,'46 | 3250 | 3066 | .... |
| Shadows Over Chinatown (formerly The Mandarin Secret) | Mono. | 518 | Sidney Toler-Sen Yung | July 27,'46 | 64m | ..... | .... | 2963 | .... |
| Shadow Returns, The | Mono. | 527 | Kane Richmond-Barbara Reed | Feb. 16,'46 | 61m | Jan. 19,'46 | 2806 | .... | .. |
| Sheriff of Redwood Valley | Rep. | 566 | "Wild" Bill Elliott-Alice Fleming | Mar. 29,'46 | 54m | Apr. 13,'46 | 2938 | 2778 | . |
| She-Wolf of London | Univ. | 531 | June Lockhart-Jan Wiley | May 17,'46 | 61m | Apr. 13,'46 | 2938 | 2809 | . |
| She Wrote the Book | Univ. | 533 | Joan Davis-Jack Oakie | May 31,'46 | 76m | May 11,'46 | 2987 | 2870 | . |
| Shock | 20th-Fox | 615 | Vincent Price-Lynn Bari | Feb.,'46 | 70m | Jan. 19,'46 | 2805 | 2764 | .. |
| Shocking Miss Pilgrim, The (color) | 20th-Fox | ... | Betty Grable-Dick Haymes | Jan.,'47 | 85m | Jan. 4,'47 | 3397 | 2884 | .... |
| Show-Off, The | MGM | 708 | Red Skelton-Marilyn Maxwell | Dec.,'46 | 83m | Aug. 17,'46 | 3149 | 2951 | 3350 |
| Silver Range | Mono. | 563 | Johnny Mack Brown-Raymond Hatton | Nov. 16,'46 | 53m | Dec. 7,'46 | 3346 | 3240 | .... |
| Silver Stallion (Reissue) | Mono. | 612 | David Sharpe-Janet Waldo | Dec. 14,'46 | 57m | ..... | .... | ... | . |

| Title | Company | Prod. Number | Stars | Tradeshow or Release Date | Time Running | REVIEWED — M. P. Herald Issue | Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Sinbad, the Sailor (color) (Bl. 2) | RKO | .... | D. Fairbanks, Jr.-Maureen O'Hara | (T) Jan. 13,'47 | 117m | Jan. 18,'47 | 3421 | 3031 | .... |
| Singin' in the Corn | Col. | 804 | Judy Canova-Allen Jenkins | Dec. 26,'46 | 68m | Nov. 23,'46 | 3322 | 3312 | .... |
| Singing on the Trail | Col. | 7224 | Ken Curtis-Jeff Donnell | Sept. 12,'46 | .... | ..... | .... | 3187 | .... |
| Sing While You Dance | Col. | 7033 | Ellen Drew-Robert Stanton | July 25,'46 | .... | ..... | .... | 3055 | .... |
| Sin of Harold Diddlebock, The | UA | .... | Harold Lloyd-Raymond Walburn | Not Set | .... | ..... | .... | 2870 | .. |
| Stanley and Livingstone (R.) | 20th-Fox | .... | Spencer Tracy-Nancy Kelly | Jan.,'47 | 101m | Jan. 4,'47 | 3398 | .... | .... |
| Sioux City Sue | Rep. | 681 | Gene Autry-Lynn Roberts | Nov. 21,'46 | 69m | Dec. 7,'46 | 3345 | 3322 | .... |
| Sirocco (French) | Leo Cohen | .... | Viviane Romance-Dalio | Aug. 10,'46 | 90m | Aug. 17,'46 | 3150 | .... | .... |
| Sister Kenny (Block 1) | RKO | 701 | Rosalind Russell-Alexander Knox | Oct. 10,'46 | 118m | July 20,'46 | 3101 | 2907 | 3350 |
| Six Gun Man | PRC | .... | Bob Steele-Jean Carlin | Feb. 1,'46 | 59m | Jan. 26,'46 | 2818 | 2744 | .... |
| Slightly Scandalous | Univ. | 544 | Sheila Ryan-Fred Brady | Aug. 2,'46 | 62m | Aug. 3,'46 | 3125 | 3031 | .... |
| Smash-Up | Univ. | .... | Susan Hayward-Lee Bowman | Feb.,'47 | .... | ..... | .... | 3421 | .... |
| † Smoky (color) | 20th-Fox | 631 | Fred MacMurray-Anne Baxter | July,'46 | 87m | June 15,'46 | 3041 | 2628 | 3350 |
| Smooth as Silk | Univ. | 521 | Kent Taylor-Virginia Grey | Mar. 1,'46 | 65m | Mar. 9,'46 | 2882 | 2809 | .... |
| So Dark the Night | Col. | 805 | Micheline Cheirel-Steven Geray | Oct. 10,'46 | 70m | Sept. 21,'46 | 3211 | 2850 | .... |
| So Goes My Love | Univ. | 528 | Myrna Loy-Don Ameche | Apr. 19,'46 | 88m | Mar. 30,'46 | 2917 | 2809 | 3018 |
| Somewhere in the Night | 20th-Fox | 629 | John Hodiak-Nancy Guild | June,'46 | 110m | May 11,'46 | 2986 | 2859 | .... |
| Song of Scheherazade (color) | Univ. | .... | Brian Donlevy-Yvonne de Carlo | Feb.,'47 | .... | ..... | .... | 3312 | .... |
| Song of the Sierras | Mono. | 681 | Jimmy Wakely-Lee "Lasses" White | Dec. 28,'46 | 58m | Jan. 18,'47 | 3421 | 3240 | .. |
| Song of the South (Spcl.) (col.) | RKO | 791 | Disney Feature Cartoon | Nov. 20,'46 | 95m | Nov. 2,'46 | 3285 | .... | 3412 |
| South of the Chisholm Trail | Col. | .... | Charles Starrett-Smiley Burnette | Jan. 30,'47 | .... | ..... | .... | 3387 | .... |
| South of Monterey | Mono. | 530 | Gilbert Roland-Frank Yacanelli | July 10,'46 | 63m | Sept. 28,'46 | 3224 | 3127 | .... |
| Specter of the Rose | Rep. | 524 | Ivan Kirov-Viola Essen | July 5,'46 | 90m | May 25,'46 | 3006 | 2776 | 3350 |
| Spider Woman Strikes Back, The | Univ. | 524 | Gale Sundergaard-Kirby Grant | Mar. 22,'46 | 59m | Mar. 23,'46 | 2906 | 2850 | .... |
| † Spiral Staircase, The | RKO | 611 | George Brent-Dorothy McGuire | Block 3 | 83m | Jan. 5,'46 | 2785 | 2695 | 2930 |
| Splendor (Reissue) | Film Classics | .... | Miriam Hopkins-Joel McCrea | June 15,'46 | 75m | ..... | .... | .... | .... |
| Spook Busters | Mono. | 512 | Leo Gorcey-Huntz Hall | Aug. 24,'46 | 68m | Aug. 24,'46 | 3162 | 3138 | .... |
| Spring Song (British) | Brit. Natl. | .... | Peter Graves-Carol Raye | Not Set | 90m | Oct. 26,'46 | 3273 | .... | .... |
| Stagecoach to Denver | Rep. | 662 | Allan Lane-Bobby Blake | Dec. 23,'46 | 56m | Jan. 4,'47 | 3398 | 3348 | .... |
| Stairway to Heaven (Brit.) (col.) | Univ. | .... | David Niven-Kim Hunter | (T) Dec. 9,'46 | 104m | Nov. 16,'46 | 3310 | .... | .... |
| Stallion Road | WB | .... | Zachary Scott-Alexis Smith | Not Set | .... | ..... | .... | 2939 | .. |
| Stanley and Livingstone (R.) | 20th-Fox | .... | Spencer Tracy-Nancy Kelly | Jan.,'47 | 101m | Jan. 4,'47 | 3398 | .... | .... |
| Stars Over Texas | PRC | .... | Eddie Dean-Shirley Patterson | Nov. 18,'46 | 57m | Dec. 28,'46 | 3386 | 3287 | .. |
| Step by Step (Block 1) | RKO | 705 | Lawrence Tierney-Anne Jeffreys | Aug. 30,'46 | 62m | July 20,'46 | 3101 | 3076 | .... |
| † Stolen Life, A | WB | 521 | Bette Davis-Glenn Ford | July 6,'46 | 109m | May 4,'46 | 2973 | 2756 | 3350 |
| Stone Flower, The (Russ.) (col.) | Artkino | .... | Vladimir Druzhnikov-Elena Derevschikova | Dec. 27,'46 | 88m | Jan. 11,'47 | 3409 | .... | .... |
| Stormy Waters (French) | MGM | .... | Jean Gabin-Michele Morgan | (T) June 5,'46 | 80m | July 13,'46 | 3089 | .... | .. |
| Story of the Pope, The | Chapel | .... | Documentary | Dec. 19,'46 | 65m | Dec. 28,'46 | 3386 | .... | .... |
| Strange Conquest | Univ. | 530 | Jane Wyatt-Lowell Gilmore | May 10,'46 | 63m | Apr. 20,'46 | 2950 | 2883 | .... |
| Strange Holiday | PRC | .... | Claude Rains-Barbara Bate | Sept. 2,'46 | 56m | Nov. 2,'46 | 3286 | .... | .. |
| Strange Impersonation | Rep. | 513 | Brenda Marshall-William Gargan | Mar. 16,'46 | 62m | Feb. 23,'46 | 2859 | 2776 | .... |
| Strange Journey | 20th-Fox | 643 | Paul Kely-Osa Massen | Oct.,'46 | 65m | Sept. 14,'46 | 3197 | .... | .. |
| † Strange Love of Martha Ivers (Block 6) | Para. | 4529 | Barbara Stanwyck-Van Heflin | Sept. 13,'46 | 117m | Mar. 23,'46 | 2907 | 3870 | 3412 |
| Stranger, The (Special) | RKO | 683 | Edw. G. Robinson-Loretta Young | (T) July 15,'46 | 95m | May 25,'46 | 3005 | 2756 | 3350 |
| Strange Triangle | 20th-Fox | 630 | Signe Hasso-John Shepperd | June,'46 | 65m | May 11,'46 | 2986 | 2951 | . |
| Strange Voyage | Mono. | 521 | Eddie Albert-Forrest Taylor | July 6,'46 | 61m | Mar. 2,'46 | 2870 | .... | |
| Strange Woman, The | UA | .... | Hedy Lamar-George Sanders | Oct. 25,'46 | 101m | Nov. 2,'46 | 3285 | 2884 | 3412 |
| Strike Me Pink (Reissue) | Film Classics | .... | Eddie Cantor-Ethel Merman | May 15,'46 | 100m | Jan. 25,'36 | .... | .... | .. |
| Suddenly It's Spring | Para. | .... | Fred MacMurray-Paulette Goddard | Mar. 21,'47 | | ..... | .... | 2987 | .... |
| Sunset Pass (Block 1) | RKO | 704 | James Warren-Nan Leslie | Oct. 1,'46 | 59m | July 20,'46 | 3102 | 3090 | .... |
| Sun Valley Cyclone | Rep. | 567 | "Wild" Bill Elliott-Bobby Blake | May 10,'46 | 56m | June 15,'46 | 3042 | 2987 | .... |
| Sun Valley Serenade (R.) | 20th-Fox | 641 | Sonja Henie-John Payne | Sept.,'46 | 86m | Aug. 24,'46 | 3163 | .... | .... |
| Susie Steps Out | UA | .... | David Bruce-Cleatus Caldwell | Dec. 13,'46 | 65m | Nov. 23,'46 | 3322 | 3078 | .. |
| Suspense (Special) | Mono. | 699 | Belita-Barry Sullivan | June 15,'46 | 101m | Mar. 30,'46 | 2917 | .... | 3100 |
| Swamp Fire (Block 6) | Para. | 4528 | Johnny Weissmueller-Virginia Grey | Sept. 6,'46 | 69m | May 11,'46 | 2986 | 2963 | 3228 |
| Sweetheart of Sigma Chi | Mono. | 606 | Elyse Knox-Phil Regan | Dec. 21,'46 | 75m | Dec. 7,'46 | 3346 | 3240 | |
| Swell Guy | Univ. | .... | Sonny Tufts-Ann Blyth | Jan.,'47 | 87m | Dec. 14,'46 | 3361 | 3274 | 3412 |
| Swing Parade of 1946 | Mono. | 503 | Gale Storm-Phil Regan | Mar. 16,'46 | 74m | Jan. 26,'46 | 2817 | 2628 | .... |
| Symphonie D'Amour (French) | Alganzy | .... | Fernand Gravet-Jacqueline Francell | Mar. 9,'46 | 90m | Mar. 23,'46 | 2906 | .... | .... |
| TALK About a Lady | Col. | 7016 | Jinx Falkenburg-Joe Besser | Mar. 28,'46 | 71m | June 8,'46 | 3030 | 2818 | .... |
| Tangier | Univ. | 522 | Maria Montez-Preston Foster | Mar. 8,'46 | 76m | Mar. 16,'46 | 2895 | 2756 | 2975 |
| Tarzan and the Leopard Woman | RKO | 618 | Johnny Weissmueller-J. Sheffield-B. Joyce | Block 4 | 72m | Feb. 16,'46 | 2849 | 2655 | .... |
| Temptation | Univ. | .... | Merle Oberon-George Brent | Dec.,'46 | 98m | Dec. 21,'46 | 3374 | 3076 | .... |
| Tenth Avenue Angel | MGM | .... | Margaret O'Brien-George Murphy | Not Set | ... | ..... | .... | 3031 | .... |
| Terror by Night | Univ. | 517 | Basil Rathbone-Nigel Bruce | Feb. 1,'46 | 60m | Feb. 2,'46 | 2830 | 2748 | .... |
| Terrors on Horseback | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | Aug. 14,'46 | 55m | Apr. 20,'46 | 2951 | 2884 | .... |
| Terror Trail | Col. | 862 | Charles Starrett-Smiley Burnett | Nov. 21,'46 | 55m | Nov. 2,'46 | 3286 | 3274 | .... |
| That Brennan Girl | Rep. | 533 | James Dunn-Mona Freeman | Dec. 23,'46 | 95m | Nov. 16,'46 | 3310 | 3090 | .... |
| That Texas Jamboree | Col. | 7223 | Ken Curtis-Jeff Donnell | May 16,'46 | 67m | ..... | .... | 2786 | .... |
| That Way With Women | WB | .... | Sydney Greenstreet-Martha Vickers | Not Set | .... | ..... | .... | 3031 | .... |
| Theirs Is the Glory (British) | GFD | .... | Documentary | Oct. 14,'46 | 82m | Sept. 21,'46 | 3210 | .... | .... |
| These Three (Reissue) | Film Classics | .... | Merle Oberon-Joel McCrea | Feb. 15,'46 | 95m | Feb. 29,'36 | .... | .... | .... |
| They Made Me a Killer (Bl. 4) | Para. | 4518 | Robert Lowery-Barbara Britton | May 3,'46 | 66m | Jan. 26,'46 | 2817 | 2695 | .... |
| They Were Sisters (British) | Univ. | 1065 | James Mason-Phyllis Calvert | Sept. 20,'46 | 115m | Aug. 3,'46 | 3125 | .... | .... |
| Thieves' Holiday (formerly Scandal in Paris) | UA | .... | George Sanders-Signe Hasso | July 19,'46 | 100m | July 20,'46 | 3112 | 2764 | .... |
| 13 Rue Madeleine | 20th-Fox | .... | James Cagney-Annabella | Jan.,'47 | 95m | Dec. 21,'46 | 3374 | | .... |
| Thirteenth Hour, The | Col. | .... | Richard Dix-Karen Morley | (T) Feb. 6,'47 | .... | ..... | .... | 3421 | .... |
| This Man Is Mine (Brit.) | Col. Brit. | .... | Tom Walls-Jeanne de Casalis | Not Set | 103m | Sept. 28,'46 | 3224 | .. | .... |
| This Time for Keeps (color) | MGM | .... | Esther Williams-Jimmy Durante | Not Set | .... | ..... | .... | 3238 | .... |
| † Three Little Girls in Blue (color) | 20th-Fox | 639 | June Haver-Vivian Blaine | Oct.,'46 | 90m | Sept. 14,'46 | 3198 | 2907 | 3350 |
| Three Strangers | WB | 511 | Geraldine Fitzgerald-Sydney Greenstreet | Feb. 16,'46 | 92m | Jan. 26,'46 | 2817 | 2366 | .... |
| Three Wise Fools (Block 17) | MGM | 628 | Margaret O'Brien-Lionel Barrymore | Aug. 29,'46 | 90m | June 22,'46 | 3054 | 2907 | 3350 |
| Thrill of Brazil | Col. | 7006 | Evelyn Keyes-Keenan Wynn | Sept. 30,'46 | 91m | Sept. 21,'46 | 3209 | 3090 | 3264 |
| Throw a Saddle on a Star | Col. | 7221 | Ken Curtis-Adele Roberts | Mar. 14,'46 | 65m | Mar. 23,'46 | 2906 | 2850 | .... |

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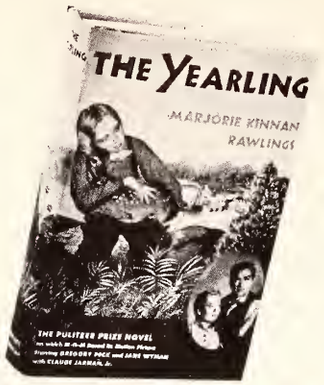
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***VOL. 166, NO. 1; JANUARY 25, 1947***

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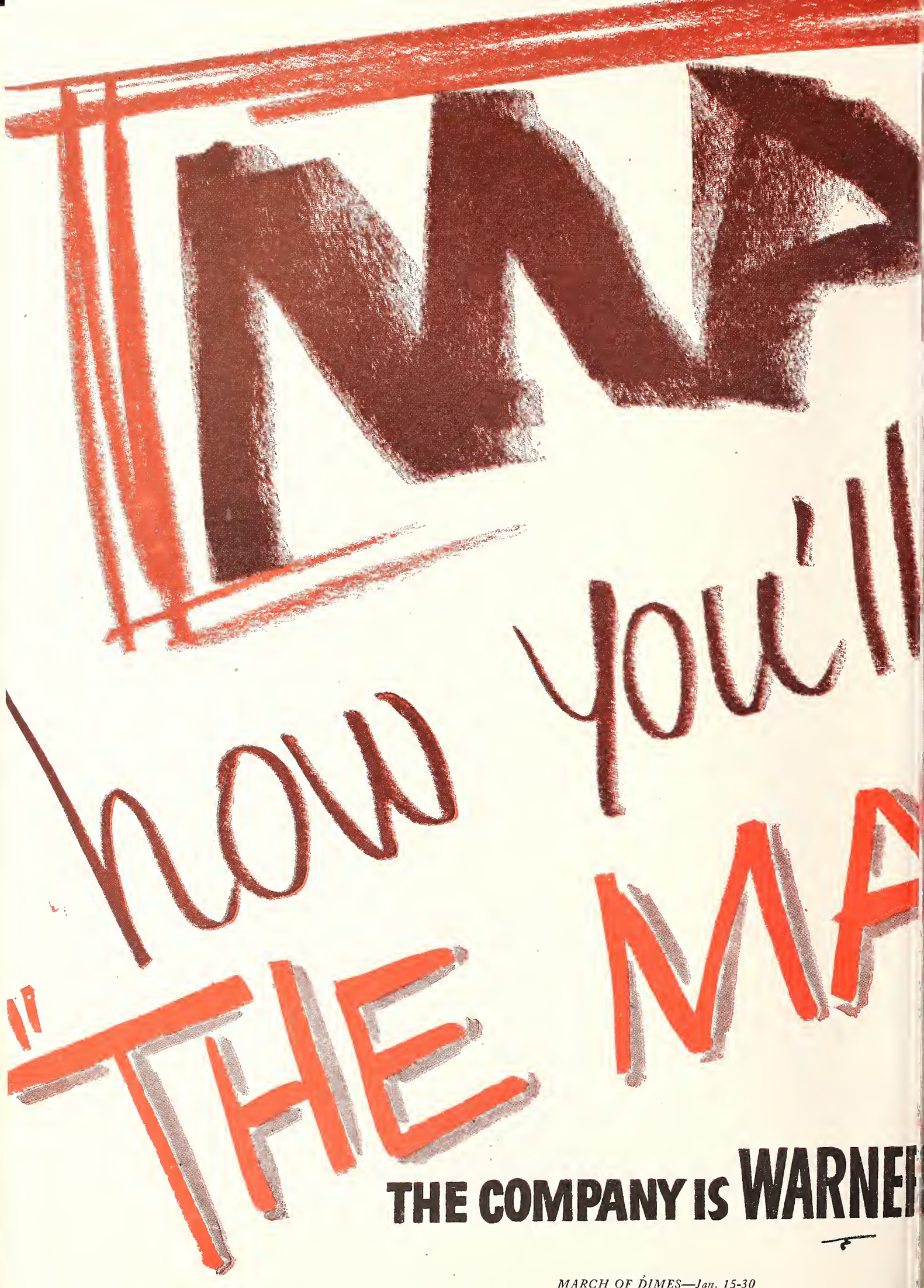
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Vol. 166, No. 4 January 25, 1947

## HOW IT LOOKS

FROM the over-all looks of things we are moving into an economic period in which the motion picture with its perennial and long demonstrated adjustability to the purse-flow will be enjoying decided advantages in the catch-as-catch-can pursuit of the entertainment dimes and dollars. The films can adjust the fastest, because they have to.

Everywhere from Washington to Hicksville Corners, U. S. A., it is apparent that the post-war period is full of problems almost as acute as those of the war, but without special benefit of fireworks. The problems, too, are not only big and social and political and economic, but also as personal as the pocket in your pants.

There has been no outcry from the box offices.

But the anticipations for the 1947 which is upon us, while not officially proclaimed, are not for the loose and casual spending by the multitudes that marked the war years with their floods of overtime pay. Warning words of that came from operating executives before the war was over.

Just incidentally two major companies are now engaged in quietly conducted economy campaigns addressed at reducing the spending effulgence of the war years over a range from lunch money to story costs.

¶ Across the last weekend came assorted indications, some so contradictory as to make the spending map as speckled as a turkey egg.

From Miami, top index of the spenders' blood pressure, came report that on the second day at Hialeah attendance was down and that the mutuel handle was only $901,144, the first less than a million since 1945. You'll remember, too, that last week Mr. Louis B. Mayer announced in Hollywood that he was selling out of the horse fancy to devote his whole attention to the motion picture.

Concurrently out in Phoenix the resort operators warned the public against arriving without reservations in the face of a sellout for all accommodations from luxury to "moderately priced."

A somewhat more national indication was presented in the statement from the American Guild of Variety Artists that five thousand performers, in night clubs, taverns and hotels, had lost employment in the last two months. That was tied with a contention that the 20 per cent cabaret tax, if continued after the current expiration date of June 30, threatened "collapse of an industry and widespread unemployment," including fiddle players, bus boys and bartenders.

It is to be remembered, before taking alarm on the basis of the night club decline, that a decidedly high proportion of their business has ever come from expense accounters engaged in entertaining the out-of-town customers. The motion picture enjoys the comparative advantage of being family and home-town entertainment.

¶ The airlines were feeling something. Many planes were travelling light and there were lay-offs running into thousands from aviation payrolls—this in the face of a solemn official observation from Washington that '47 is to be aviation's biggest year. Some part of the current manifestation was of course attributed to the discouraging effect of adverse publicity on accidents. But a decided percentage of air travel is luxury travel.

Luxury merchandise was coming down. The diamond demand was sharply off. Furs were being cut by from 25 to 50 per cent.

The stock market couldn't make up its mind for more than a few hours at a time, and had no same mood for two days in succession. Even robust film stocks had waverings, up and down.

There came a mark-down in Wall Street, too. The rulers of the Stock Exchange announced that margin trading was to be resumed on a 75 per cent basis, intimating that the perils of an inflation were past.

Very much on the other hand came word out of a planning discussion of economists sponsored by the International Ladies Garment Workers Union in New York, in the words of Dr. Albert G. Hart of Columbia University, that apart from "the psychology of the current situation, the signs still point toward inflation rather than deflation."

Apparently there is a lot of what passes for money around, yet. Dr. Thomas Norton of the School of Business at New York's City College, said at that conference that "we have today three times as many spendable dollars as we had in 1939."

It is not recorded that anything was said about what the three '47 dollars would buy as compared with the dollar of '39. Arithmetic is one thing, beefsteak is another.

¶ There is another check on the money around from remarks down in Washington out of the tax huntsmen of the Bureau of Internal Revenue. They are objecting that there are a lot of transactions kept off the books by passing cash-on-the-spot around. They indicate there is a lot of cash in circulation. The last recorded week showed, they say, $28,951,000,000, which was up nearly eight hundred millions from the week before. They didn't say where the eight hundred million came from. These figures compared with $9,613,000,000 in outstanding currency in 1941.

Apparently the revenue officials who got interviewed did not realize the naif quality of their observation that high taxes have tempted efforts at tax evasion. The motion picture industry with its rising rentals and percentages has had some experience with that, leading up to the formation of Confidential Reports, representing considerably more confidence in the gross than the net.

Both the economists and the politicians and Government pundits nonchalantly avoid the fact that while the abundant 1947 dollar was three times as abundant as the 1941 dollar, it was then a bench mark of deficit financing, a giveaway dollar with no gold under it, for reasons of political expediency.

It is clear enough now that many of the customers are beginning to ask about what they get for the dollar, which is another way of trying to find out what the dollar is worth.

[*Continued on following page, bottom column* 1]

# THIS WEEK IN THE NEWS

## Rank, Rank & Young

J. ARTHUR RANK'S and Robert R. Young's Eagle-Lion and Universal Pictures, also considerably a Rank enterprise, have been a-bidding for the contract to supply pictures for the entertainment on the deluxe trains of Mr. Young's Chesapeake and Ohio railroad and Universal wins. The contract is for twenty-four pictures a year to be shown on the C&O "Theatre on Wheels," Washington to Cincinnati.

## Rejection

THE 1947 March of Dimes and also the American Red Cross want to work their way alone. If they can't collect money with their own staffs, they don't want it. Last week, the March of Dimes rejected $30,000 from the Motion Picture Permanent Charities Committee, Hollywood fund raising group, and it was disclosed that the Red Cross also would refuse money from the committee.

The national Infantile Paralysis Foundation requires solicitation by its own people. Basil O'Connor, who heads both the Foundation and the Red Cross, was in Hollywood last week.

The rejection is "unprecedented," Edward Arnold, committee vice-president, said in Hollywood. "We know of no other example in the history of American charities in which a contribution by a reputable donor has been rejected by a reputable charity organization. . . ."

## To Film Classics

JOSEPH BERNHARD has been named president of Film Classics, the company announced this week at its offices in New York. First announcement by the new president was that company had acquired control of exchanges in Seattle, Portland and Washington, D. C., bringing the total number owned by the company to 10. Mr. Bernhard, long with Warner Brothers, left that company last year to join Milton Sperling in setting up United States Pictures, an independent production company. He sold his interest in that company early this winter and two weeks ago it was reported that he had bought an interest in Film Classics.

## HOW IT LOOKS

(*Continued from preceding page*)

They tend to make the dollar worth more by yielding it less freely.

The value of the motion picture is established by the customers' opinion of how much more entertainment per dollar it offers in competition with other entertaining things that he might do or get with his money.

The motion picture became great, and the American picture greatest, by delivering the most for the money. That requires production, and selling. —*Terry Ramsaye*

## Oscar

IT'S Oscars for this and Oscars for that now. The industry may have to achieve an Elmer or a Rover. This week it's a Museum of Natural History, New York, annual Oscar for the best film, 100 feet long or less, made by high school students. The first Oscar was awarded to "Emphasis of Science," produced by the Arista Film Committee, George Washington High School, New York. It was awarded at the 1947 annual meeting of the Audio Visual Aids Institute, at the Museum.

## No Bull

THE Spaniards, in recreation no longer prefer bullfighting. Their Syndicate of Entertainment said this week they prefer movies. The statistics are that there are 3,013 theatres and only 270 bullrings; that the film industry employs 34,000 persons, and bullfighting only 8,000.

## Free Pass

IS A COP'S badge a free pass to the theatre? Johnson Musselman, manager of the Rialto theatre, Louisville, Ky., is going to find out. Tired of admitting police to his theatre when they flash their badges at him, Mr. Musselman has filed a suit against the county police chief, seeking an injunction to restrain police officers from entering the theatre whenever they exhibit their shields. The action grew out of the arrest November 13 of Mr. Musselman and Hugh Owen, doorman, on a charge of disorderly conduct when the two refused to admit a county patrolman seeking entry, and another arrest only last week on the same charge when another patrolman was refused admittance. Both officers claimed they were "making a routine checkup."

## On the Marxes

THE Marx Brothers may work for J. Arthur Rank, if one can imagine the Marx humor being put to work in British films. The information that the distinguished power in British film circles, controller of a majority of the British film industry has "bid for the services" of the Marxes came last week from none other than United Artists, and named Gummo Marx, the brothers' agent, as the source.


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## *Mystery of the Astor*

MGM at midweek either had or had not bought the Hotel Astor, 43-year-old landmark of New York's Times Square for purposes ranging from a home office building to the central project in a vast new real estate development embracing offices and at least three showcase theatres.

A gossip columnist reported the sale first in a radio broadcast Sunday night. The city's evening papers Tuesday and early editions Wednesday morning said the deal had been confirmed by a real estate broker. The New York *Times,* however, said the sale had been denied by everyone, including the broker quoted by the other papers.

Following that story no MGM official would confirm or deny reports of the sale and neither the real estate broker nor spokesmen for the Astor estate would comment.

Meanwhile, rumors had grown. One report was that MGM not only had bought the famed hotel but was heading a syndicate which was to acquire a square block of property on Times Square for a theatre rivaling the Radio City Music Hall and two other smaller houses as well as office buildings.

It's been known for some time that MGM was seeking new home. office space, the company having outgrown its headquarters in the Loew's State Building at 1540 Broadway.

## *Capitalists*

THE RUSSIANS rarely exhibit a sense of humor and here's a little story to prove it. It seems that Moscow had its eye on the American film "Grapes of Wrath" and wanted to acquire it to give the Soviets a clearer picture of life in these capitalistic United States. So they asked to see the print and got it. After it had been inspected the Russians sent it back saying that, like all other U. S. product, it was not suitable. When pressed for an explanation it was pointed out that the film was not acceptable because it showed a very poor class of Americans criss-crossing the country in motor cars. And that, the American distributor was told, would be a hard thing for the average Russian to understand.

## *MPEA Films*

THE CZECHS like American pictures according to the Motion Picture Export Association office in New York. Last week U. S. films were playing at seven of Prague's 15 first run houses and the preceding week at eight first run situations. The rest of the theatres played three Czech and two Russian pictures in addition to one French and an independent American film. MPEA releases are reported to be doing landslide business with pictures like "Here Comes Mr. Jordan" and "Sun Valley Serenade," now in their sixth and seventh week. Other U. S. product showing in the Czech capital as well as at Bruno and Bratislava include "Tales of Manhattan," "So Proudly We Hail," "Young Tom Edison" and "My Sister Eileen."

## *Frankly*

THE recent psychiatric films may not be clinical enough to please the doctors, or the critics, but they're a good beginning. They do contain "Hollywood touches," Dr. Lawrence Frank said Monday evening to a Motion Picture Association film appreciation course in New York—but, he conceded, audiences are not ready yet to accept the new film art. That art, he defined, is the reeducation of the public in understanding child psychology, and human deficiencies.

## *Moscow Coverage*

THE question of newsreel, radio and press coverage of the forthcoming foreign ministers conference in Moscow is being discussed by U. S. Ambassador Bedell Smith and Soviet authorities, the State Department has been advised. So far no decision has been reached as to whether outside newsreel companies will be permitted to record the event and whether broadcasting facilities will be made available. The Russians already have guaranteed complete freedom of the press, but only in matters pertaining strictly to the conference.

## *Protest*

*Mexico City Bureau*

IN PROTEST against the 10 per cent tax on theatre grosses enacted January 1 by the city government of Torreon, wealthy north-central Mexican city, the operators of the five theatres in Torreon have closed their houses. When the exhibitors learned the tax was official, they cancelled their New Year's day shows and announced that their theatres would be dark until the tax was rescinded. The closure represents a considerable loss, not only for the Torreon exhibitors, but for the distributors, including some of the American companies. The trade sees this demonstration of courage as discouraging other municipal governments that may be tempted to increase theatre taxes.

# PEOPLE

FRANK CAPRA, producer-director of "It's a Wonderful Life," has been awarded Belgium's highest film honor, "The Challenge International Du Cinema Trophy," for outstanding direction and production of "Arsenic and Old Lace."

HARRIS SILVERBERG, head of National Screen Service in Chicago, has been appointed chairman of the amusement division of Chicago's United Jewish Appeal campaign.

HARRY FURST, Universal salesman in New York who is retiring after 30 years in the industry, was guest of honor at an industry luncheon Wednesday at the Hotel Astor in New York.

SAM PEARLMAN was promoted to manager of Loew's State theatre in New York Monday. He has been assistant manager and manager of various Loew's theatres since 1932.

JOSEPH GOLDSTEIN, head of the requisition department of Twentieth Century-Fox, was guest of honor at a luncheon last Friday at the Castleholm restaurant in New York to celebrate his 25th anniversary with the company.

NAT MARCUS, formerly a salesman, has been named Warner branch manager at the Milwaukee exchange, succeeding DON WOODS, who has been promoted to manager in Dallas.

JEANETTE TILLMAN, executive secretary to EUGENE ARNSTEIN, secretary and treasurer of Film Classics, has been promoted to head the purchasing department, where she will also be in charge of the transportation and accounts receivable department.

STANLEY KANE, trial lawyer with the Labor Relations Board, and executive secretary of the old Northwest Allied during 1935-37, has been named executive director of North Central Allied in Minneapolis.

OSCAR A. DOOB of Loew's Inc., and MAX A. COHEN of Cinema Circuit, have been re-elected directors of the Broadway Association in New York. ROBERT K. CHRISTENBERRY, Hotel Astor president, has been relected president.

COMMANDER FREDERICK SPENCER, U.S.N.R., in charge of atomic bomb films for the United States Navy and during the war with the OSS in Europe, has been awarded the Order of the British Empire for his war services with the British.

W. J. FADIMAN resigned last week as story department director of MGM's studio in Culver City, Cal. He was formerly eastern story editor for the company.

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# THIS WEEK the Camera reports:



FRENCH officials see Samuel Goldwyn's "The Best Years of Our Lives" at a private Paris screening. Above are M. Fourre-Cormeray, Government film industry section manager; Vladimir Lissim, RKO European manager, and Harold Smith, MPA associate manager.



SHAKING HANDS in agreement are Arthur M. Loew, left, president of Loew's International, and Charles Einfeld, president of Enterprise Productions, as David Loew, Enterprise board chairman, looks on in Hollywood. Announcement of an MGM-Enterprise international distribution contract was made in New York. See page 20.



By the Herald

AT THE OPENING of Pathe Laboratories' new building in New York, last week: Nick Tronolone, vice-president; Frederic Ullman, Jr., RKO Pathe News president, and Kenneth Young, Pathe Laboratories president.



Reni Newsphoto

THE PRESIDENT'S WIFE and daughter welcome showmen for the March of Dimes, left. At the campaign planning meeting, last week in Washington, were more than 85. In the front row are Nate Golden, Carter T. Barron, Mrs. Truman, D. C. Commissioner John Russell Young, Margaret Truman, Judge Fay Bentley and Charles Stofberg, March of Dimes director.



By the Herald

DELIA GARCES, Argentine motion picture actress, a New York visitor, and honored there last week by a Foreign Screen Corporation cocktail party.



By the Herald

JUAN BARCIA, another Argentine visitor to New York, president of Productores Y Artistas de America. He will produce in English and Spanish.





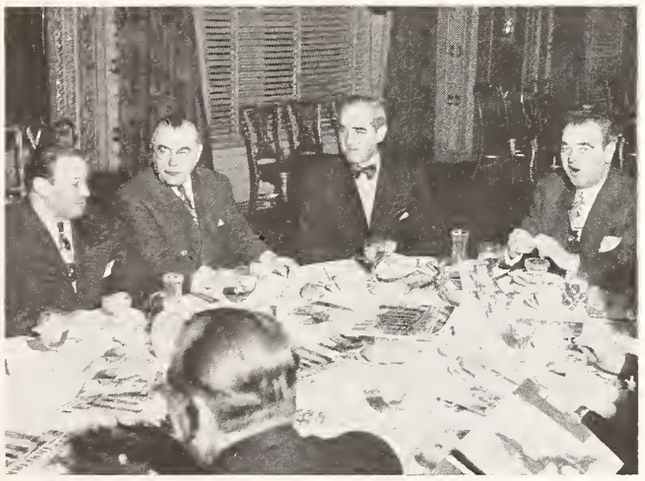
IN DETROIT, at the National Altec Lansing convention: H. S. Morris, H. M. Bessey, A. A. Ward, George L. Carrington, president; E. Grigsby, E. Z. Walters and Bert Sanford.

IN LONDON, celebrating the completion of Betty Box's first picture, "Dear Murderer". Sister of noted producer Sydney Box, Miss Box, who is executive producer at Islington, is Great Britain's only woman picture maker. Left to right, against a stage backdrop, are Eric Portman, the film's star; Arthur Crabtree, its director; Greta Gynt, co-star; Sydney Box, Betty Box and Peter Burnup, Quigley Publications London editor. Also to be seen is the camera used. It is the *Newall*, designed and made to the order of J. Arthur Rank, and which G. B. Kalee will distribute.



Metropolitan Photo

DINNER in New York—as the National Conference of Christians and Jews met. Left to right, Tom Connors, Solomon Goldsmith (standing), Everett Clinchy, Conference committee chairman; Spyros Skouras and Max Cohen.



Metropolitan Photo

LUNCHEON in New York—the Greek War Orphan adoption drive is planned. Seen are Jack Kirsch, National Allied; Harry Kalmine, Warners; Ned Depinet, RKO; Tom Connors, Twentieth Century-Fox.



Metropolitan Photo

THESE PEOPLE are watching a portrayal of their own city—and class. Part of the blueblood audience which Twentieth Century-Fox invited last week to see "The Shocking Miss Pilgrim" and who were later asked their opinions. They could take it, the company reported. They also took cocktails.



By the Herald

GEORGE ARCHIBALD, managing director of J. Arthur Rank's Independent Producers, Ltd., is a visitor from England. He will survey American distribution and theatre operation, noting how British pictures are received. Story on page 49.



By the Herald

AS NEW JERSEY ALLIED'S board met in New York last week. Seated, Harry Lowenstein; David Snaper, treasurer; Haskell Block, secretary; Edward Lachman, president; Si Myers, vice-president, and George Gold. Standing, Joseph Siccardi, Irving Dollinger, Lee Newbury, Wilbur Snaper, Maury Miller, Lou Gold, Lou Martin, Jack Unger, E. Thornton Kelley.



By the Herald

INTERVIEW, left. Robert Lippert, Screen Guild Productions president, center, faces the tradé, flanked by two executives, William Pizor, left, foreign manager, and Sidney Weill, pressbook manager. The occasion was the announcement, in Mr. Lippert's suite at the Sherry-Netherland Hotel, New York, last week, of the company's expanded program of 24 films in the coming season.



AT THE WARNER studio, Ida Lupino, center, greets a Ceylonese exhibitor and his wife, Mr. and Mrs. Prema Fernando.

# TRADE PRACTICES ON TRIAL IN COURTS ACROSS LAND

## *Two Chicago Trust Suits Ask $2,650,000 Damages; Schine Case to Be Heard*

The industry's basic organization was under attack in three different courts this week. In New York and Chicago its long established sales and distribution practices were studied by the judiciary. In Washington the legality of large circuit operations was a matter for Supreme Court consideration. Company lawyers were the busiest people in the industry. They were concerned with no less than five anti-trust suits, two of them new, filed on Monday. The core of the action and the center of attention was the New York action.

1. In New York Wednesday, the three judges of the New York Federal District Court marched into a Foley Square courtroom and listened to exhibitor and distributor objections to their December 31 decree in the Government's anti-trust suit against Paramount, et al.

2. In Chicago Federal District Court Monday, two separate anti-trust suits for triple damages totaling $2,650,000, were filed against all major distributors and their subsidiaries by the Middle States Corporation on behalf of the Minnesota theatre in Minneapolis and the Riverside Operating Company, Milwaukee, on behalf of the Riverside theatre in that city.

3. Monday in Washington the U. S. Supreme Court announced it would hear an appeal in the Schine circuit case.

4. In Chicago, last Friday, the defendants in the Jackson Park theatre case filed a statement contending Judge Michael L. Igoe had no right to hand down his October 16 injunctive decree which called for a radical change in the Chicago clearance system.

## TO APPEAL TO SUPREME COURT

Most definite action taken during Wednesday's hearings in New York was the announced decision of United Artists, Universal, Columbia and the American Theatres Association that they will appeal from the final decree to the Supreme Court.

Columbia will appeal on the competitive bidding issue and will question the authority of the New York Federal District Court to order such a sales practice.

Universal will appeal from the prohibition against franchises and from all other trade practices issues.

United Artists will appeal the prohibitions against price fixing and franchises and perhaps on the competitive bidding issue.

ATA will appeal, as it has long said it would, the competitive bidding order.

The five theatre-owning defendants made no mention of an appeal, but instead contented themselves with asking for certain amendments and additions to the final decree which would permit:

1. A stay of the competitive bidding order until 90 days after the entry of a final judgment in the case upon the mandate of the Supreme Court.

2. The acquisition of theatres, with the permission of the court, in order to protect investments or enter a competitive area.

One other exhibitor organization was heard by the court, the Motion Picture Theatre Owners of America, which went on record as approving the distributors' request for a stay on the bidding order.

The day before the court met Abram F. Myers, counsel for the Conference of Independent Exhibitor Associations, wrote to the three judges sitting on the case that, in CIEA's opinion, it would be unwise to put the "complicated and costly" system of competitive bidding into operation until there was no question of a doubt concerning what the Supreme Court thought of the matter—whether that court thought such a selling method was a proper Sherman Act remedy.

### *Calls Proposed Action "Progressive Divestiture"*

The issue of theatre acquisition was given the most attention by the Big Five. William Donovan, counsel for RKO, set the tone for following arguments on the issue by declaring that "if RKO is locked into a position where it cannot get a healthy growth, it will be subjected to progressive divestiture which is slow strangulation."

According to the final decree the defendants may only acquire theatres by buying out their partners' interests in those theatres jointly owned by the defendants or jointly owned by defendants and independents. Such joint ownership must be dissolved within two years.

After hearing further arguments for specific language in the decree permitting theatre expansion, if it would not unduly restrain competition, Judge Augustus N. Hand observed that the Federal Court had reserved jurisdiction of the case and that the defendants were free to approach the court at any time on the theatre question.

### *Wright Opposes Change On Theatre Acquisition*

Robert L. Wright, handling the case for the Justice Department, was, as expected, opposed to any decree modification on theatre acquisition. He was also opposed to the theatre-owning defendants' request that they be given two years in which to discontinue pooling agreements, which was opposed to the request for a stay of the competitive bidding order asked by the five majors and by Columbia. Mr. Wright was of the opinion that the defendants ought "to have an actual trial of the system. You have to put it into effect before you know what result you can get."

Mr. Wright also stated that he did not be-

*(Continued on following page)*

## *Momand Wins $966,000 in 15-Year-Old Trust Suit*

The Federal District Court in Boston rereturned a verdict in favor of A. B. Momand Wednesday, settling one phase of that former Oklahoma City independent exhibitor's 15-year-old anti-trust action against the eight distributors.

Damages of $322,000, which are automatically trebled bringing the total to $966,000, were awarded.

The original suit was filed against Paramount for $4,000,000 in Oklahoma City in April, 1931. After a long litigation that case was dismissed in July, 1936. An appeal was taken in the Tenth Circuit Court of Appeals which reversed the action of the Oklahoma City Federal Court and said that the dismissal should be without prejudice, which allowed for renewal of the suit.

That was in 1937. By that year Mr. Momand had moved to Boston. There he separated as many of the causes of action in the Oklahoma City suit as he could bring in the Massachusetts Federal Court within the period of time established under the statute of limitations.

The Wednesday decision was the end result of the action, brought in 1937 in the Federal District Court in Boston. There were many proceedings attacking the validity of the claim but the case went to trial January 6 of this year and concluded Wednesday. George Ryan of Boston was attorney for Momand.

Mr. Momand formerly operated theatres in Shawnee, Waywoka, Holdenville, Hartshorne, Clinton, Alva and Pawhuska, Okla. These theatres, which he charged he was forced to sell because he was deprived of product by conspiracy among the distributors, were the theatres figuring in the action.

# TRADE STRUCTURE ATTACKED

(Continued from preceding page)
lieve that competitive bidding would be under attack on any appeal the majors might take.

Thurman Arnold, ATA counsel, in addition to his renewed attack on the bidding provisions, took violent opposition to the court's enjoining the defendants "from making or continuing leases of theatres under which it leases any of its theatres to another defendant or to an independent operating a theatre in the same competitive area in return for a share of the profits."

### *Order Would Take Rights Away From Independents*

Mr. Arnold insisted that such an order would take a specific property right and bargaining right away from the independent and would give the defendants the right to change a profit-sharing rental into a fixed rental. He questioned the court's jurisdiction to order such a motion without first hearing evidence from independents leasing theatres and offered the information that he would appeal the order if and when at ATA member's lease was taken from him by the defendants.

Edward C. Raftery, president of and counsel for United Artists, protested the order in the decree that places the burden of proving the legality of any clearance provision upon the distributor. The order is "unfair," he claimed, "it indirectly puts in the hands of the exhibitor the right to tell the distributor what clearance to give him.

### *Judges Have CIEA Request For Complete Divorcement*

The three judges now have at hand another request for complete divorcement, supplementing the Justice Department's similar request. Mr. Myers, in writing to the judges, said that the CIEA believes the complete separation of production and distribution from exhibition is the only effective remedy for the inequities in the motion picture industry.

The question of who buys whose interest for how much once the dissolution of joint ownership of theatres is begun was brought up in court by Myron Sulzberg, Jr., representing a group of stockholders owning 50 per cent of the Loew house in White Plains, N. Y. He suggested that before the decree is finalized the court hear some of the difficulties of the financial transactions involved in the buying and selling of interests.

## JURY TRIALS ASKED IN CHICAGO CASES

*Chicago Bureau*

In both the new Chicago cases, jury trials were requested. Judge Igoe, who has handled the Jackson Park case, was handed the Minnesota theatre case. Judge Philip L. Sullivan, currently handling the Piccadilly theatre triple damage anti-trust suit, was handed the Riverside theatre case.

Both the complaints list the following devices allegedly used by the defendants among themselves to deprive the Minnesota and the Riverside of first run product: sharing advertising costs, operation contracts, contract modifications, reduction in film rentals where pictures were "disappointing," reduction in film rentals when films were double featured, changing percentage pictures to flat rental, elimination of some pictures by extending playing time of others, transference of pictures from one theatre to another of defendants, cancellation of some pictures contracted for, permitting defendants to play fewer pictures, cancellation of short subject, and moveovers.

### *Two Plaintiffs Appear In Riverside Action*

The Minnesota case, in addition to naming all major distributors, also named as defendant the Minnesota Amusement Company. The case is based on alleged damages of $250,000 suffered from 1940 to the present. Triple damages are asked and $150,000 in lawyers' fees are included for a total of $900,000.

There are two plaintiffs in the Riverside theatre case: the Riverside Operating Company, which operated the theatre from 1934 to 1939, and Middle States, which operated it from 1939 to 1941. Both are suing for a total of $1,750,000.

Middle States claims that it was forced to give up operation of both theatres in 1941.

Defendants in both suits are: Paramount, Twentieth Century-Fox, RKO Radio, Warner Brothers, Columbia, Universal, United Artists, MGM, Universal, Paramount News, Movietone News, Pathe News, National Theatres Corporation, RKO Midwest Corporation, Warner Brothers Circuit Management Corporation, Warner Brothers Theatres, Inc., and Screen Gems, Inc.

Both cases cited the New York December 31 decree and the Jackson Park case as precedents.

## WARN ON EXHIBITOR SHARE IN PRODUCTION

Both Abram F. Myers, chairman of the board of Allied States, and the Department of Justice issued warnings last week against exhibitor participation in production. In Washington Mr. Myers was of the opinion that "the buyer should never become the seller" and said Allied had no plan to enter production but did plan to guarantee the exhibition of a block of 12 pictures to be produced independently. In Washington, the Department of Justice pointed out that "the same trust violation would occur by exhibitor control of the industry that now results from the monopoly fostered and made possible by the major defendants in the New York anti-trust suit," but the Department is of the opinion that a contract between independent exhibitors and a producer for a run of features is not a violation of the law.

If the answer to the third question is yes, then may the distributor, after such rejection, call for further bids from the same exhibitors for the same feature?

## JURISDICTION IS CITED ON SCHINE

*Washington Bureau*

In deciding to hear the Schine circuit case, Schine having been ordered by the Buffalo Federal District Court to divest itself of certain of its theatre properties, the Supreme Court said that it found "probable jurisdiction" in the suit.

No date for hearing the case has been set as yet, but it was reported from Washington that the case would not appear on the docket until some time in March.

On December 16, 1946, the Supreme Court ruled not to hear the suit and dismissed two Schine petitions. One on the ground that the petition had been filed before the Buffalo verdict became final. The other on the ground that a substantial question was not shown.

In a new petition, filed January 9, Schine counsel Willard S. McKay pointed out that the New York District Court had not ordered divestiture, as had the Buffalo court, and he further questioned the right of the lower court to order the sale of theatres "which were not shown by the evidence to have any relation to any restraint of trade."

The Supreme Court then vacated its December opinion and decided to hear the case.

## JACKSON PARK ORDER ATTACKED

*Chicago Bureau*

The Jackson Park case was notable in that in deciding for the theatre, Judge Igoe issued an injunction decree that may eventually change the entire Chicago clearance system. In an attempt to hald any such change, the defendants, including all major distributors and the Balaban & Katz and Warner Brothers circuits, have filed a protest in the Chicago Federal District Court claiming that the judge had no right to issue such sweeping orders.

They are protesting these elements of th-

(Continued on page 21)


M·G·M
is
proud
to
present
the
greatest
Musical
of
our
time


M-G-M's
"TILL THE CLOUDS ROLL BY"
All the radiance of TECHNICOLOR's rainbow especially GOLD!
LUCILLE BREMER ★ VAN HEFLIN ★ DINAH SHORE ★ ANGELA LANSBURY ★ VAN JOHNSON ★ JUDY GARLAND ★ FRANK SINATRA ★ JUNE ALLYSON ★ KATHRYN GRAYSON ★ ROBERT WALKER ★ LENA HORNE ★ TONY MARTIN ★ VIRGINIA O'BRIEN
Story by GUY BOLTON • Adapted by GEORGE WELLS • Screen Play by MYLES CONNOLLY and JEAN HOLLOWAY • Based on the Life and Music of JEROME KERN • Musical Numbers Directed by ROBERT ALTON • Directed by RICHARD WHORF • Produced by ARTHUR FREED • A METRO-GOLDWYN-MAYER PICTURE

# Wait

# TILL THE CLOUDS ROLL BY

**Extra! At press time!**

It sets new all-time record at Radio City Music Hall! Biggest week's business for any theatre, anytime, anywhere!



## AND GOLDEN SUNSHINE BEAMS ON YOU!

What a choice it was for the prize holiday time at Radio City Music Hall where after setting new all-time M-G-M records the melody of the cash register lingers on. Now its first nationwide engagements tell you that you're getting one of the Biggest from the outfit the Big Ones come from!

LITHO U.S.A.

# MPTOA MAPS LEGAL FIGHT ON DECREE SELLING RULES

## *Vote to File New Briefs in Supreme Court Appeal; Others Join Attack*

The Board of Directors of the Motion Picture Theatre Owners of America Tuesday in St. Louis authorized their counsel, Herman M. Levy, to organize legal opposition to the licensing provisions in the New York District Court's final decree in the Governments' anti-trust suit and to file a brief as *amicus curiae* to that effect with the Supreme Court if the decision is appealed.

This action was one of many exhibitor voices protesting the court's December 31 decree. From Georgia, from New York, from Michigan, from Washington, D. C., the protests were put on record.

Most voluble was Mr. Levy, addressing Monday's convention of the MPTO of St. Louis, Eastern Missouri and Southern Illinois.

[The story of the convention and the accompanying board of directors meeting is on page 22.]

### *Calls End of Arbitration "Tragedy of Industry"*

In his opinion the failure of the court to provide for a system of arbitration was "one of the great tragedies of industry history."

He predicted a "coming era of litigation" unless prevented by "good, sensible exhibitor-distributor relations." The reasons for Mr. Levy's gloom are the court's provisions for competitive bidding, which, he believes, are not "determinable" without litigation or further clarification by the court."

Who, asks Mr. Levy for many exhibitors, is the most "responsible bidder"? The "highest bidder?" The exhibitor "having a theatre of a size, location and equipment adequate to yield a reasonable return to the licensor?" What is "a reasonable return?" Mr. Levy's quotes are quotes from the instructions for competitive bidding ordered by the court.

### *Says Only Court Can Answer Questions*

"You do not have to be an attorney to decide that those questions are imponderables," remarked Mr. Levy. And then he added:

"The distributor might just as well address his mail to the exhibitor this way: 'Dear Sir and Gentlemen of the Jury' . . . . for it is practically impossible for them to make the decisions (on those questions I have listed) without subjecting themselves to (law) suits."

Summing up, Mr. Levy concluded that "exhibition has taken a damaging body blow. Complacency has given way to anxiety, worry, panic and alarm. Expecting an exhibitor today to be calm is really too much."

"When the proper time comes," he told the MPTOA members, "I shall ask you to bend all of your efforts towards the creation of a system of arbitration for this industry."

The exhibition picture is not entirely black, Mr. Levy believes, and listed these gains to prove his point: compulsory "auction block selling" has been eliminated; a guaranty of some run has been made; prohibition against admission prices in contracts; the distributor must prove that clearance is legal.

### *CIEA Will Urge Ban On Cross-Licensing*

Other exhibitor opinion noted this week included:

The Conference of Independent Exhibitors, it was reported from Washington, will urge a ban on the cross licensing of pictures between affiliated theatres when and if the suit is appealed to the Supreme Court. The CIEA will submit a brief to the high court as *amicus curiae* to state that such a ban is necessary as long as the major defendants are permitted to hold their theatre interests. Also in the brief, which, it was said, will be prepared by Abram F. Myers, will be an argument against the lower court's suggested plan for competitive bidding.

Meeting at Fitzgerald, Ga., last Friday, the Motion Picture Theatre Owners and Operators of Georgia found that, because of the court's decree, "our position regarding the right to buy product (has been) completely turned over to the distributors and the courts."

The organization passed a resolution recommending that those exhibitor organizations which have attempted to intervene in the court action, continue their efforts through an appeal to the Supreme Court. J. H. Thompson, president of the group, predicted eventual divorcement unless the decree is modified to provide for "some fair selling plan."

### *New York ITOA Favors Continuing Arbitration*

In New York City last Thursday the New York Independent Theatres Owners Association went on record for the continuance of arbitration, which was not provided for in the courts' decision. Harry Brandt, ITOA president, declared that "without arbitration we will lose ourselves in a maze of trips to the court house. . . ."

In Detroit, the Michigan Independent Theatre Owners met last Thursday after which Sam Carver, president, announced that the decree had been unanimously criticised as being harmful to arbitration for independent exhibitors.

In Atlanta, Mack Jackson, president of the Conference of Southern Associations, announced that the CSA would meet February 10 in St. Augustine, Fla., to decide on whether to appeal from the New York Court's denial of CSA's petition to intervene in the suit.

### *Richey Says Industry Needs No Outsiders*

One distributor's voice was heard on the decree at the St. Louis MPTOA meeting; Henderson M. Richey's, head of MGM's exhibitor relations. He told the delegates that the industry needed no theorists or outsiders to "tamper with the intricate mechanism of our business."

"Not until we can marshal the facts," he said, "to show that the majority of this business in all of its branches does not need or want governmental interferences will we be headed back on the road of success. Placing blame never settled any argument. Playing the game clean, despite unworkable rules, will help."

### "DEAR JUDGES HAND, GODDARD AND BRIGHT"

**In a January 16 letter addressed to the three judges of the New York Federal Court, Herman M. Levy, counsel for the MPTOA, has asked these three pertinent questions about the final decree in the anti-trust suit:**

**1. Are the defendant distributors permitted to condition the licensing of a feature upon the sales of short subjects, newsreels, trailers and serials?**

**2. Are the defendants required to afford a licensee or prospective licensee an opportunity to inspect features?**

**3. May a distributor reject all bids offered by exhibitors in a competitive area even though one or more of those bids equal or exceed the amount of minimum flat rental stated by the distributor?**

## Arnold Joins Eagle-Lion

Jonas Arnold has been named press book editor for Eagle-Lion, Max E. Youngstein, director of advertising, publicity and exploitation, has announced. Mr. Arnold, who entered the industry in 1929 as a staff member of a Paramount-Publix house organ, has resigned his post as promotion manager of the March of Dimes campaign to accept the post.

# ON THE MARCH

by RED KANN

JERRY WALD may wear a hat in Hollywood where most people don't. If he does, he's been talking through it in pretty substantial doses with an array of largely gratuitous remarks about London versus Hollywood and major versus independent production.

The Warner producer—he made "Mildred Pierce" which gave Joan Crawford an Academy award last year—has been quoted to the effect Britain has failed to contribute a single film conveying to America a better understanding of British problems. He may have had the current crop as far as it has gone in mind, but, failing to register that point sufficiently clear, he admits into the record a reminder of "The Stars Look Down" and "Love on the Dole."

The one, dealing with mine workers, was regarded by some critics as a more telling job than "How Green Was My Valley." The other was sharp and pointed in its commentary on the British unemployment situation.

HAVING pointed the barb in one direction, Wald must be prepared to have it turned in his. Somewhere someone may ask him what Hollywood is doing about conveying a better understanding of our problems to the British. What are we pointing up with "Salome, Where She Danced"; "The Time, the Place, the Girl"; "The Dolly Sisters," "The Jolson Story," "Margie," "Till the Clouds Roll By," "Blue Skies," "No Leave, No Love?," etc, etc.

Most pointed of all, at this precise juncture, is a film which sprang from the ranks of independent productions which Wald refuses to take at all seriously. It is the superb "The Best Years of Our Lives," as distinguished a motion picture as Hollywood has made in recent times. Samuel Goldwyn, who is very independent, produced.

Wald takes the further position the volume of comment over foreign films, which means British in particular, is out of all proportion to the facts; that London is no threat to Hollywood.

HOLLYWOOD's position as the world's production capital is not in dispute nor is it an issue, in our opinion. What is an issue is the challenge, no matter how limited it may prove to be finally, which new approaches in story and treatment present Hollywood as the British become more surefooted. Hollywood should welcome the tang and the exhilaration of the race. It should be prepared "to pull up its socks to keep its leadership," as Dudley Nichols states. Hollywood should not withdraw into ivory towers or into any other line of defense. It should be resolute and assured enough to stand on its record and seek to bolster that record by an ever-improving performance.

Wald's gratuitous cracks at independent production, additionally, essentially are without warrant. He believes major studios have nothing to fear from the rise of independent production, but he might well be reminded how generously RKO has taken independent production to its corporate bosom. He thinks independents must stick to tried-and-true formula forevermore, to "sure-thing" plots and stars; that they have not the resources to augment general industry standards or blaze new trails; that they cannot afford to develop personalities.

"I don't think a picture like 'I Am a Fugitive from a Chain Gang' or 'The Life of Emile Zola' would ever have come from an independent," one interviewer reports him as having declared.

AS long as he brought that one up, he must be reminded all of the inadequacies he charges to the independents apply to the majors as well; there are no exclusives. And also of this off-the-cuff historical array:

Walter Wanger made "Private Worlds" years before Hollywood discovered psychiatry.

David Loew and the Hakim Brothers undertook "The Southerner," a moving narration of the plight of the Southern sharecropper.

Edward A. Golden assuredly delved into aspects of the world's then most enveloping problem in "Hitler's Children."

Lester Cowan told the saga of the foot soldier in his memorable "The Story of G. I. Joe."

Lewis Milestone did magnificently in the same sector with "A Walk in the Sun."

The independents have turned out their flops, of course, but the Goldwyn who made "The Adventures of Marco Polo" also is the Goldwyn who made "The Best Years."

It may have been expensive and even a gamble, but David O. Selznick was the force behind the development of Joseph Cotten and Jennifer Jones, Goldwyn behind Danny Kaye; Hal Wallis behind Lizabeth Scott and Don De Fore.

WALD takes the position films should reflect their times and should be "ambassadors." Yet the vagaries and the departures he accredits to others are implicit in his own record. How ambassadorial were his "Navy Blues" and his "The Man Who Came to Dinner"? His "Juke Girl" and his "George Washington Slept Here"? Closer to their times and their causes were his "Action in the North Atlantic," "Background to Danger," "Destination Tokyo" and "Objective Burma." But his own ledger proves and disproves his essential point and suggests the finger he levels at others is one he has allowed himself or has had to countenance for reasons beyond his control.

The least he can grant these others is that which he has granted himself.

# Loew to Release All Enterprise Pictures Abroad

Loew's International will handle the distribution of Enterprise product in all parts of the world outside the U. S. and Canada under the terms of an agreement signed in New York Tuesday by Arthur M. Loew, president of Loew's International, and Charles Einfeld, Enterprise president.

The distribution arrangement was unusual in more than one respect. It marked the first time that MGM agreed to distribute the full output of another producer's product through its international organization and it provided for international distribution only, while the domestic distribution of Enterprise product is in the hands of United Artists.

In announcing the deal, Mr. Loew said: "Enterprise's $4,000,000 film version of Erich Maria Remarque's best seller "Arch of Triumph" will be, in my opinion, one of the most sought after films in the international market. I firmly believe it should outgross even "Gone With the Wind."

Mr. Einfeld, expressing his satisfaction with the distribution deal, said: "We are extremely optimistic about Enterprise's affiliation with Loew's International. We believe that Loew's International will afford the best opportunity for our stars, directors, stories and productions to reach the greatest number of people in the world audience."

Among the Enterprise films to be distributed by Loew's this year are "Arch of Triumph," "The Other Love," "Body and Soul," "Wild Calendar" and "Ramrod." While on the coast Mr. Loew saw "Arch of Triumph," a rough cut of "The Other Love" and the first rushes of "Body and Soul."

# Edward Beatty Dies in Detroit

Edward C. Beatty, president of the 115-house Butterfield circuit, died in Detroit Tuesday of a cerebral hemorrhage. He was 54. Born in Cortland, Ind., Mr. Beatty was a University of Kentucky graduate. His first contact with films came when he managed a theatre in Lexington, Ky. In 1914 he began working with the late Col. W. S. Butterfield as manager of the Bijou in Bay City, Mich. In 1927 he became general manager and secretary of the chain and in 1936 he became president, the post he held at the time of his death.

## Blake Joins McCann-Erickson

Walter Blake has resigned from the Blaine-Thompson agency, where he handled the Warner Brothers account, to join the Los Angeles office of McCann-Erickson, Inc., as account executive in charge of their motion picture business.

# IN THE COURT

(Continued from page 14)

injunction: the provision limited Loop district runs of the defendants to two weeks; the ban on double features, the opinion that "no exhibitor can successfully operate a theatre without reasonable access to the product of the distributor defendants."

Additionally, the defendants are disputing the judge's ruling that the Chicago system of release is a conspiracy and a monopoly. The defendants thought these terms vague and uncertain since "it has no certain meaning and is nowhere defined in the decree."

### *Call Decree Punitive And Not Remedial*

Summing it up, the defendants believe: "The said decree is punitive rather than remedial in purpose and effect because it does not attempt to restore or protect the competition allegedly restrained by the defendants' conspiracy but subjects each individual defendant to arbitrary and confiscatory limitations designed to place it at a competitive disadvantage to the plaintiffs and other non-defendant exhibitors and distributors."

The defendants further contend that Judge Igoe's injunctive decree went beyond the evidence when he ruled they had made coercive use of their buying power.

Judge Igoe's verdict that the defendants had violated the anti-trust laws was reversed in the U. S. Circuit Court of Appeals but the Supreme Court subsequently upheld his verdict and awarded the Jackson Park $300,000.

## Arbitration Board Rules On Two Complaints

The American Arbitration Association reported this week that two awards have been filed—one in Charlotte, the other in Boston. In the Charlotte complaint, Morris Nuger, operator of the Grand, Charlotte, sought to obtain a first-run license for Paramount's product. The request was denied. In Boston, Latchis Theatres, Keene, N. H., asked for reduction or elimination of the 30 days clearance to which it is subject in favor of the State Operating Company, Manchester, and Colonial Theatres Company, Nashua, N. H., on first run product of MGM, Twentieth Century-Fox, Paramount, RKO, and Warners. The decision held that contracts in the future should provide for maximum clearance of 30 days, "but, in any event, no more than 30 days after territorial release."

## Change Dezel Name

Albert Dezel Roadshows, Inc., will hereafter be known as Albert Dezel Productions, Inc., Albert Dezel, president, has announced. The change will affect branches in Detroit, Chicago, Cleveland and Cincinnati.

## Warner Short on Lee

"Robert E. Lee," a Technicolor short based on the life of the Confederate general, will be produced by Warner Bros. LeRoy Prinz will direct, and Gordon Hollingshead produce.



by the Herald

*ARTHUR MAYER*

# *Does Not Bind Independents*

The Department of Justice has ruled that independent producers and distributors not parties to the industry anti-trust suit are "definitely not bound" by the final judgment handed down December 31 by the New York Federal Court. It was pointed out that if the independents had been guilty of a conspiracy to restrain trade the "lawsuit would have been broadened to include them as defendants when the Government filed the case." But the Department points out that if an independent violates the act by any practice ordered discontinued by the court, that company would be liable to a lawsuit. Robert L. Wright, special assistant to the U. S. Attorney General, said, however, that the current suit would only establish precedence and another suit would be required to enjoin an independent from using those sales methods ruled illegal by the New York court.

## Film Council Suggests Broader Use of Films

A committee of the Film Council of America has submitted to the Department of Agriculture its recommendations concerning a broader and more effective non-theatrical distribution of the department's films, following a Washington meeting last week. An announcement from the Department of Agriculture will be forthcoming shortly. The group formerly was known as the National 16mm Advisory Committee and it includes the seven national non-theatrical distribution organizations. Discussions with the major companies with a view to their joining the Film Council are now going on.

## Army Installs 35mm

The Motion Picture Section of Theatre Special Services installed 35mm picture equipment in six theatres in the European Theatre during November. Of these, four installations were in new theatres and two replaced German equipment in theatres already established.

# *Arthur Mayer Looks at Europe —Unhappily*

Europe is like a Hollywood set, two sides, no reality and behind the scenes starvation and despair, Arthur Mayer, owner of the Rialto on Broadway and American Red Cross deputy commissioner, reported in New York last week. Mr. Mayer spent two months in England, France, Italy and mostly in Germany, surveying Red Cross installations for a report on the advisability of their maintenance, which he filed with the organization last week.

"There might have been a moment in recent history when we could have done something to make the Germans democratic, but that moment is past," Mr. Mayer said. The Germans are shabby, hopeless, and although they lean to the West they will probably follow any future leaders with large promises and an active although not democratic program, he declared.

### *Films' Function Subordinate*

Motion pictures, therefore, in Mr. Mayer's opinion, have a subordinate function now. Although chosen for their accurate protrayal of the advantages of our society, they cannot have much impact upon people whose first thought is food and clothing and decent living and working conditions, he believes.

Mr. Mayer had this to say, however, about the motion picture scene: that after seeing European pictures for two months, he believes the run-of-the-mill is definitely inferior to ours.

Mr. Mayer therefore cannot see comparisons by American critics between American and European pictures. "The reason why British and French pictures playing in America seem so good is because they have been 'screened' by intelligent men of good taste before being sent to the United States," he said.

The French have produced two good pictures, he said: "L'Enfants du Paradise" and "Battaile du Raille"; and he added that the British product he has been playing at the Rialto—"The Overlanders," "The Raider," "Murder in Reverse"—has been successful.

Mr. Mayer and his import business partner, Joseph Burstyn, are bringing from Italy what Mr. Mayer says is a good picture, "Paisan," which will play Italian and art houses here.

### *Depressed About Europe*

All in all, Mr. Mayer is depressed about Europe. He didn't meet a German, he said, who didn't say he never was a Nazi, and the assertions in their uniformity spoke for themselves. Mr. Mayer believes an economically united Germany is necessary, but pleads for a Germany politically disunited.

In Rome, he was granted an audience with the Pope. In France, he watched the Chamber of Deputies.

"It reminded me of an exhibitors' meeting," he said.

# MPTOA APPROVES INDUSTRY FORUM

## *St. Louis Meeting Moves to Win National Backing for Wehrenberg Plan*

The board of directors of the Motion Picture Theatre Owners of America and members of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois met at the Hotel Jefferson in St. Louis this week to discuss a wide variety of exhibitor and industry problems. The board heard an evaluation of the final decree in the New York equity suit by Herman M. Levy, general counsel of MPTOA, and it also passed a resolution connected with certain phases of the court's decision.

Mr. Levy's views on the decree as well as the board's action on it are covered in the decree story on page 19.

### *To Contact Groups*

The directors indicated their approval of the Motion Picture Forum idea advanced by MPTOA president Fred Wehrenberg. He was authorized to contact all regional and national exhibitor associations to ask their approval of the principles of the Forum. Those associations which approve then will be asked to send representatives to a meeting to formulate tentative working plans. Following exhibitor agreement, heads of distributing organizations and affiliated theatre companies will be asked to meet with the exhibitors for approval of the Forum and adoption of permanent plans.

The MPTOA board, in expressing its belief that the new methods of doing business will inevitably come to the industry, noted in its resolution approving the Forum that "there will be complaints, grievances, strife and litigation." Therefore, the board noted, "the choice lies between a future of industry conciliation and self-regulation and litigation and ultimate government control."

"The Forum idea," the board believes, "will lead to accomplishment of conciliation."

### *Participation Voluntary*

As explained by the board, participation in the Forum would be entirely voluntary. It would have no officers and no committees and all branches of exhibition and distribution would be invited to join. There would be no preference shown to any national or regional exhibitor association and MPTOA "does not want nor may it have a greater voice in the Forum than any other association or individual." The only voice above that of the others, the board said, would be the moderator who will have parliamentary powers. Eric A. Johnston, president of the Motion Picture Association, has been suggested for the post.

Henderson M. Richey, exhibitor relations director of MGM, pledged his company's support of the Forum to the meeting. "At a time when all indications point to court-made rules," he said, "it is refreshing to know that many theatre owners are giving consideration to the feasibility of a frank round table discussion of alleged industry ailments."

Other actions by the MPTOA board included resolutions against any extension of the Federal amusement tax beyond July 1, 1947, and against the use of local checkers.

The exhibitors objected not only to the continued classification of pictures as luxury items, but also to the recent action of the House Ways and Means Committee which approved a bill to extend the 20 per cent amusement tax. The committee passed on the measure without holding public hearings at which the industry could have voiced its objections. The MPTOA urged directors and representatives of the different units to distribute copies of the resolution to their Representatives in Congress and to impress on them that the industry was not a luxury but a necessity in present-day American life.

Morris Lowenstein, head of the Oklahoma MPTO and secretary of the national organization, said the Oklahoma group already had approached Congressmen on the amusement tax issue.

### *Cites Industry Share*

David Palfreyman, MPA director of trade relations, said the Treasury had collected about $500,000,000 in Federal admission taxes from all amusements last year. Of this total about $400,000,000, or 87.6 per cent, came from the film industry. It has been estimated that the toal film production cost last year was about $350,000,000, he said, and that the average 650-seat theatre pays about $23,000 a year into the Federal treasury. In addition 27 states and a number of cities have special levies on theatre admissions.

Regarding the resolution opposing the use of local checkers, complaints were based on specific instances of unfairness on the part of the distributors in using this system. The board believed checkers "unnecessary, unfair and an undue hardship on exhibitors." It further stated that the continued use of local checkers "tended to create bad customer relationship."

## MPPA Votes Research Plan

The board of directors of the Association of Motion Picture Producers, meeting in Hollywood last week, has appropriated $150,000 in a move preliminary to the establishment of an all-industry research program. It was understood this program will be concerned mainly with technological research. Statistical surveys are handled from the New York office. The board also elected Leo Spitz to membership as Universal-International representative, succeeding Cliff Work, resigned.

# *British Films in Australia Give U.S. Hard Fight*

by CLIFF HOLT
*in Sydney*

Unless the quality of their product shows improvement, American distributors are unlikely to maintain 1946 grosses here this year. Reduced public spending is one factor; the increasing popularity and greater numerical strength of British films is another.

In the latter half of 1946, British films outgrossed American product all along the line, with a few exceptions. Once the British trade-mark was a liability; now it is a valuable asset.

It is expected that Britain this year will release about 50 features here.

▽

New Zealand film circles are concerned over a recommendation that the film industry there be investigated by a Royal Commission. The recommendation appears in *The Standard,* official organ of the Labour Party, which declares that private monopolies have "spread their tentacles" so far that independents are a dying race. The paper wants State control of film bookings.

▽

Although theatre operating costs are estimated at 40 per cent in excess of pre-war levels, Australian exhibitors continue to show an extraordinary reluctance to advance admission prices. Prices of all commodities are controlled by the Prices Branch of the Federal Government. Before approval to alter admission could be obtained, the Branch undoubtedly would require the submission of balance sheets

Exhibitors, however, may soon be forced to take action to preserve their investment. William Harrof, business manager of the Exhibitors' Association of New South Wales, all of whose members are independents, declares that many independents disposed of their theatre holdings to the circuits during 1946 because they were without capital to bring their theatres up to date.

## Virginia MPTA Convention In Washington, Feb. 1–3

The Governor of Virginia, Congressional representatives, industry leaders and others have been invited to attend the dinner-dance which will climax the Virginia Motion Picture Theatres Association's mid-winter convention, which wll be held at he Shoreham Hotel in Washington, February 1 to 3. Sam Roth is convention general chairman and Wade Pearson is co-chairman. Others serving as chairmen of the various committees include: Charles Grimes, A. Julian Brylawski, Carter T. Barron, Brock Whitlock, Frank M. Boucher, Senator Ben Pitts and Thomas Baldridge. Morris Fraben and John Broumas are special assistants to Mr. Roth.

# BOGART

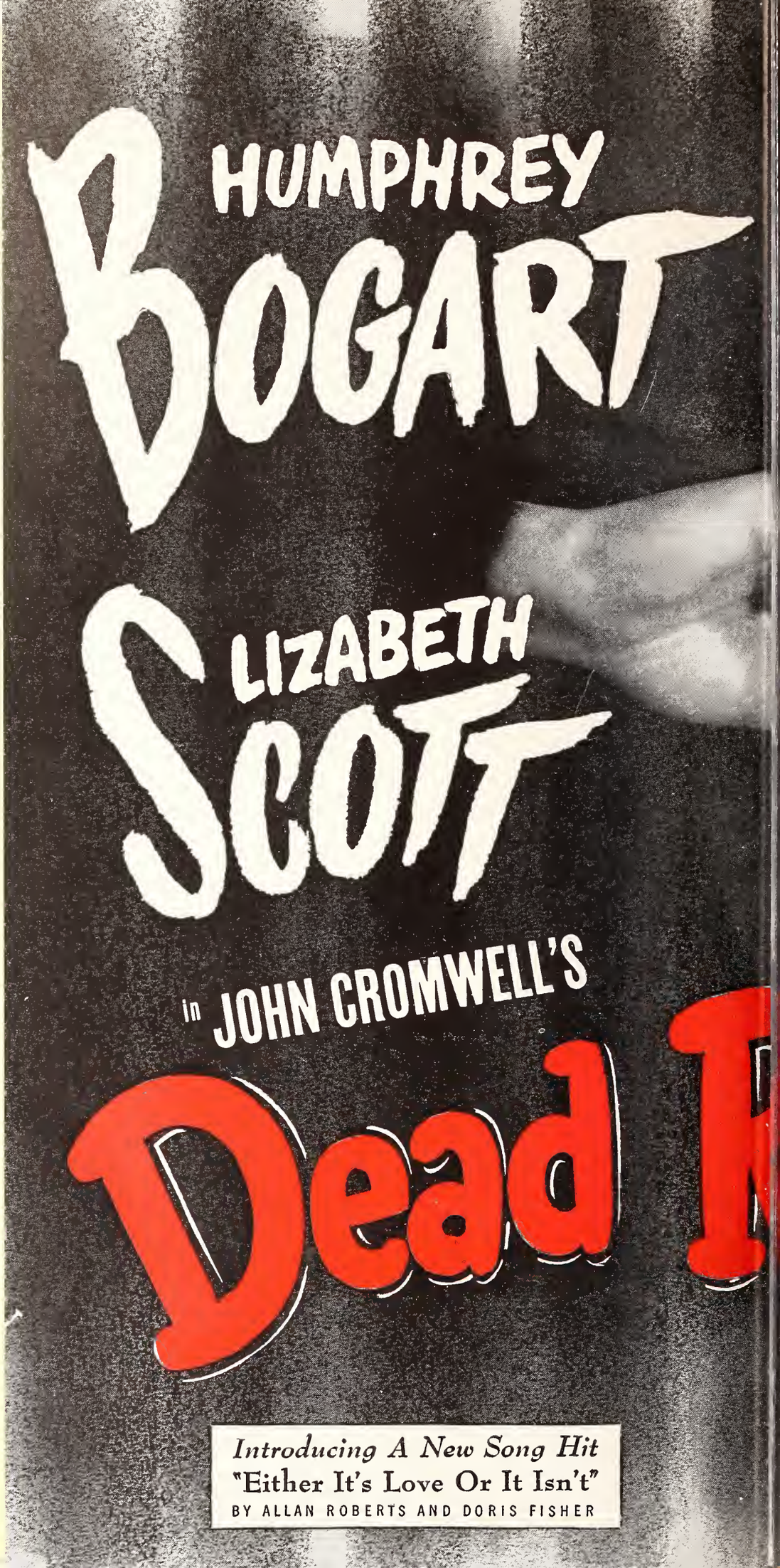
## is out with a new

# WOMAN...








HUMPHREY
BOGART
LIZABETH
SCOTT
in JOHN CROMWELL'S
Dead
Introducing A New Song Hit
"Either It's Love Or It Isn't"
BY ALLAN ROBERTS AND DORIS FISHER


"I forgot to tell you.
I don't trust anybody
... especially women!"
ckoning
with
MORRIS CARNOVSKY · CHARLES CANE · WILLIAM PRINCE · MARVIN MILLER · WALLACE FORD
Screenplay by Oliver H. P. Garrett, Steve Fisher
Directed by JOHN CROMWELL • Produced by SIDNEY BIDDELL
A COLUMBIA PICTURE
COLUMBIA PICTURES


"I didn't want any part of her!
"...but I kept smelling that jasmine in her hair...
"and I wanted her in my arms...
"Yeah...I knew I was walking into something!"
HUMPHREY BOGART
LIZABETH SCOTT
IN JOHN CROMWELL'S
DEAD RECKONING
with
MORRIS CARNOVSKY • CHARLES CANE • WILLIAM PRINCE • MARVIN MILLER • WALLACE FORD
Screenplay by Oliver H. P. Garrett, Steve Fisher
Directed by JOHN CROMWELL • Produced by SIDNEY BIDDELL
A COLUMBIA PICTURE
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# HOLLYWOOD PREMIERE OPENS FIRST PREFABRICATED HOUSE

*Hollywood Bureau*

Complete with Hollywood glamour, film personalities and searchlights piercing the sky, Charles P. Skouras, president of National Theatres Amusement Corporation and Fox West Coast Theatres, opened the pre-fashioned Fox West Coast Crest theatre at Long Beach, Cal., Thursday night, before thousands of people, who packed the specially erected 5,000 - seat grandstand and lined the adjoining streets to witness the opening and, also, to ogle the film capital's stars and executives.



Charles P. Skouras

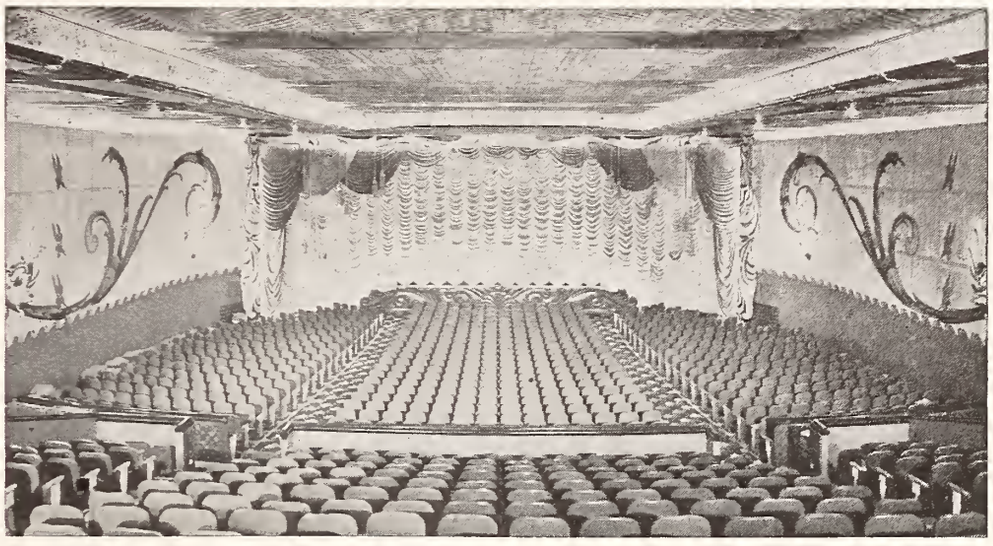
Illuminated with batteries of floodlights such filmland personalities as Peggy Ann Garner, Joan Bennett, George Jessel, Walt Disney, Walter Wanger, Nelson Eddy, Jeanne Crain and hundreds of others passed through the theatre's ornate lobby, while Harry Crocker, film columnist and master of ceremonies, announced and introduced the film people as they came in.

The dream of Mr. Skouras and R. H. McCullough, its designer, the Crest described as a milestone in theatre construction, was born out of a conference in August, 1945, with Henry Kaiser, the industrialist, who assured Mr. Skouras such a project could be carried out. It was then that the Kaiser engineers joined with Fox West Coast executives in working out details for the mass production of a type of theatre structure that would meet the most rigid building and safety laws.

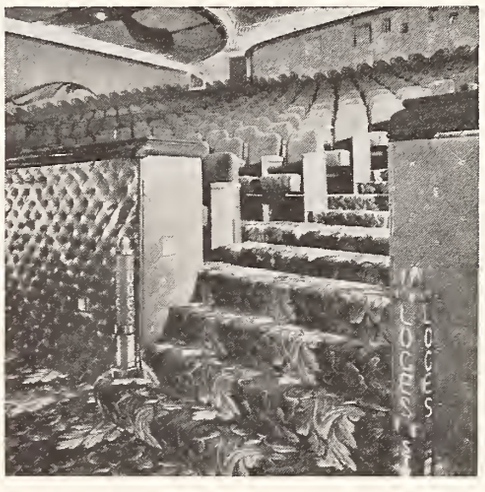
### *Seen as Ideal for the Small Communities*

According to Mr. Skouras' present plans, the Crest is the first of many theatres which, he says, will be ideal for the small communities and suburban districts of this country and the war-wrecked and bomb-torn countries of Europe and the Near East. From the Crest's mould, in the not too distant future, it is conceivable that other pre-fashioned theatres may stream in assembly line fashion with production line economies to supply a world-wide pent-up desire for motion picture entertainment.

Inquiries about the pre-fashioned theatre have come to National Theatres from all parts of the world, including India, South Africa, China, Mexico and Argentina, according to the company. When this demand can be supplied is a matter that only the future can determine, they say. At present, building restrictions, high material costs, labor shortages, and the general chaotic conditions of the building industry prevent the immediate full scale development of the pre-fashioned theatre.



***Above is the auditorium of the all-steel Crest theatre, in which wall and ceiling grills are of iron and fibreglass, and in which foam-rubber seats are 36 inches apart and are so situated that from each there is an uninterrupted view of the screen.***



***At the right is the loge section of the theatre.***

According to Mr. Skouras the experience in creating the Crest has brought forward many economies, many innovations, and many new techniques in theatre construction.

While the pre-fashioned theatre was being designed two thoughts dominated the minds of its architects: first "to make it functional," and second "to make it beautiful," Mr. Skouras said.

The Crest is equipped with a television tower; a compact, economical pre-fashioned hot water heating unit; pre-fashioned decorations which are quickly installed and easily removable; aluminum foyer panels; fibre glass acoustical panels in the auditorium, fire-proof gypsum wall panels which are pre-fashioned and readily put in place; plastic domes and light covers; sectional ceiling pieces; removable gypsum office partitions; a Galbestos pre-fashioned room, and a pre-wired projection booth panel.

### *Elements of Safety Were Kept in Mind*

In designing the theatre engineers kept in mind the elements of safety. The structure stands on concrete foundations. The sidewall gypsum panels were subjected to a four hour fire test at a peak temperature of 2,000 degrees Fahrenheit. All decorative draperies are of fireporof spun glass. There is no wood and no plaster in any section of the theatre. It is also earthquake-proof.

"Every item, walls, ceilings, plumbing, decorations, box office, in fact, the entire theatre can be cut and built at the factory and assembled in record time at the site, requiring in the most cases as little as eight weeks," Mr. Skouras pointed out. "This type of showplace may well be called the 'Theatre of the Future.'"

## Goldman Buys Station WDAS, To Build New Theatre

William Goldman, president of William Goldman Theatres, Inc., has bought radio station WDAS, Philadelphia, subject to approval of the FCC. As soon as building restrictions are lifted new studios and offices will be built on the present site of the 10-story Keith theatre office building on Chestnut Street. The present Keith structure will be demolished to make room for both the station and a new 2,500-seat first run house which will replace the present Keith playhouse. The proposed building will also incorporate television studio, according to the plans indicated by Mr. Goldman.

# HOUSE UNIT VOTES TO KEEP 20% TAX

## *One-Year Extension of War Rate Likely as Exhibitor Groups Seek Reduction*

The continuation of all wartime excise tax rates, including the Federal tax on theatre admissions, for one year beyond July 1, 1947, was approved by unanimous vote of the House Ways and Means Committee, it was announced last Friday by Representative Harold Knutson, committee chairman.

Representative Knutson, who one time recommended the reduction of excise taxes, is supporting the new measure in the hope that by retaining excise and admission taxes his measure for a 20 per cent reduction on personal income taxes will be passed by Congress.

### *Follow President's Suggestion*

First indications that the Federal excise taxes would remain came early last week when Republican members of the Ways and Means Committee indicated they would follow President Truman's recommendation that the taxes be continued.

Last Thursday, Representative Robert A. Grant, Republican of Indiana, introduced a bill in the House of Representatives to freeze excise taxes on amusement admissions, furs, jewelry and other luxury items at the present wartime rates.

As the Ways and Means Committee was studying the measure business groups, including those of the amusement industry, were preparing campaigns to seek the originally promised reductions.

In Oklahoma City, Morris Loewenstein, president of the Theatre Owners of Oklahoma, wrote to members urging them to protest to their Congressmen the extension of the 20 per cent admission tax. Mr. Loewenstein was to have wired Herman Levy, counsel for the Motion Picture Theatre Owners of America, in New Haven, Conn., asking that he urge the MPTOA to organize a nationwide protest against continuation of the tax.

### *Variety Artists Ask Cut*

At the same time, Matt Shelvey, national director of the American Guild of Variety Artists, has asked Representative Knutson for an appointment to discuss the 20 per cent amusement tax on night clubs and cabarets. Mr. Shelvey said 5,000 performers in night clubs, hotel floor shows and taverns throughout the country have been dismissed in the last two months and thousands more face unemployment as a result of the amusement tax, which has caused business to drop.

Meanwhile, a proposal has been submitted to the Senate to create a Congressional State Study Commission to eliminate "tax rivalry" between state and Federal governments, such as the double taxation existing on theatre admissions in some areas. The proposal pointed out that during the war states very properly had to give up various sources of taxation because of the war effort, and recommended that the Federal and state governments should now have some working agreement on taxation.

Meanwhile, local tax problems were holding the attention of many exhibitors. In Minneapolis, Luther Youngdahl, Minnesota's new governor, has reiterated last week's stand that an increased state budget would be met through levying luxury taxes which would include admission taxes. Reminded that the Federal Government was unlikely to relinquish these taxes to any great extent soon, Governor Youngdahl said: "Even so, I still believe the additional luxury taxes should be levied by the state."

### *Oppose Yonkers Tax Plan*

The Yonkers, N. Y., Motion Picture Theatres Committee has advanced a united plan of action in opposition to a proposed Yonkers theatre admission tax, the committee deciding to inform its patrons that the burden of the tax will fall directly upon them. The campaign will include the use of posters and theatre trailers.

A bill to repeal the state's three per cent admission tax and to permit cities to levy excise taxes has been introduced into the Ohio legislature by Representative George Marshall, the first of a series of similar tax bills to be sponsored by members of the Franklin County delegation to the legislature. Recently, Charles Egger, Columbus *Citizen* political writer, suggested that Columbus enact an admission tax of from eight to 10 per cent to balance the city's budget.

### ALABAMA HOUSE CLOSES: WINS TAX POINT

**When the Town Council of Arab, Ala., attempted to impose a three-cent admission tax on adults and two cents on children, R. D. Word, owner and operator of the town's only theatre, thought the tax too high, closed his doors and kept them closed for more than five weeks.**

**Local merchants found business falling off and petitioned Mr. Word to reopen his theatre. He suggested they tell their story to the Council, but, according to a report from Arab, the merchants steered clear of this suggestion, as they felt the town council may slap a similar tax on their business.**

**Finally, a meeting of the minds was reached. Last week Mr. Word reopened his theatre with only a one-cent tax on each admission.**

# *CEA Approves Revised Rental Plan in England*

*London Bureau*

The Cinematograph Exhibitors' Association has approved a revised rentals scheme for early discussion with the Kinematograph Renters Society which calls for the distributors to end their preferential treatment of the circuits.

Details of the scheme include:

Whenever 50 per cent is set, the renters will book the film on a sliding scale. Fifty per cent shall be the maximum for a full program and a sliding scale shall operate upwards.

Any percentage program should be for a complete program which should include, at the option of the exhibitor, either a second feature or shorts or an adequate allowance.

All subsequent runs should be booked on a lower percentage than first runs.

Small exhibitor terms should be available on all films at normal playing age to cinemas whose average takings do not exceed £150 a week.

Flat rentals shall be a matter of individual negotiation.

Renters shall treat circuits and independents alike in the matter of selection of films, so that an independent can show a similar program where he shows concurrently or where it is customary to follow with the same program which the circuit has booked against him.

Sunday flat rates, being an established practice, shall be available to all exhibitors.

## Paramount Coast Conference Scheduled for January 27

Paramount's domestic and foreign production activities will be discussed by the company's home office and studio executives at a conference to be held in Hollywood the week of January 27. Attending the meetings will be Adolph Zukor, board chairman; Barney Balaban, president; Charles M. Reagan, vice-president in charge of distribution; George Weltner, president of Paramount International; Russell Holman, eastern production head; Alan Jackson, eastern story editor; Curtis Mitchell, national publicity and advertising director; J. E. Perkins, managing director for Great Britain; Frank Farley, European production representative, and Joseph Hazen for Hal Wallis Productions.

## George Leaves Service

Douglas F. George, head of the motion picture services division of the Veterans Administration since May, 1946, has resigned as liaison man between the agency and the film industry, operating on the coast. Mr. George plans to return to the industry in a private capacity. As recommended in his resignation his duties will be absorbed by the Los Angeles regional office of public relations of the Veterans Administration.

WARNER BROS.' TRADE SHOWINGS OF

# ANN SHERIDAN · KENT SMITH · BRUCE BENNETT

in

# "NORA PRENTISS"

with

ROBERT ALDA · ROSEMARY DE CAMP

## *MONDAY, FEBRUARY 3rd, 1947*

| CITY | PLACE OF SHOWING | ADDRESS | TIME |
|---|---|---|---|
| Albany | Warner Screening Room | 79 N. Pearl St. | 2:00 P.M. |
| Atlanta | 20th Century-Fox Sc. Rm. | 197 Walton St. N.W. | 2:30 P.M. |
| Boston | RKO Screening Room | 122 Arlington St. | 2:30 P.M. |
| Buffalo | Paramount Exchange | 464 Franklin Street | 2:00 P.M. |
| Charlotte | 20th Century-Fox Sc. Rm. | 308 S. Church St. | 10:00 A.M. |
| Chicago | Warner Screening Room | 1307 So. Wabash Ave. | 1:30 P.M. |
| Cincinnati | RKO Screening Room | Palace Th. Bldg. E. 6th | 2:00 P.M. |
| Cleveland | Warner Screening Room | 2300 Payne Ave. | 2:30 P.M. |
| Dallas | 20th Century-Fox Sc. Rm. | 1803 Wood St. | 10:00 A.M. |
| Denver | Paramount Sc. Room | 2100 Stout St. | 2:00 P.M. |
| Des Moines | 20th Century-Fox Sc. Rm. | 1300 High St. | 12:45 P.M. |
| Detroit | Film Exchange Bldg. | 2310 Cass Ave. | 2:00 P.M. |
| Indianapolis | Paramount Sc. Room | 116 W. Michigan St. | 2:00 P.M. |
| Kansas City | 20th Century-Fox Sc. Rm. | 1720 Wyandotte St. | 1:30 P.M. |
| Los Angeles | Warner Screening Room | 2025 S. Vermont Ave. | 2:00 P.M. |
| Memphis | Paramount Sc. Room | 362 S. Second St. | 2:00 P.M. |
| Milwaukee | Warner Th. Sc. Rm. | 212 W. Wisconsin Ave. | 2:00 P.M. |
| Minneapolis | 20th Century-Fox Sc. Rm. | 1015 Currie Ave. N. | 2:00 P.M. |
| New Haven | Warner Th. Proj. Rm. | 70 College St. | 2:30 P.M. |
| New Orleans | 20th Century-Fox Sc. Rm. | 200 S. Liberty St. | 1:30 P.M. |
| New York | Home Office | 321 W. 44th St. | 2:30 P.M. |
| Oklahoma | 20th Century-Fox Sc. Rm. | 10 North Lee St. | 1:30 P.M. |
| Omaha | 20th Century-Fox Sc. Rm. | 1502 Davenport St. | 1:00 P.M. |
| Philadelphia | Vine St. Sc. Room. | 1220 Vine St. | 11:00 A.M. |
| Pittsburgh | 20th Century-Fox Sc. Rm. | 1715 Blvd. of Allies | 1:30 P.M. |
| Portland | Jewel Box Sc. Room | 1947 N.W. Kearney St. | 2:00 P.M. |
| Salt Lake | 20th Century-Fox Sc. Rm. | 216 East 1st South | 2:00 P.M. |
| San Francisco | Republic Sc. Room | 221 Golden Gate Ave. | 1:30 P.M. |
| Seattle | Jewel Box Sc. Room | 2318 Second Ave. | 10:30 A.M. |
| St. Louis | S'renco Sc. Room | 3143 Olive St. | 1:00 P.M. |
| Washington | Earle Th. Bldg. | 13th & E Sts. N.W. | 10:30 A.M. |

# Production Increases, With Five Started; 46 Currently in Work

*Hollywood Bureau*

Production progressed last week, as five new films reached the camera stages and three went to the cutting rooms. Work was also resumed on Paramount's star-studded musical, "Variety Girl." At the weekend, the shooting index stood at 46, or four more than last week.

RKO Radio trained cameras on two: "Indian Summer" and "Under the Tonto Rim." Cast of the first includes Alexander Knox, Ann Sothern, George Tobias, Myrna Dell, Florence Bates and Sharyn Moffet. Michael Kraike is the producer; Boris Ingster, who wrote the story, is the director.

"Under the Tonto Rim" is a Western based on Zane Grey's novel, "The Thundering Herd." Tim Holt, Nan Leslie, Richard Martin, Richard Powers and Carol Forman head the cast. Herman Schlom is producing; Lew Landers directing.

"Tragic Symphony," which Benjamin Glazer is producing and directing for Allied Artists release, went before the cameras at Monogram. Frank Sundstrom and Audrey Long are co-starred, with Serge Krizman, Lester Sharpe, Jimmie Dodd, Drew Allen and Scott Elliott in supporting roles.

Comet's newest production is "Stork Bites Man," which Buddy Rogers and Ralph Cohn are co-producing. The cast includes Jackie Cooper, Gene Roberts, Gus Schilling, Emory Parnell and Sarah Selby. Cyril Endfield is the director.

Sol Wurtzel's current production for 20th Century-Fox release is a melodrama titled "The Crimson Key." Doris Dowling, Kent Taylor, Bernadine Hayes, Dennis Hoey, Louise Currie, Vera Marshe and Arthur Space head the cast. Eugene Forde is directing.

### *Incidental News of Pictures and People*

Frederick Brisson, head of Independent Artists, and husband of Rosalind Russell, has announced that Miss Russell will star in her first independent production, and that she is also the author of the original story, "Madly in Love," on which the picture will be based. A sophisticated modern comedy, its locale is Dallas, Texas. The film will be the initial production of Independent Artists, a company formed recently by Miss Russell and her husband in association with Dudley Nichols.

"Delusion," an adaptation of Carl Zuckmayer's novel, "Master of Life and Death," has been assigned to S. P. Eagle to develop and produce for Universal-International. Compton Bennett, remembered for his work on "The Seventh Veil," will direct. Keith Winter is currently writing the screenplay. . . . Janet Martin, the 17-year-old Republic has been training for the last three years, has been assigned the starring role in "The Finger Woman," a melodrama which was tailored specifically to her talents by Dorrell and Stuart McGowan.

Due to the favorable reception accorded MGM's Technicolor cartoon, "The Cat Concerto," Fred C. Quimby, head of the studio's short subjects department, plans to produce a series of similar cartoons featuring well known musical compositions. The musical score for the second in the series will be based on Johann Strauss' "Tales from the Vienna Woods." . . . Another musical note: Dr. Miklos Rozsa's score for the initial Thalia Production co-starring Edward G. Robinson and Lon McCallister has been arranged as a symphonic suite in four movements. Its introductory performance by the Boston Symphony Orchestra will be recorded in album form by Capitol Records.

### *Bohem Gets Producer-Writer Contract at Paramount*

Endre Bohem, until recently executive assistant to Harry Cohn at Columbia, has been signed to a producer-writer pact by Paramount. . . . Liberty Films, which releases through RKO Radio, has purchased a new novel by Sam Ross, titled "He Ran All the Way." It will be produced and directed by George Stevens. . . . Producer George Haight and writer Steve Fisher, who pooled their talents to make "Lady in the Lake" for MGM, have been assigned similar chores on "Saigon Singer," an adventure-romance based on a story by Van Wyck Brooks.

Ray Nazarro has arrived in Shanghai, where he will direct Chinese sequences for Columbia's "Assigned to Treasury." . . . Producer W. R. Frank has arranged for the use of the mid-west railroad over which the famed pacer, Dan Patch, travelled the racing circuits, and which was subsequently renamed the Dan Patch Line. The specially built car in which the horse rode has been preserved, and will be used in the picture. . . . George Blair will direct "Whispers in the Dark" for Republic.

Gottfried Reinhardt has signed a new long term producer contract at MGM. . . . Dottye Brown, of Shreveport, La., has been declared the winner of Monogram's talent contest to find a girl for top role in "Louisiana," which Lindsley Parsons will produce. . . . Robert Karnes has been assigned an important part in "Scudda Hoo, Scadda Hay," which F. Hugh Herbert will direct and Walter Morosco produce for 20th Century-Fox.

In a general realignment of associate producer assignments at Republic, Gordon Kay has been assigned to produce a series of action Westerns which Phil Ford will direct, and Mel Tucker to supervise production of a series of musical Westerns starring Monte Hale. . . . A number of Hollywood's best known columnists and radio commentators will appear in Sam Bischoff's current production for Columbia release, "The Corpse Came C. O. D." Included in the group are Louella Parsons, Hedda Hopper, Sidney Skolsky, George Fisher and Jimmy Starr.

### *Baby Farrow to Make Debut In Film Directed by Dad*

John Charles Villiers Farrow, the five-months-old son of director John Farrow and actress Maureen O'Sullivan, will make his screen debut in "Blaze of Noon," which his father is directing at Paramount. . . . Walter Colmes' next production for Republic release will be a melodrama, as yet untitled, starring Richard Arlen. . . . Walter Mayo will act as production manager for Seymour Nebenzal's next film, "Atlantis," which will co-star Maria Montez and Jean-Pierre Aumont.

British art director L. P. Williams has arrived in Hollywood to discuss with Edward Dmytryk the possibility of filming the interiors of "The White Tower" at the Denham Studios near London. Dymtryk will produce and direct for RKO Radio, filming the picture in England and on the continent. . . . Isabel Elsom has been engaged for a featured role in the current Selznick production, "The Paradine Case." . . . Producer George Pal has a plan for a feature telling the story of the Common Man of eight different nations, in eight different but related episodes.

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## Belgium Cites Warner Film

For the second successive year, the Grand Prix of Belgium, presented by film journalists of that country to the producers of the best American film shown there during the year, has been awarded to Warner Bros. The winning film was "Arsenic and Old Lace." Ingrid Bergman was voted the best actress of the year.

# Coslow Makes Film Music Pay

Music is the common denominator of all the world's entertainment, says producer Sam Coslow, and that is why he's making "Copacabana" for United Artists on a budget calculated to make it a flagship for UA product in any and all world areas where the company's penetration might ideally be deeper than it is. The project is a direct outgrowth of a conversation at Pickfair in which Mary Pickford, Mr. Coslow, who was then associated with her in connection with production plans of her own which got deferred, and some UA officials were discussing ways and means of expanding the distributing company's business in the world market.

Mr. Coslow, a man of music in the beginning, as witness the success of such Coslow songs as "Cocktails for Two," "Please" and others, proceeded from that conversation into plans for a super-musical which he believed would contain not only the music which would make it a common denominator but also some other ingredients which would endow it with special appeal in quite a number of the diversified lands into which it would go.

### *Stars Carmen Miranda*

So that the Latin-American peoples would be sure to find special reason for giving his picture welcome on the scale anticipated, Mr. Coslow engaged Carmen Miranda, whom they love, and arranged for her to do not only the expected but also some unexpected things for them. She sings their and her kind of songs in the tongue with which they are familiar, but she also sings one in French, giving them something special to tell each other about her performance and also, naturally, giving the people of France a special reason for being interested in the film to the extent of telling each other about it in the way that makes tickets sell in volume.

And so that the peoples of places as remote as China would be sure to find a special favorite in the picture, he engaged Groucho Marx, whose fan mail from the far places of the world stacks up as bigger and better than that of stars who make four or five pictures to his one, for the role opposite Miss Miranda. Fast talkers both, they constitute, on the basis of rushes observed by your informant, a co-starring combination to make the wide world sit up and take quick notice if it wants to keep up with what's going on. This is, by the way, the first picture in which this member of the Marx family has appeared without his brethren.

Proceeding still further in the making of arrangements for the especial acceptability of the picture abroad, the producer inspected the radio ratings and came up with Andy Russell as the young man most likely, by the record, to fascinate the feminine addicts of ear entertainment.

But all this planning and emphasizing of the foreign-market aspect of the undertaking should not be allowed to seem to imply that Mr. Coslow has in mind turning out a film that will not take excellent care of itself in the domestic market. On the contrary, he wrote all the songs for the job himself, and anybody who doesn't consider that a reliable precaution against indifference on the part of the American public may look up the catalogue of Coslow song hits and be reassured.

# PREVIEW OF TRADE SHOW



***NOTHING'S GOING to happen here; it's only a courtroom act, one of the scenes in Twentieth Century-Fox's "Boomerang", starring Dana Andrews and Jane Wyatt, and seen by exhibitors Friday, January 24.***

## United World Gets 16mm Rights to 12 Features

Exclusive 16mm distribution rights for 12 features, six Rod Cameron Westerns and three action-serials have been acquired by United World Films. The subjects are available to non-theatrical locations following the customary clearance beyond theatrical release dates. In more general locations, where prior approval has been obtained, the usual 18-months waiting period will have to be observed.

Exceptions, however, will be made for shut-in locations such as hospitals, prisons, quarantined areas, monastic institutions and other situations of that kind where attendance at theatres would be impossible. The pictures will be available for these within six months following their release through theatrical channels.

Among the British and American titles newly acquired by United World are: "Black Angel," "Madonna of the Seven Moons," "The Seventh Veil," "Dark Horse," "The Man in Grey," "Slightly Scandalous." Others included are "Wild Beauty" and "Adventurous Night."

## *COMPLETED*

**INDEPENDENT**
Women in the Night (So. Calif. Films)

**MGM**
Green Dolphin Street

**RKO RADIO**
Magic Town (Riskin)

## *STARTED*

**MONOGRAM**
Tragic Symphony

**RKO RADIO**
Indian Summer
Under the Tonto Rim

**20TH CENTURY-FOX**
Crimson Key (Wurtzel)

**UNITED ARTISTS**
Stork Bites Man (Comet)

## *SHOOTING*

**COLUMBIA**
Crime Doctor's Vacation
Corpse Came C.O.D.
Assigned to Treasury (Kennedy-Buchman)
Three Were Thoroughbreds (Cavalier)
Lady from Shanghai

**EAGLE-LION**
Repeat Performance

**MGM**
The Hucksters
Song of Love
Birds and the Bees
To Kiss and to Keep

**MONOGRAM**
Land of the Lawless
Panic
Black Gold

**PARAMOUNT**
Albuquerque (Clarion)
Variety Girl
Road to Rio
Saigon
I Walk Alone (Wallis)

**RKO RADIO**
If You Knew Susie

**REPUBLIC**
Twilight on the Rio Grande
Bells of San Angelo

**SELZNICK**
Paradine Case

**20TH CENTURY-FOX**
Ghost and Mrs. Muir
Moss Rose
Captain from Castile
Forever Amber
Mother Wore Tights
It's Only Human

**UNITED ARTISTS**
Body and Soul (Enterprise)
Heaven Only Knows (Nebenzal)
Copacabana (Beacon)
Vendetta (California)
Other Love (Enterprise)

**UNIVERSAL-INTERNATIONAL**
Time Out of Mind
Buck Privates Come Home
Ivy (Interwood)

**WARNERS**
The Unfaithful
Dark Passage
Deep Valley
Woman in White
Night Unto Night

*AT ITS WORLD PREMIERE N. Y. RIVOLI*

# "CAL

IN TECHNICOLOR

# CALIFORNIA

RAY MILLAND · BARBARA STANWYCK · BARRY FITZGERALD

Paramount's CALIFORNIA In Technicolor




with
GEORGE COULOURIS
ALBERT DEKKER
ANTHONY QUINN
FRANK FAYLEN

A
JOHN FARROW
Production

Directed by JOHN FARROW
Produced by Seton I. Miller
Screen Play by Frank Butler
and Theodore Strauss
Lyrics by E. Y. Harburg
Music by Earl Robinson

MARCH OF DIMES
MOTION PICTURE DR
JAN. 24—30

# IFORNIA"

*is*

# THE PICTURE *with the* GOLDEN 'GATE'!

• • •

## NEW YORK'S FAMOUS CRITICS DESCRIBE THE WONDERS OF "CALIFORNIA"!

"A REAL WHOOPER-DOOPER. The gold in 'California' glitters with a beguiling gleam! All the elements of rough and tumble drama—and John Farrow has kept these tumbling across the screen at a smooth velocity. Milland plays the hero with magnificence." *—Bosley Crowther, N. Y. Times*

"BANG-UP ENTERTAINMENT. Vigorous, large-scale drama, made to order for adventure fans. It offers every kind of goings-on from gold-rush excitement to bar-room brawls in the lusty days of 1848." *—Rose Pelswick, Journal-American*

"LONG LINES AT THE RIVOLI should await this rugged action-filled saga. Lavish production, unstinted in its budget." *—Frank Quinn, N. Y. Mirror*

"BIG SCALE, LUSTY, EXCITING MELODRAMA—strikingly beautiful and as exciting as the most rabid fan could wish. Barbara Stanwyck is so beautiful in Technicolor she should never again be photographed in black and white. Fast pace keeps the attention of the Rivoli audiences riveted on the screen." *—Kate Cameron, Daily News*

"MONEY HAS BEEN LAVISHED ALL OVER THE PICTURE. The Technicolor Western movie in its most opulent splendor." *—Alton Cook, World-Telegram*

"LAVISH PRODUCTION, good cast. Ray Milland plays the caravan's boss with dash and vigor." *—Eileen Creelman, N. Y. Sun*

# Paramount

has another sensational hit . . . to hit the same sensational figures as "Two Years Before The Mast" and "Blue Skies"!

# Box Office Champions for The Month of December

### ANGEL ON MY SHOULDER
*(United Artists)*

A Charles R. Rogers production. Produced by Charles R. Rogers. Associate producer, David W. Siegel. Director, Archie Mayo. Original story by Harry Segall. Screenplay by Mr. Segall and Roland Kibbee. Director of photography, James Van Trees. Music composed and directed by Dimitri Tiomkin. Cast: Paul Muni, Anne Baxter, Claude Rains, Onslow Stevens. Release date, September 20, 1946.

### BLUE SKIES
*(Paramount)*

Produced by Sol. C. Siegel. Directed by Stuart Heisler. Screenplay by Arthur Sheekman; adaptation by Allan Scott, based on an original idea by Irving Berlin. Lyrics and music by Irving Berlin. Music direction, Robert Emmett Dolan. Directors of photography, Charles Lang, Jr., and William Snyder. Technicolor color director, Natalie Kalmus; associate, Robert Brower. Cast: Bing Crosby, Fred Astaire, Joan Caulfield, Billy De Wolfe. Release date, December 27, 1946.

### MARGIE
*(Twentieth Century-Fox)*

Produced by Walter Morosco. Directed by Henry King. Screenplay by F. Hugh Herbert. Based on stories by Ruth McKenney and Richard Bransten. Director of photography, Charles Clarke. Technicolor director, Natalie Kalmus. Musical direction, Alfred Newman. Musical number, "Margie", written by Benny Davis, J. Russel Robinson and Con Conrad. Cast: Jeanne Crain, Glenn Langan, Lynn Bari, Alan Young, Barbara Lawrence, Conrad Janis. Release date, November, 1946.

### THE RAZOR'S EDGE
*(Twentieth Century-Fox)*

Produced by Darryl F. Zanuck. Directed by Edmund Goulding. Screenplay by Lamar Trotti, from the novel by W. Somerset Maugham. Music, Alfred Newman. Director of photography, Arthur Miller. Cast: Tyrone Power, Gene Tierney, John Payne, Anne Baxter, Clifton Webb, Herbert Marshall, Lucile Watson. Release date, December, 1946.

### TWO YEARS BEFORE THE MAST
*(Paramount)*

Associate producer, Seton I. Miller. Directed by John Farrow. Screenplay by Mr. Miller and George Bruce. Based on the novel by Richard Henry Dana, Jr. Director of photography, Ernest Laszlo. Cast: Alan Ladd, Brian Donlevy, William Bendix, Barry Fitzgerald, Howard da Silva. Release date, November 22, 1946.

### UNDERCURRENT
*(Metro-Goldwyn-Mayer)*

Produced by Pandro S. Berman. Directed by Vincente Minnelli. Screenplay by Edward Chodorov. Based on a story by Thelma Strabel. Music score by Herbert Stothart. Director of photography, Karl Freund. Cast: Katharine Hepburn, Robert Taylor, Robert Mitchum, Edmund Gwenn, Marjorie Main. Release date, November, 1946.

# *First Eagle-Lion Feature Opens*

Eagle-Lion Films' first production, "It's a Joke, Son," had its world permiere here at the Paramount on Tuesday. This premiere was the first of a week-long series of Texas openings, followed by showings at the Aztec, San Antonio, Wednesday; the Metropolitan, Houston, Thursday, and with openings scheduled for Friday at the Majestic in Dallas and Saturday at the Hollywood, Fort Worth. "It's a Joke, Son" stars Kenny Delmar, the "Senator Claghorn" of Fred Allen's radio program.

The Austin premiere was attended by Texas Governor-elect Beauford H. Jester, Austin Mayor Thomas Miller, numerous Eagle-Lion officials and by some of the film's players. Robert J. O'Donnell, of the Interstate Circuit, has booked the feature into the entire circuit of first run houses.

Simultaneous world premieres of the company's second film, "Bedelia," starring Margaret Lockwood and Ian Hunter, are scheduled for January 29 at the Senate theatre in Harrisburg and the Astor in Reading, Pa.

In a statement on operations of Eagle-Lion, Arthur B. Krim, president, reported, "we have expended over $12,000,000 on our first eight pictures, already completed or now in the course of production."

The J. Arthur Rank Organization will release all Eagle-Lion features abroad while Eagle-Lion will release a minimum of eight of Rank's pictures annually in America.

## Young Gets Curran Interest

Harold M. Young, president of Harold Young Productions, Inc., the industrial film producing company, has acquired the stock interest of Charles W. Curran, who has resigned as vice-president.

**LATE REVIEW**

## Boomerang

***20th Century-Fox*—Factual Melodrama**

There's impact and conviction beyond common in this melodrama based on a representation of fact, in which Dana Andrews, Jane Wyatt, Lee J. Cobb and Sam Levene lead with distinction a large cast including many players recruited on the scene, a small city in Connecticut. Against a background of machine politics, police methods of obtaining confessions are shown impressively but without expressed indictment, and a court room sequence generates high tension with sound reason. It's first grade melodrama, likely to attract grosses comparable with the best in its kind.

Based, as the audience is not told until the conclusion, on a case in the early career of U. S. Attorney General Homer Cummings, the story opens with the slaying of a minister by an unidentified man in black coat and light fedora. Under political pressure hundreds of suspects are picked up, and a seemingly airtight case is made against one of them. But the prosecutor, turning down an offer of the governorship to do so, proves the man's innocence in court.

Production by Louis De Rochemont is painstaking and realistic, and Elia Kazan's direction hews steadily to the story line. Richard Murphy's screenplay, from a *Reader's Digest* article by Anthony Abbot, is straightly and tightly put together.

*Previewed at studio. Reviewer's Rating: Good.*—WILLIAM R. WEAVER.

Release date, not set. Running time, 88 min. PCA No. 11999. General audience classification.

Henry R. Harvey.....Dana Andrews
Mrs. Harvey.....Jane Wyatt
Chief Robinson.....Lee Cobb
Irene Nelson.....Clara Williams
John Waldron.....Arthur Kennedy
Woods.....Sam Levene
Wade.....Taylor Holmes

Robert Keith, Ed Begley, Leona Roberts, Philip Coolidge, Lester Lonergan, Lewis Leverett, Barry Kelley, Richard Garrick, Karl Malden.

## Ramsaye, Wever to Address AMPA Luncheon February 6

The 100th birthday anniversary of Thomas A. Edison, the inventor whose findings so greatly benefited the motion picture industry, will be commemorated at a luncheon meeting of the Associated Motion Picture Advertisers at the Town Hall Club in New York February 6. Terry Ramsaye, editor of the MOTION PICTURE HERALD, will address the meeting on this occasion. The other speaker will be George Wever, promotion director of *Life* magazine, who will discuss "New Trends in Magazine Promotion." Rutgers Neilson, AMPA president, will preside. Phil Williams will be master of ceremonies. Among those invited will be Oliver Jenson of the board of editors; Don Marshman, film editor of *Life,* and James Brown, publisher of *Editor and Publisher.*

## Colorful Ceremonies Planned For "California" Opening

"California," Paramount's Technicolor film directed by John Farrow, will have its western premiere January 28 in Monterey, Cal., the early capital of the Golden State, at the State theatre, the first showhouse in California. Use of the house for the opening has been granted by the State of California, which owns the property. Colorful ceremonies will mark the opening and heading the guest list will be Governor Earl Warren.




| CITY | PLACE | DATE |
|---|---|---|
| ALBANY | FOX PROJECTION ROOM, 1052 Broadway | FRI. JAN. 31 — 2:30 P.M. |
| ATLANTA | PARAMOUNT PROJECTION ROOM, 154 Walton Street, N.W. | FRI. JAN. 31 — 2:30 P.M. |
| BOSTON | PARAMOUNT PROJECTION ROOM, 58 Berkeley Street | FRI. JAN. 31 — 2:30 P.M. |
| BUFFALO | PARAMOUNT PROJECTION ROOM, 464 Franklin Street | FRI. JAN. 31 — 2:00 P.M. |
| CHARLOTTE | PARAMOUNT PROJECTION ROOM, 305 South Church Street | FRI. JAN. 31 — 1:30 P.M. |
| CHICAGO | PARAMOUNT PROJECTION ROOM, 1306 South Michigan Avenue | FRI. JAN. 31 — 1:30 P.M. |
| CINCINNATI | PARAMOUNT PROJECTION ROOM, 1214 Central Parkway | FRI. JAN. 31 — 2:30 P.M. |
| CLEVELAND | PARAMOUNT PROJECTION ROOM, 1735 East 23rd Street | FRI. JAN. 31 — 2:00 P.M. |
| DALLAS | PARAMOUNT PROJECTION ROOM, 512 South Harwood Street | FRI. JAN. 31 — 2:30 P.M. |
| DENVER | PARAMOUNT PROJECTION ROOM, 2100 Staut Street | FRI. JAN. 31 — 2:00 P.M. |
| DES MOINES | PARAMOUNT PROJECTION ROOM, 1125 High Street | FRI. JAN. 31 — 12:45 P.M. |
| DETROIT | PARAMOUNT PROJECTION ROOM, 479 Ledyard Street | FRI. JAN. 31 — 11:00 A.M. |
| INDIANAPOLIS | PARAMOUNT PROJECTION ROOM, 116 West Michigan Street | FRI. JAN. 31 — 2:00 P.M. |
| KANSAS CITY | PARAMOUNT PROJECTION ROOM, 1800 Wyandotte Street | FRI. JAN. 31 — 2:00 P.M. |
| LOS ANGELES | BOULEVARD THEATRE, Washington and Vermont Streets | FRI. JAN. 31 — 1:30 P.M. |
| MEMPHIS | PARAMOUNT PROJECTION ROOM, 362 South Second Street | FRI. JAN. 31 — 2:30 P.M. |
| MILWAUKEE | PARAMOUNT PROJECTION ROOM, 1121 North 8th Street | FRI. JAN. 31 — 2:30 P.M. |
| MINNEAPOLIS | PARAMOUNT PROJECTION ROOM, 1201 Currie Avenue | FRI. JAN. 31 — 1:30 P.M. |
| NEW HAVEN | PARAMOUNT PROJECTION ROOM, 82 State Street | FRI. JAN. 31 — 2:00 P.M. |
| NEW ORLEANS | PARAMOUNT PROJECTION ROOM, 215 South Liberty Street | FRI. JAN. 31 — 10:00 A.M. |
| OKLAHOMA CITY | PARAMOUNT PROJECTION ROOM, 701 West Grand Avenue | FRI. JAN. 31 — 10:30 A.M. |
| OMAHA | PARAMOUNT PROJECTION ROOM, 1704 Davenport Street | FRI. JAN. 31 — 2:00 P.M. |
| PHILADELPHIA | PARAMOUNT PROJECTION ROOM, 248 North 12th Street | FRI. JAN. 31 — 2:30 P.M. |
| PITTSBURGH | PARAMOUNT PROJECTION ROOM, 1727 Boulevard of Allies | FRI. JAN. 31 — 2:30 P.M. |
| PORTLAND | PARAMOUNT PROJECTION ROOM, 909 N. W. 19th Avenue | FRI. JAN. 31 — 1:30 P.M. |
| ST. LOUIS | PARAMOUNT PROJECTION ROOM, 2949 Olive Street | FRI. JAN. 31 — 1:00 P.M. |
| SALT LAKE CITY | PARAMOUNT PROJECTION ROOM, 270 East 1st South Street | FRI. JAN. 31 — 1:00 P.M. |
| SAN FRANCISCO | PARAMOUNT PROJECTION ROOM, 205 Golden Gate Avenue | FRI. JAN. 31 — 2:00 P.M. |
| SEATTLE | PARAMOUNT PROJECTION ROOM, 2330 First Avenue | FRI. JAN. 31 — 2:00 P.M. |
| WASHINGTON | PARAMOUNT PROJECTION ROOM, 306 H Street, N.W. | FRI. JAN. 31 — 2:30 P.M. |

*NEW YORK . . . . . FOX PROJECTION ROOM, 345 W. 44th St. . . THURS. JAN. 30 . . 2:30 P.M.

# Barry Fitzgerald • Sonny Tufts • Diana Lynn

# "EASY COME, EASY GO"

DICK FORAN · FRANK McHUGH · ALLEN JENKINS · JOHN LITEL · ARTHUR SHIELDS · FRANK FAYLEN

Produced by Kenneth MacGowan • Directed by JOHN FARROW

. Screen Play by Francis Edward Faragoh, John McNulty and Anne Froelick • Based on sketches by John McNulty

# BENTON CONTROLS SHORTS COMPANY

## *Owns 100% of Encyclopedia Films; Faces Fight for Screen Appropriation*

*Washington Bureau*

The common stock of Encyclopedia Britannica Films, Inc., of Chicago, is 100 per cent owned by Assistant Secretary of State William Benton, who supervises the international cultural relations program for the State Department, according to the corporation's records.

The company specializes in educational and documentary films for distribution in this country and abroad. Mr. Benton procured the stock from the University of Chicago when General Robert E. Wood, president of Sears-Roebuck, offered to give the Encyclopedia Britannica to the university, which refused to accept the financial obligation. Then vice-president of the university, Mr. Benton, offered to invest his own money in the company and run the business, which then was on a paying basis. The university's board accepted his proposal and an agreement was made on the stock disposition.

### *Acquired Full Control*

Under the agreement Mr. Benton received two-thirds of the common stock and the university one-third. In 1944, however, full ownership of the common stock was acquired by Mr. Benton.

Mr. Benton, one-time director of the Office of Price Administration and prior to that a partner in the New York advertising firm of Benton & Bowles, still maintains a private secretary at the offices of Encyclopedia Britannica in New York.

The State Department Office of International Films is reported to have procured several documentary films from the Encyclopedia Britannica for exhibition abroad. The New York office of the company has confirmed this report and said that during 1946 the State Department acquired six educational films from the company, each in five different languages, Dutch, Norwegian, Czechoslovakian, French and Greek.

### *Cited Fear of Hollywood*

Two weeks ago, Mr. Benton, speaking before the Chicago Council on Foreign Relations said the cultural and political leaders of foreign nations fear the worldwide impact of Hollywood motion pictures. This fear confronts the United Nations Educational, Scientific and Cultural Organization's fight for world understanding, he said.

Mr. Benton's assertions were attacked by Joyce O'Hara, assistant to Eric Johnston, president of the Motion Picture Association, who retorted: "The American people fear the type of culture which Mr. Benton proposes to spread abroad. It has been a universal experience that synthetic Government propaganda, such as (Mr. Benton) favors, has always ended in failure or worse."



Harris & Ewing Photo

*WILLIAM BENTON*

At the same time, a Republican leader, House Speaker Joseph W. Martin, came to the defense of the industry and emphatically indicated Mr. Benton would receive little encouragement from Congress. The American film is one of the best media for information and culture and is doing an "excellent and constructive" job, Mr. Martin said, and added he believed Congress would not give Mr. Benton much of an appropriation for his State Department film program.

### *State Department Under Fire*

Late last week the State Department was under fire from other quarters. William L. Clayton and Dean Acheson were accused by Representative Paul W. Shafer of Michigan of using their high State Department offices for personal gain.

Representative Shafer connected Mr. Clayton with the cotton brokerage firm of Anderson, Clayton & Co., and said the Undersecretary was advocating loans to foreign countries so they might purchase cotton along with other materials.

With respect to Mr. Acheson, the Michigan Representative quoted a magazine article which said a member of Mr. Acheson's law firm was now "actively trying to help Poland extract a $500,000,000 loan from the American Government." The fee, if the loan goes through, is said to be $1,000,000.

Monday, the New York *World-Telegram* reported from Washington that Carl Aldo Marzani, 35-year-old former State Department employee indicted for fraudulently denying he was a Communist, produced a sound motion picture, "Deadline for Action," which was identified as a subtle and highly effective vehicle to promote the Communist party line.

# *Industry Enlists For Brotherhood Drive Feb. 16*

The national organization of the motion picture industry drive for American Brotherhood Week, February 16-23, has been completed, it was announced Tuesday in New York by Spyros P. Skouras, president of 20th Century-Fox and national chairman of the industry drive. The industry's objective will be 250,000 new memberships in the American Brotherhood.

Under the general slogan of "Brotherhood —Pattern for Peace," the national drive—the eleventh annual campaign—will be headed by President Truman as honorary chairman, and John G. Winant, former Ambassador to Great Britain, as national campaign chairman.

Jack Kirsch, president of National Allied, Fred Wehrenberg, president of MPTOA, and Ted R. Gamble, chairman of the board of ATA, will be co-chairmen with Mr. Skouras.

National vice-chairmen are: Barney Balaban, J. Robert Rubin, Herman Robbins, Max A. Cohen, S. H. Fabian, Jack Cohn, Harry Brandt, Louis Nizer, Ned Depinet and Herbert J. Yates.

Plans have been made to mobilize every theatre in the country in the drive, with a quota of ten pledges or more per theatre to be secured by exhibitors of the nation.

During American Brotherhood Week, all newsreels will include a special short news featurette produced by David O. Selznick, featuring famous Hollywood stars who will bring the drive's message directly to the public. No audience collections will be made, the only activity on the exhibitor's part will be the securing of as many pledges as possible.

The following committees are all ready actively engaged in the drive:

Campaign Action Committee: Presidents of all national, state, and local exhibitor associations, with Robert W. Coyne of ATA, Ed Lachman of New Jersey Allied and Herman Levy of MPTOA as co-directors.

Executive Assistant: Sam Shain.

Distributors' Committee: Tom Connors, chairman, William Rodgers, Charles Regan, William Scully, Ned Depinet, Gradwell Sears, James R. Grainger, Abe Montague, Ben Kalmenson, Robert Mochrie, and Peter Levathes, assistant to the chairman.

Publicity and Advertising Committee: Charles Schlaifer, Christy Wilbert, Ernest Emerling, Harry Mandel, Curtis Mitchell, Si Seadler, Stanley Shuford, Harry Goldberg, Don Velde, Gordon Swarthout, and Morris Kinzler.

Hollywood Committee: David O. Selznick, H. Peter Rathvon, and Henry Ginsberg.

Finance Committee: Robert Rubin, Malcolm Kingsberg, and Donald Henderson.

Broadway Committee: G. S. Eyssell, Bob Weitman, Monty Salmon, Zeb Epstein, A. J. Balaban, Irving Lesser, and Harry Greenman, chairman.

Fund Raising Committee: Will Hays, Dave Weinstock, William Rodgers, Ned Depinet, Herman Robbins, and Abe Montague.

Special Advisory Committee to National Chairmen: Joe Vogel, Sol Schwartz, Leonard Goldenson, Dan Michalove, Harry Kalmine, Max Gordon, and Harry Brandt.

Trade Press Committee: Martin Quigley, Jack Alicoate, Abel Green, Ben Shlyen, Jay Emanuel, Chick Lewis, Mo Wax, Billy Wilkerson, Morton Sunshine, Arthur Ungar, Pete Harrison, and Robert Welsh.

Newsreel Committee: Ed Reek, Chairman, Al Richard, Mike Clifine, Tom Mead and Al Butterfield.

Campaign Coordinators: Ned Shugrue, Ed Fabian, Leon Bamberger, and Ulric Bell.

House Organ Committee: Roger Ferri, chairman.

Allied Industry Committee: Emil Friedlander and George Feinberg.

Talent Committtee: Irving Berlin, Ray Bolger, Harvey Greenman and Bob Weitman.

## ALBANY

The Palace booked as a single feature "Till the Clouds Roll By," with Pete Smith's "Sure Cure" and other shorts completing the bill. The Strand presented a strong counter attraction, "Two Years Before the Mast." The Grand played a holdover, "The Jolson Story." The musical is reported to have grossed $25,000 at the Palace in four New Year's Eve shows at increased admissions and on a week's run at regular prices. The Ritz had "Sweetheart of Sigma Chi" and "Inner Circle." Snow, sleet and rain made the last week of December and the first half of January very tough "competition" to Albany theatres. The downtown houses did exceptionally well under the circumstances. "The Jolson Story," which has piled up heavy box office receipts in first run theatres of the area, is being given extended playing time. "Blue Skies," probably will compete for business honors among musical films in this section during the first part of the 1946-47 season. "Blue Skies," not yet shown in Albany, drew potently on the first showings in Glens Falls and Hudson. . . . The Palace theatre in Ft. Covington has new lessees—Aresta and Smith. The Gedneys were their predecessors. . . . Joseph Farnam, former serviceman, is now conducting the Lansing in Troy. The neighborhood house, owned by Charles Wilson, of the Bijou in the same city, had been dark for two years. . . . The Earlville theatre in Earlville has been closed until spring. . . . Jack Lamont is the new assistant manager of Warner's Ritz. He served with the Navy in the Pacific.

## ATLANTA

A. W. Castro, of Key West, Fla., has completed a 500-seat Negro house. . . . Cecil Cohen, of Jacksonville, Fla., had a gala opening of his new Dixie in suburban Jacksonville. . . . J. L. Townley has plans for a new fireproof theatre in Jacksonville to cost $25,000 and hopes to start construction about April 1. . . . Plans are being drawn by the Georgia Theatres for a new theatre in Waycross. . . . The Ritz and Lyric in Waycross are being remodeled. . . . Robert Galt has taken over the managership of the Beach in St. Petersburg, Fla. . . . The Florida State Theatres will soon build a new theatre in Arcadia, Fla., to replace the Star at a cost of about $60,000. . . . "The Song of the South" went into its eighth week in Birmingham, playing to 125,000 persons in seven weeks. . . . The M and M theatres, with headquarters in Leesburg, Fla., will soon build a new theatre in Tavares, Fla. . . . Ben L. Strozier, president of the Rock Hill theatres in Rock Hill, S. C., announces that plans for a new Negro theatre there will start soon at a cost of $60,000. . . . H. Spears, general manager of Bailey's circuit of theatres, back from a flying trip to Florida. . . . Jack Elwell, general manager of the Dixie Drive-In theatres, off for a business trip around the circuit. . . . Theodore Scott, Columbia, moves up from shipping department to the booking department. . . . The Florida State Theatres called a special meeting of their Florida district managers in Jacksonville. . . . Ward Wright recently opened the Coosa theatre in Gadsden, Ala. . . . P. A. Blankenship has taken over the managership of the Buckhead theatre.




## BALTIMORE

Attendance high at first runs for week beginning January 16. "Blue Skies" hitting record or over at the Stanley, and into second week. House opened 9 a.m. daily except Sunday for this picture. "The Secret Heart" had a fine opening at the Century. "The Jolson Story" rolled into a third week at the Hippodrome. The new theatre held "The Razor's Edge" for a fourth week with patronage still high. Keith's opened with "Temptation." Mayfair opened well with "That Brennan Girl." The Little held "The Well-Digger's Daughter" for a third week. Times and Roslyn opened good with "G. I. War Brides," with "The Leopard Man." I. M. Rappaport's new deluxe first run Town had two nights reserved for invited guests, with a public opening January 22. . . . Entertainment committee of March of Dimes Baltimore compaign includes Variety Chief Barker Fred C. Schanberger, Jr., William K. Saxton, Cy Bloom. . . . For "Blue Skies" publicity Rodney Collier had contest in *News-Post* for remembering Berlin song titles and letter about those best remembered. . . . T. D. Goldberg will build extension to back of Hilton and add 150 seats. . . . E. B. McCurdy, Columbia and Eureka, very ill at home. C. Elmer Nolte, Durkee circuit, elected Boumi Temple potentate and given dinner at Emerson Hotel.

## WHEN AND WHERE

**January 26–28:** Theatre Owners of North and South Carolina convention, Charlotte, N. C.

**January 27–31:** IATSE midwinter meeting of the executive board in Seattle.

**January 28:** Allied Motion Picture Theatre Owners of Eastern Pennsylvania annual meeting at the Hotel Warwick, Philadelphia.

**January 31:** Allied States Association board of directors meeting at the Statler Hotel, Washington, D. C.

**February 1–3:** Virginia Motion Picture Theatre Owners Association midwinter convention, Shoreham Hotel, Washington, D. C.

**March 3–7:** Institute of Radio Engineers national convention at Hotel Commodore, New York.

**March 18–19:** Independent Theatre Owners of Ohio annual convention at the Dashler Wallick Hotel, Columbus, Ohio.

## BIRMINGHAM

Box office receipts zoomed for the second consecutive week for the Wilby theatres' Alabama and Lyric with the personal appearance of Billy De Wolfe, in Paramount's "Blue Skies," at the Alabama theatre where his picture last week hung up a new attendance record for the past year. "Blue Skies" held over at the Lyric from the Alabama and will be held over for a third week. . . . Now in its tenth week in Birmingham, "Song of the South" held over at the Capitol, an Acme theatre house, from the company's Empire, and is hanging up a record with capacity at every show. . . . Fred McCallam, assistant manager of the Alabama, is recuperating from an appendectomy. . . . Plans are progressing for the forming of a Theatre and Press Club in Birmingham with membership limited to members of the newspaper, theatre and radio fraternities. . . . Following a zoom in business at the new Birmingham where the stage "tab" show, "Star and Garter," and a return of "The Diary of a Chamber Maid" drew capacity business, Keye Luke, the Chinese actor and his vaudeville show, with a reissue of "Between Two Women," is jangling the cash register merrily. . . . The newly-decorated Temple theatre featuring vaudeville and first run pictures paid off last week with Dell O'Dell, the Queen of Magic, on stage and "Her Adventurous Night" on the screen. . . . All theatres in the city have joined the March of Dimes drive. . . . The Mickey Mouse Club, sponsored on Saturday mornings by the Alabama theatre, numbers 30,000 membership, shows suitable pictures and stage shows with local youngsters at lollypop prices and frequently over-flows to the Ritz theatre around the corner. . . . Harry Roberts, veteran Birmingham theatreman, is manager of the new Birmingham, operated by the Southeastern Amusement Company. . . . Vickey Covey, manager of the Strand, second-run Wilby Theatres house here, has moved into his new offices at the Temple theatre, of which he is also manager.

## BOSTON

Irving Isaacs, operator of the Tel-E-Pix theatre in the Park Square building, says that reports of unusual business at his theatre are "greatly exaggerrated." In fact, Isaacs says business has been definitely on a down grade since early in the fall of 1946. Isaacs says the theatre reached its peak in 1945 and has not since touched that mark. He feels there has been a decided trend downward since the fall of 1946. . . . "The Best Years of Our Lives" is playing to record crowds at the Esquire here, according to Manager Harvey Elliott.

President Daniel Marsh of Boston University told delegates to the American Association of Colleges that motion pictures have exerted a tremendous influence on the world and its progress. . . . Boston's legiti-

(*Continued on page 40*)

# THE NATION'S BEST NEWSPAPE

The New York Times

*Editorial*
*Dec. 11, 1946*

"Occasionally there comes from Hollywood a picture which catches some aspect of life in a vivid and tangible relation to normal experience, which sets up a group of fictional characters who resemble persons living or dead and which makes of these juxtapositions a drama of dimensions and power. Such a film is the current Samuel Goldwyn production, 'The Best Years of Our Lives.'

"The homecoming problems of war veterans have been pretty well run through by now—the physical and spiritual readjustments, the social levelings and the heartaches of the maimed. Most everyone in the country has known something of what it has been like to absorb a large citizen army (and navy and air force) back into civil life, to take up a normal way of living after three and a half abnormal years of war. We have known—some more markedly than others—the joy and shyness that reunions have provoked, the bitterness of anti-climax, the estrangements threatened by war's raw scars. This has been a vast national experience. This has been a poignant drama of real life.

"And this is the drama which is captured in 'The Best Years of Our Lives'—a title, incidentally, which has merit for its subtly ironic overtones, This is the drama which, for many who have been most involved in it, is just now emerging in patterns that can be recognized and grasped. For the nature of such experience is generally difficult and vague until it is clarified by hindsight. And that is what this excellent film provides. By observing the varied readjustments of three veterans returned from the war—their typical joys and bewilderments in relations with their loved ones and their friends, with society and, significantly, with each other—it throws into penetrating relief the stresses and strains of a drama which is still, as it were, in its third act. And that is immediately important.

**IT IS ENRICHING.**

As a matter of fact, it's art."

SAMUE

# The BEST Yea

MYRNA LOY • FREDRIC MARCH • DANA ANDREWS

Directed by WILLIAM WYLER • Screenplay by ROBERT E. SHERWOO

# ARE GIVING IT THEIR BEST...



# and PLENTY ENRICHING AT THE BOX-OFFICE, TOO!

*8TH Week at Astor, N.Y. New All-Time Record!*

MARCH OF DIMES MOTION PICTURE DRIVE
JANUARY 24th-30th

OLDWYN'S

# s of Our Lives

ERESA WRIGHT • VIRGINIA MAYO • HOAGY CARMICHAEL

om a Novel by MacKINLAY KANTOR • Director of Photography GREGG TOLAND

Released by
RKO Radio Pictures, Inc.

(Continued from page 37)

mate theatres are all occupied at the moment and seven legitimate plays are now in process of being shown to the locals. . . . The advance ballyhoo for "The Time, the Place and the Girl," staged by Art Moger, was one of the most effective and expansive that has been seen in Boston in recent years. . . . . A preview of "The Shocking Miss Pilgrim" was shown at Hotel Somerset and many of the Beacon Hill socialites and business men were invited to give their unbiased opinion of the film which satirizes Boston.

## CHARLOTTE

Sam Deutch, office manager and chief booker of the Charlotte Universal Film Exchange, has been transferred in the same capacity to Universal Exchange in Omaha, Neb. Deutch, who has been in Charlotte over a year, was only recently promoted to office manager. Bill McClure of Universal's Charlotte office, is expected to take over his duties. . . . Berkley theatre at Moncks Corner, S. C., has been sold by Bill Fridell to Stanley House, formerly booker at Warner Bros. in Charlotte. . . . Everett Enterprises of Charlotte, owned and operated by H. H. Everett, has bought the Palace theatre at Windsor, N. C. . . . Jim Taylor is back in the film business and working for H. B. Meiselman theatres. . . . Richard Peninger has been engaged by Columbia to work in the booking department of Charlotte branch. . . . Mitch Little, until recently with Exhibitors Exchange, has gone to work for Columbia as short subject booker. . . . Jack Wadsworth, head shipper at Warner exchange in Charlotte for 19 years has resigned and Charlie McGee, second shipper, will be promoted to head shipper. . . . Ruth A. Bynum, Center theatre at Hope Mills, N. C., has sold the theatre to M. David. . . . E. L. Swinson is opening the new Center theatre at Seymour Johnston Air Field at Goldsboro, N. C. . . . Cedric Boyd is opening a theatre for Negroes at New Bern, N. C. . . . Arthur Mays, one of the owners of the Main theatre at Taylorsville, N. C., died recently of heart attack. . . . Crest theatre at Wrightsville Beach, N. C., has closed for the winter season and will reopen in early Spring. . . . Pete Lassiter is going to build a new theatre in Conway, S. C. . . . Seen on Film Row in Charlotte this week: O. T. Kirby of Roxboro, N. C.; J. M. Kime of Roseboro, N. C.; W. G. Sussell of Bradenboro, N. C.; Harold Armstead of Easley, S. C.; C. E. Cash of Kings Mountain, N. C.; Roger Mitchell of Brandwood in West Greenville, S. C.; Mrs. Runa Greenleaf, Silver City, N. C.; J. J. Booth of Walnut Cove, N. C.; Sunny Baker and Sam Hinson of the Valdesee (N. C.) circuit; Pete Howell of Howell circuit of Smithfield, N. C.; C. B. Andrews of Bishopville, S. C.; Geo. Parr of Lancaster, S. C.; Pete Lassiter of Conway, S. C. . . . Mack Johnson, president of Southeastern Theatre Owners' Association, and Carl Hobleitzelle, president of Interstate Theatres, Inc., of Dallas, Texas, are scheduled for speeches before the Theatre Owners of North and South Carolina at their convention here January 26.

## CHICAGO

Holdovers, all in their fourth and fifth weeks in the loop, are still doing good business with "The Best Years of Our Lives" and "The Razor's Edge" heading the list. In contrast to New York where admission prices for the Goldwyn film started at $2.40 and were reduced to $1.80, here in Chicago "The Best Years of Our Lives" started at $1.40 and after the second week the top price was boosted to $1.80.

With Jack Kirsch presiding, the Cinema Lodge of the B'nai B'rith held a meeting at the Stevens Hotel January 16. Mr. Kirsch appointed Sam Levinsohn as chairman of a fund-raising committee with the funds to be donated for hospitalized veterans. . . . Malcolm Getchell, 42, assistant shipper with Paramount Pictures here for 10 years, succumbed to a heart attack January 17. . . . For the first time the Essaness Circuit is advertising to the public in daily amusement pag ads that it owns the Orienal and Woods theatres.

## CINCINNATI

The Cincinnati Variety Club, Tent No. 3, having adopted and placed in a foster home a two-week-old abandoned baby girl, is planning to sponsor placing in similar homes some of the baby girl wards of local institutions. As in the case of the foundling, which has been named Celestial Variety Adams, the club will assume responsibility and expense of rearing and educating the children until they marry. The club also has pledged support to a local institution devoted to the betterment of boys of various ages. . . . A. Glaubinger, formerly with Columiba in Detroit, has joined the RKO-Radio branch here as city salesman. . . . One of the first measures to be introduced in the new Senate, at Columbus, Ohio, was Bill No. 9, sponsored by George G. Shurtz, a Newcomerstown minister, which would nullify an amendment of Senator Lawrence Kane, of Cincinnati, passed four years ago, legalizing Bingo when conducted for religious or charitable purposes, and without individual profit. The game has been widely played here for a number of years and has provided appreciable theatre competition, particularly for the neighborhood houses. Prior to the legal status created by the amendment, city officials granted permits to applicants upon request, when a party was to be given. . . . Gus Sun Sr., and Mrs. Sun, of Springfield, Ohio, celebrated their golden wedding anniversary, January 16, with a party at the Springfield Country Club. Mr. Sun is president of the booking exchange which bears his name.

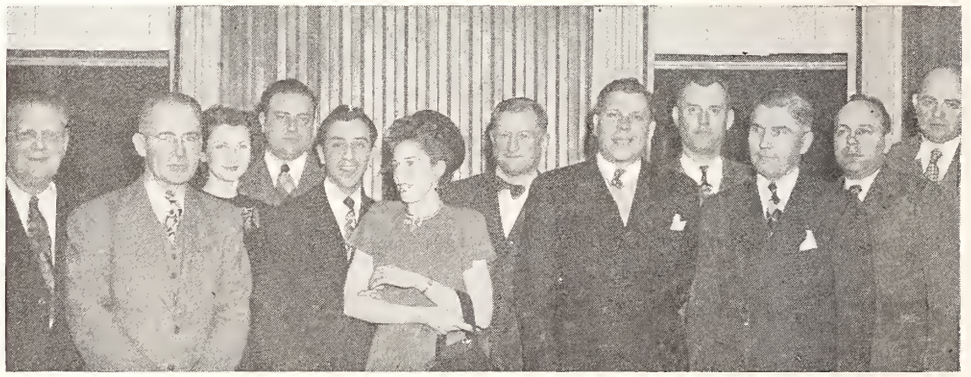
## CLEVELAND

E. C. Grainger, president of Shea Theatre Corporation held his annual managers' meeting at the Statler Hotel Tuesday. . . . Florida bound last week were P. E. Essick and Howard Reif of the Scoville, Essick & Reif circuit; I. J. Schmertz, 20th Century-Fox branch manager and Mrs. Schmertz; Jerry Steel, owner of the Apollo theatre, Oberlin. . . . Lester Dowdell, United Artist office manager on sick leave the past three months, plans to resume his duties about the first of February. . . . Mayor Thomas A. Burke, Judge Samuel Silbert and Bill Veeck, owner of the Cleveland Indians were guests of honor at a buffet luncheon staged Thursday by the Cleveland Motion Picture Exhibitors Association. All local branch managers were invited also. A business meeting followed the luncheon.

While most Parent-Teacher groups are working to put over the junior programs for the school age children with special Saturday afternoon matinees, the Euclid PTA is sponsoring a program of pictures for pre-school children. . . . Auto Voice, a

(Continued on page 42)



*Attending the 23rd annual meeting of Shenandoah Valley, Inc., at the Grables Hotel in Elkton, Va., January 10, were many representatives of the theatres in the Valley region. Pictured, left to right, are: Cyril Mee, manager of Warners State theatre, Harrisonburg, Va.; Henry Clark, manager, Virginia theatre, Harrisonburg; Mrs. Lurty Taylor; Lurty Taylor, theatre manager in Elkton, Va.; John G. Broumas, Valley Enterprises; Mrs. Broumas; Curry Carter, president of Valley Enterprises; Representative Burr P. Harrison, of the seventh district of Virginia; Harry T. King, Valley Enterprises district manager; Charles Grimes, Warner Brothers district manager; Edward Purcell III, manager of Warners' Strand, Staunton, Va., and Thomas Baldridge, MGM exploiteer.*



Universal International

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(*Continued from page* 40)

new type speaker for drive-in theatres, which claims to be completely weather proof and which is individually controlled by the user, is now being manufactured and sold by the newly-formed Drive-In Theatre Equipment Company, 1845 East 23rd St., Cleveland. David Sandler, president of General Theatre Equipment Company, designed the speaker and is head of the new company.

## COLUMBUS

Business in the past week tapered off a bit after three big holiday weeks. "The Showoff" at Loew's Ohio did fair to good business and second week of "Till the Clouds Roll By" at Loew's Broad was considerably stronger than an average second week. Local reviewers liked the British thriller, "Dead of Night" at the Palace. Both "The Razor's Edge" and "Blue Skies" did 16 days in first and second weeks at the Ohio and Broad, rolling up impressive grosses. "Margie" did similar top business for the Palace and Grand. . . . Gov. Thomas J. Herbert will be named honorary member of Variety Clubs, International, at a dinner to be held in clubrooms of Tent No. 2 Thursday, February 6. . . . Dates for the state convention of the Independent Theatre Owners of Ohio have been changed to Thursday and Friday, May 22 and 23. . . . P. J. Wood, ITO secretary, has protested to William Scully, of Universal-International, the start of free 16mm showings of Universal features on B. & O. trains. . . . Howard Donahue, publicity and promotion manager of WCOL, has resigned to devote his time to personal business. . . . The Federal Communications Commission granted a conditional permit to the Crosley Corporation for a new FM station in Columbus. . . . Previously the Crosley interests obtained permission to operate a television station in the LeVeque-Lincoln tower.

## DALLAS

Business was somewhat spotty in Dallas, depending on the attraction. The Majestic had a good week with "The Secret Heart" getting about $19,000. On the other hand the Palace was off with a mere $9,000 on "Deception" with Bette Davis. The Telenews which has lately become something of an art cinema house combining newsreels with British and foreign pictures did nicely with the second week of the Noel Coward picture, "Brief Encounter," getting $7,000. . . . J. J. Donohue, central division manager for Paramount holding sales meeting for Dallas, Memphis and Oklahoma City branches, with C. H. Weaver, Oklahoma City branch manager, and L. W. McClintoc, Memphis, here for meeting.

## DENVER

Censorship bill introduced in Colorado legislature would force all films to pass board's okay before being shown in state. It was tossed in on last day of introducing bills. Backers say principal effect would be to prevent showing of immoral films. . . . "Song of South" previewed for youngsters at Children's Hospital by Orpheum manager




William Hastings. . . . Army reopens one theatre at Camp Carson, Colo. . . . John Wolfberg, Cinema Amusement Co., manager of the Broadway, plans to attend the Allied board of directors meeting in Washington, D. C., January 30. . . . Pat McGee, manager of the J. H. Cooper Foundation Theatres, to Oklahoma City and New York on business. . . . Carroll Robinson is back at PRC as salesman for the southern territory. . . . With the moving of district manager Hugh Braley to Los Angeles, Pauline Hall, his secretary, becomes secretary to C. J. Bell, branch manager. His secretary, Margaret Neun, transfers to booking department. . . . John P. Trujillo is again operating the Mora, Mora, N. M. . . . Out of town exhibitors seen on film row include J. P. Brandenburg and Floyd Beutler, Taos, N. M.; L. N. Sheidegger, Seibert, Colo.; J. H. Parker, Dalhart, Texas; Robert Spahn, Mitchell, Neb.; Mrs. Ethel Cleveland, Newcastle, Wyo.; Fred Hall, Akron, Colo.; Dr. Frank Rider, Waunetta, Neb.

## DES MOINES

Capitol theatre at Ames has a new policy —"a western hit on every program." The management took its cue from the famed "Hitching Post" theatre in Los Angeles which has been jamming them in with the same policy. . . . Winners of MGM blue ribbon medallions for the best picture exploitation stunts of the month are Francis Gillon, State theatre, Cedar Rapids; Jim Gray, Casino theatre, Sac City, and Dick Phillips, Arrow, Cherokee. . . . J. Frank Snyder, who has been doorman at the Des Moines theatre, Des Moines, for the last 25 years, died of a heart attack at the age of 78. . . . The Marshalltown Theatre Corporation has purchased a site on East Main street, Marshalltown, on which it plans to erect a new 1,000-seat house. The corporation is said to be an RKO affiliate. . . . Keith and Patricia Van Patter are now associated with Mr. and Mrs. Leo F. Wolcott in the operation of the new Grand theatre at Eldora. . . . Best business in Des Moines last week was done by "The Jolson Story" at the RKO Orpheum. Picture drew 50 per cent over average. . . . W. K. Niemann, insurance executive here, is one of the promoters of General Pictures Corporation, a concern which is preparing to enter the commercial and educational fields with shorts for business houses and schools.

## DETROIT

The first part of the renovation of the new Variety Club rooms has been completed. . . . Columbia has added another salesman to its staff, Amos Leonard, formerly with Paramount in St. Louis, who will handle state chores. . . . Edward Potash has assumed booker duties at Universal. . . . The Film Row Frolic, a brain child of Yvonne Dilling and Alice Gholdian of Universal, was held at the Variety Club on January 24. . . . Hyman Gordon has purchased the Hazel Park theatre from Ashur Shaw. It's Gordon's first venture into the industry. . . . The Carlton was sold to Jack Krass by Ralph B. Gorelick. Krass adds the Carlton to his Dix and Coliseum in Detroit and the Main in Royal Oak. . . . New theatres are under construction in Athens, White Pigeon and Leslie. . . . Earl Annett, owner of the Durand in the town of the same name, sold the Creek, Swartz Creek, to Theodore Simons. . . . On the RKO sick sheet at the present time are Harold Hellman and George Sampson, salesmen, who will be recouping for at least another six weeks.

## HARTFORD

MGM's "Till the Clouds Roll By" and Columbia's "The Jolson Story" were leaders in holdovers in Connecticut film installations during the past week, with both pictures playing for a third week in downtown Hartford. . . . In New Britain, the Common Council's Committee on Ordinance and Salaries has delayed for a month a request that a local ordinance be changed to allow earlier opening of New Britain's film houses on Sunday. There were reports that New Britain Protestant clergymen, who had opposed the idea at last month's hearing, would agree to the proposal if New Britain theatremen would sign a written agreement that they would not seek any further extension of Sunday theatre hours.

Around Connecticut: A hearing will be held in Stratford February 5 on a petition to change zoning at Main St. and Fenelon Place, Stratford, to permit construction of a $200,000 theatre. Listed as owner: Albert M. Pickus, Stratford theatre; and William R. Gleason, realtor. . . . Abel L. Reeves, 75-year-old retired theatreman, has died at his Plainfield (Conn.) home. He entered show business 40 years ago. . . . The 1947 March of Dimes drive in Connecticut is faced right at the outset with the task of overcoming a deficit of more than $100,000, State Police Commissioner Edward J. Hickey, March of Dimes Connecticut chairman for 1947, announced in Hartford last week. He said that in past years, motion picture theatres had raised that sum for the MOD in Connecticut, but this year the "large motion picture circuits have instructed local managers of their theatres not to take collections for the 1947 drive."

## INDIANAPOLIS

"Blue Skies" and "Till the Clouds Roll By" were the leading money pictures here for the second week in succession. Hold over, the former swept to an extra $14,000 at the Indiana, the latter to $13,500 at

(*Continued on page* 44)

# *It's here! Starting January 27th on the Chesapeake & Ohio*

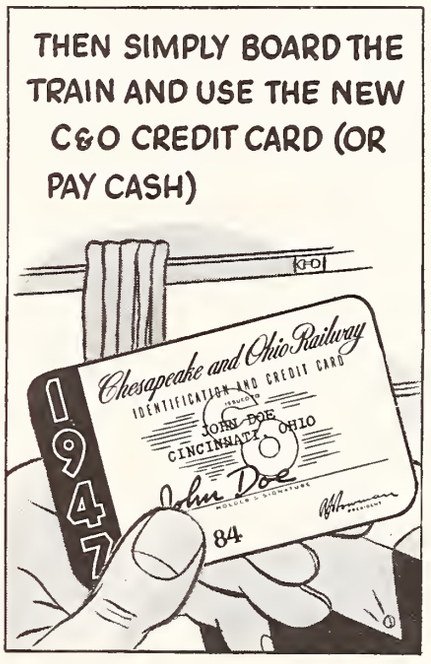
# "CHARGE-IT-AS-YOU-GO" TRAIN TRAVEL

***You can reserve space by phone, then after you board the train, charge it on a Credit Card. Apply for your C & O Credit Card now!***










SOME six weeks ago the Chesapeake and Ohio announced its intention of installing, for its passengers, a simple Credit Card plan and space reservation by phone. Now that plan is here. It goes into effect the 27th of this month.

No longer do you have to spend your valuable time waiting in ticket lines. No longer do you have to dash down to the station to pick up your reservations. The C & O does all your scurrying and worrying for you.

All you do is reach for a phone. For now—and this is new—you can reserve space in reserved-seat coaches as well as Pullman* space.

*For Pullman Space,* phone in your name and Credit Card number. Go to your reserved space aboard the train, and charge it on your C & O Credit Card or pay cash if you prefer.

*For Space in Reserved-Seat Coaches,* simply telephone in advance, giving your name. Go to your reserved seat on the train, and pay for your ticket there, or charge it on your Credit Card if you prefer.

And there's another important feature to the new Credit Card. You can use it to charge any C & O service on the train or in the station. This includes meals in dining cars and baggage service.

### *Apply For Your Credit Card Now!*

You're invited to apply for a C & O Credit Card, right away. Just call any Chesapeake & Ohio Ticket Office for an application . . . or write Chesapeake & Ohio, Terminal Tower, Cleveland 1, Ohio. Do it today and take immediate advantage of this new traveling convenience.

The "Charge-It-As-You-Go" Plan is the latest—but not the last—of many far-reaching improvements pioneered by the Chesapeake & Ohio to make rail travel more comfortable, more sensible.

**To hold Pullman space by phone, it will be necessary to have a Credit Card. Pullman space, if not used, must be properly cancelled, or it will be charged to your account.*

## CHARGE-IT-AS-YOU-GO—ON THE C & O

THE CHESAPEAKE & OHIO RAILWAY, TERMINAL TOWER, CLEVELAND 1, OHIO

(Continued from page 42)

Loew's. "Temptation" got only $9,000 in its first seven days at Keith's, but is staying another week. Moderate weather helped offset the dearth of new attractions. . . . The Variety Club inaugurated a series of Monday night parties for members and their ladies this week. . . . If you're planning a visit to Indianapolis, take warning: a new city ordinance makes it illegal to smoke in a hotel bed. Or a department store. . . . The next board meeting of the Associated Theatre Owners of Indiana is scheduled for February 11. . . . Among the items of interest to exhibitors before the Indiana legislature early in the session is a bill that would empower the governor to proclaim daylight saving time for the entire state, from June to September. The idea is to eliminate confusion resulting from time changes at every city limit.




## KANSAS CITY

A March of Dimes without collections at theatres seems strange to many of the Kansas City public—and to exhibitors, too. But so far there has been apparently satisfactory employment of other means of cooperation by theatres. Practically all theatres in greater Kansas City have promised to run the trailer. Some exhibitors are going to take collections in their houses. Many theatres, including those of two or three circuits, have offered to Foundation chapter officers and campaign leaders, the facilities of their lobbies. About the same situation exists through the Kansas City area.—Some exhibitors will take collections, some including circuit house managers will offer cooperation. . . . A special screening of "Playing by Ear" was put on recently by MGM representatives for the particular benefit of a group of blind persons who are supervisors at local institutions for the blind." . . . When a union of carriers of the *Kansas City Star* started picketing the *Star* January 17, and pressmen and printers refused to pass the line, publication of the paper was impossible. Theatre managers got together, made arrangements to buy spots on several radio stations, for announcements of the bills at the first run theatres several times a day. When the *Times*, morning edition of the *Star*, did not appear the next day, Fox Midwest circuit put into execution a plan for using radio to advertising. . . . George Gabbert, booker at Columbia branch here, has been advanced to office manager and head booker, succeeding Eugene Snitz, who resigned to join PRC here as city salesman.

## MEMPHIS

Theatre attendance at first run houses was holding up well despite nasty weather. Reports of managers ran from "steady" to "terrific." Warner, "Humoresque," showing, reported terrific business. Palace, with "The Chase," and "The Song of the South," set for opening January 23, reported excellent attendance. State, showing "The Secret Heart," Malco with "Temptation," and Ritz holding over "The Adventures of Tom Sawyer," said business was "steady." . . . Warner theatre officials had a Memphis meeting scheduled for February 21. Expected were: James Coston, zone manager, Chicago; Alex Halperin, head booker, Chicago; M. D. Brazell, district manager, Oklahome City, and I. H. Barron, contact manager, Chicago. . . . Dave Flexer and headquarters of Flexer Theatres, Inc., moved downtown to the Dermon Building from the Ritz theatre in East Memphis. . . . M. A. Lightman, Sr., president of Malco Theatres, Inc., has accepted county chairmanship of the Chinese relief campaign which opens in May. . . . Mrs. Lawrence Akers, head of Better Films Council, cooperating with Memphis theatres, is now presenting a weekly film show for children. First was "Alice in Wonderland," at Lamar theatre and this week it is "Huckleberry Finn" at the Memphis theatre.

## MINNEAPOLIS

Theatre business throughout the city is reported to be generally ahead of the corresponding period of last year. "Blue Skies," which set a record in its first week at Radio City, did better than average in its second and was moved to the Century for a third loop week. "It's A Wonderful Life" topped the house average at RKO Orpheum for three weeks, moved to RKO Pan for a fourth. . . . Several important appointments marked Film Row activities during the last week. Harry B. French was named president and general manager of Minnesota Amusement Co., succeeding the retiring John J. Friedl; Charles W. Winchell, advertising director, was promoted to the post of French's assistant; Everett E. Seibel, assistant ad chief, was moved up to Winchell's job; Don Alexander was made assistant ad chief, and Ray Niles was appointed district manager of the company's southern Minnesota theatres. . . . Charles Weiner was appointed branch manager of the newly-formed Selznick Releasing Organization. . . . Stanley Kane has been named executive secretary of North Central Allied, succeeding Don Swartz who resigned January 1. . . . Charlie Jackson is acting branch manager of the Minneapolis Warner staff, relieving Art Anderson who will take an eight-week vacation in the south and in Mexico. . . . More than $50,000 in audience collections for the Variety Club Heart Hospital fund has been turned over by theatres to Art Anderson, fund chairman. . . . Ted Mann, new operator of the World, loop 350-seater, has terminated the house's booking tieup with Minnesota Amusement. . . . Theatre interests are preparing to fight a statewide horse racing bill which has been placed in the legislature and which would permit parimutuel betting.

## MIAMI

Franklin F. Smith is the new assistant manager at the Boulevard theatre, replacing Bob Wierner. . . . "The Jolson Story" scored successful opening here when it opened at five Wometco theatres simultaneously. . . . The Claughton Circuit, which operates the Royal and Variety, opened "The Specter of the Rose" as a first run. . . . In cooperation with the drive to fight infantile paralysis, industry trailers were to be shown in all theaters. Collections will also be taken between shows. . . . Milton Langford, who worked at the Olympia theatre before the war, rejoined the staff as assistant manager.

## OKLAHOMA CITY

New Griffith local managerial changes here put Phil Hays in charge of the Will Rogers; Charles Trego at the Rialto and Audie Adwell at the Reno, Gaiety and Isis. Galy Varnell and C. B. Hudson remain at the May and the Rodeo in Packingtown. All city operations are under R. L. Browning. . . . Morris DeFord is building a new 800-seat theatre at Anadarko. . . . Henry Griffing, Griffith executive, recovered from a flu attack. Abe Rosewall at Vanita has been elected president of the local Chamber of Commerce. . . . "Song of the South" opened first southwestern date at the State here last week to good business. . . . George Underwood has replaced Jane Montgomery, resigned, as new billing clerk at Paramount. . . . Visitors in town last week included Dana Ryan from Pawnee, H. L. Baehm from Watonga, H. T. Burns from Apache, Mrs. Margaret Day from Lawton, Johnny Hones from Shawnee, V. A. Milkinson from Comanche, J. R. Shipp from Lone Wolf, Earl Rains from Ft. Cobb, Ora Peters from Wapanuka, Claud Thorp from Ryan, H. L. Gilliam from Ardmore, Leonard White from Weatherford, John Thomas from Kingfisher and H. L. Waldron from Lindsay.

## OMAHA

Theatre business continues to hold firm and weather is unseasonably warm after a sharp cold spell in early January. . . . The Omaha Variety Club gave a farewell party for former Chief Barker E. I. Rubin and branch manager Jess McBride of Paramount. Rubin, a Paramount salesman, leaves for California. . . . Donald Hicks of Kansas City succeeds McBride, who will head the Milwaukee office. . . . Henry Wolff, Frazer & Hansen Export Company, spoke at the Chamber of Commerce World Trade luncheon, then left with Bob Ballantyne, head of the theatre equipment company bearing his name, for Chicago. . . Arnold Neuhaus, a veteran, purchased the Polk theatre, Polk, Neb., from Joe Chantry, Osceola. . . . Hazel Teines is new at Paramount, Rose Marie Ellis at United Artists. . . . Nebraska farm income is expected to average out $8,000 a farm, an all-time record. . . . American Legion Post No. 198 has opened the Legion theatre at the small town of

(Continued on page 46)

# 43 GREAT PRIZES

## FOR EXHIBITORS IN

# March of Dimes Contest

If you did not receive the broadside that was shipped to you directly, you can see the list of prizes here. See your press sheet for complete rules and details of the contest that offers equal chances to all theatres, regardless of size.

## CONTEST No. 1

1st Prize—
New Higgins Camp Trailer

2nd Prize—
Cine-Kodak Magazine 16 mm Camera

3rd Prize—
Ampro 8 mm Projector

4th Prize—
Hammonton Park Man's Suit

5th Prize—
Regent Cigarettes; a carton a week for one year

6th Prize—
12 Pairs of Fownes Gloves

7th Prize—
1-Year subscription to Book of the Month Club

8th Prize—
Gold Eversharp Pen

9th Prize—
An original Walt Disney Drawing

10th Prize—
Richelieu Pearl Necklace

11th Prize—
Richelieu Pearl Necklace

12th Prize—
Richelieu Pearl Necklace

13th Prize—
Century Glide-O-Matic Electric Iron

14th Prize—
Set of Lord Davenport Briar Pipes

## CONTEST No. 2

1st Prize—
Victor Animatophone 16 mm Sound Projector

2nd Prize—
R.C.A. Victor Televisian Receiver

3rd Prize—
Gold Kingston Watch

4th Prize—
Regent Cigarettes; a carton a week for one year

5th Prize—
Regent Cigarettes; a carton a week for one year

6th Prize—
Schiaparelli Shocking Perfume

7th Prize—
1-Year subscription to Book of the Month Club

8th Prize—
Gold Eversharp Pen

9th Prize—
Richelieu Pearl Necklace

10th Prize—
Richelieu Pearl Necklace

11th Prize—
Richelieu Pearl Necklace

12th Prize—
Century Glide-O-Matic Iron

13th Prize—
Century Glide-O-Matic Iron

14th Prize—
Solid Gold Key from Lambert Bros.

## CONTEST No. 3

| For Theatres Up to 300 Seats | Theatres 301 to 600 Seats | Theatres 601 to 1000 Seats | Theatres 1001 to 1500 Seats | Theatres 1501 Seats and Over |
|---|---|---|---|---|
| *1st Prize*— Apex Washer | *1st Prize*— Mercury II Camera | *1st Prize*— Apex Washer | *1st Prize*— Mark Cross Game Kit | *1st Prize*— Lionel "O-27" Freight Train |
| *2nd Prize*— Apex Deluxe Cleaner | *2nd Prize* Apex Deluxe Cleaner | *2nd Prize* Charles of the Ritz Make-Up Kit | *2nd Prize* Book of Knowledge Set | *2nd Prize*— Budd Cocktail Jacket |
| *3rd Prize*— Garod Playmate Radio | *3rd Prize*— Ciel Chapman Wrap | *3rd Prize*— Rembrandt Phonograph | *3rd Prize*— Spalding Ski Set | *3rd Prize*— 12 Haviland China Service Plates |

## MARCH of DIMES—MOTION PICTURE DIVISION

**EMIL C. JENSEN**
**DIRECTOR**

**HOTEL ASTOR, TIMES SQUARE**
**NEW YORK, N. Y.**

*This space is contributed to the March of Dimes by MOTION PICTURE HERALD*

(*Continued from page 44*)

Daykin, Neb. . . . H. B. Johnson, Universal branch manager representing the industry locally, was moderator at the South Omaha Women's Club meeting. . . . J. M. Rice, J. M. Rice Company, Winnepeg, who deals in theatre equipment, and Mrs. Rice stopped off enroute to California.

## PHILADELPHIA

The motion picture theatres, at first reported holding off, are lining up behind the March of Dimes drive. A conference between Oscar Neufeld, of Horlacher's Film Delivery Service; Sidney E. Samuelson, general manager of Eastern Pennsylvania Allied; Samuel Gross, 20th Century-Fox branch manager, and Al Davis, Monogram branch manager, spurred responses and at least 75 per cent of the city's independent houses are going along in permitting collections. . . . The safe of Warners' Colonial in the Germantown section was robbed of $400 by thieves, whom detectives believed hid in the theatre at the end of the last show one night. . . . Election of officers will highlight the annual meeting of the Eastern Pennsylvania Allied at the Hotel Warwick on January 28. Annual reports will be made and there will be a survey of film conditions. . . . Maurice Dovberg, manager of Warners' Allegheny, celebrated his tenth year with the company this week. . . . Richard Griffith, executive director of the National Board of Review of Motion Pictures, addressed the Motion Picture Forum of Reading, Pa., at a midwinter session. . . . Warner theatres returned to its annual get-togethers for the individual districts in the circuit with Maurice Gabel's central city district having its first district party in five years at the Mocambo on January 20. Also this week, another district party was held by the personnel in Larry Graver's North Philadelphia district at the Swan Club.

## PITTSBURGH

The best weather conditions experienced here in many winters is packing the downtown houses. On Sixth Street, "Blue Skies" is being held over for a third week and a similar situation exists at the Fulton, where "My Darling Clementine" is holding forth and the J. P. Harris which is housing "The Razor's Edge." All are playing to standing room. . . . R. L. McCod put on a regular Hollywood premiere for the opening of "The Jolson Story" in Uniontown's Manos theatre. . . . Irving Marcus, traffic manager for National Screen Service, has been promoted. He'll work as a salesman out of the company's Cleveland office. . . . Jimmy Balmer returned from the installation of a Variety Club Tent in Mexico City in time t be honored as retiring commander of the Variety Club's American Legion Post here. . . . Plans to bring Bing Crosby here for the Sports Writers' show fell through, but Crosby, who is part owner of the Pittsburgh Pirates has promised to be on hand for the opening game in the National League race.

## PORTLAND

Box offices are again on the upgrade with holdovers the rule. "Razor's Edge" into a fourth big week at the Orpheum; "Dark Mirror," third week at the Mayfair and "Shocking Miss Pilgrim" a second week at Paramount. . . . M. M. Mesher has been named general manager of Hamrick-Evergreen Theatres, Portland, trade area including houses in Vancouver, Washington and Eugene. . . . Ted R. Gamble has been named to head the Reublican drive for funds in the State of Oregon. He will also speak at Visual Education sessions at Portland Library. . . . Harry Newman of Liberty theatre, Lynden, Washington, putting on special children's shows.

## ST. LOUIS

"Till the Clouds Roll By" still clicking off solid grosses at Loew's State here, ending its third week with a satisfactory $25,000 take. "Blue Skies," which chalked up impressive grosses at the Ambassador, has moved over to St. Louis and still repeating its success. . . . "Henry V" opened last week at Shady Oak, small neighorbood house in exclusive end of the city, to a packed and "big name" crowd. Engagement looks like five weeks here. . . . Observers believe giveaways, such as glassware, cutlery, dishes, etc., will be revived in local theatres soon, with advent of these articles on the market again. . . . Maurice Barker, a veteran, has succeeded Robert Lawrence as manager of the Missouri at Carrollton, Mo. . . . Bucklin, Mo., which was without its own theatre for 20 years, now has one, thanks to Carter Byler, who opened the Bucklin there recently. . . . AFRA has voted a strike at KMOX, local CBS outlet, in the event wage demands are not met. . . . Betty Wendt reelected business agent of the Film Exchange Employees Local B1. Other officers include John Reyner of MGM, president; Eddie Koehr of National Screen, vice-president; Able Engele of National Screen, treasurer; Mollie Corry of National Screen, secretary. . . . The Kansas theatre in Kansas, Ill., destroyed by fire last week. . . . Lou Kuttnauer, UA salesman, back on the job after recovering from long illness. . . . E. L. Bradley's new Ravenwood theatre at Ravenwood, Mo., and Jacob Franke's and Wesley Richards' house at McLean, Ill., almost completed and due to open soon.

## TORONTO

Toronto's top theatres were engaged in a keen bid with highlight pictures during the week, "Blue Skies" doing above par for its third week at Shea's and "Two Years Before the Mast" continuing a nice draw for the second week at the Imperial. . . . "Till the Clouds Roll By" had long lines outside of Loew's theatre, the Uptown did better than usual with "Rage in Heaven" while "Rebecca" again proved popular in its revival run at both the Victoria and Englinton theatres. . . . With the foreign-language cinemas, Eaton's showed "Halka" from Poland, the Kino played a Jewish double-bill, "The Singing Blacksmith" and "The Green Fields" while the International Cinema was into its fourth week of "Johnny Frenchman."

Chairman O. J. Silverthorne of the Ontario Government Theatres Branch has threatened that film-grading legislation may be introduced before the Provincial Legislature because some theatres continue to ignore his request of last June that designated features be advertised as "Adult Entertainment" for the guidance of the public. During the five weeks ending December 31 the Ontario censor board gave "adult" gradings to only four pictures. "Deception," "Temptation," "Her Sister's Secret" and "Secrets of a Sorority Girl." . . . The directors of the Motion Picture Theatres Association of Ontario have asked its 310 members to effect a 50 per cent reduction in electricity during the power shortage in the province. . . . Out West for the third birthday dinners at Winnipeg and Vancouver of the Famous Players 25 Year Club are five Toronto headoffice officials, President J. J. Fitzgibbons, Vice-President R. W. Bolstad, James R. Nairn, Morris Stein and L. I. Bearg, who will be back for the third and final banquest at Toronto Jan. 30, which is expected to have an attendance of 150 members, wives and guests.

## VANCOUVER

Bill Clayton, veteran projectionist, has retired from the Dominion theatre on doctor's orders; succeeded there by Jack Donnelly from the Lyric. . . . The Providence of Alberta is tightening up censorship regulations to check on films containing Communist propaganda. The government have received many complaints on films not labelled and say there is nothing worse than subtle propaganda and are going to do something about it through stricter censorship. . . . Castlegar opened its first picture theatre on January 1; picture was "Ziegfeld Follies." Les Campbell, former manager for Famous Players, is the owner and manager. . . . Marion Morton, for the past 12 years at the Strand here has resigned to be succeeded by Jack Fisher, formerly of Famous Players' Supply department, as assistant to Charlie Doctor, manager of the Strand. . . . Charlie Ferguson, recently back from England, where he managed several theatres for the Rank interests, follows Fisher as supplies manager for Famous Players. . . . Guy Graham has sold his Park theatre at White Rock, B. C., to Jack Stone, formerly a Odeon manager at Mission, B. C. The theatre seats 448. Reuben Elliott follows Stone as manager of Victory Mission.

## WASHINGTON

Washington theatre business was good with "Song of the South" at RKO Keith's holding for a fourth week and "Razor's Edge" continuing at Loew's Palace for a second week. New openings were "Blue Skies" at Warner's Earle; "The Mighty McGurk" at Loew's Capitol; and "Thief of Bagdad" at Warner's Metropolitan. . . . There have been many changes and promotions along Film Row these past few weeks. In addition to Sam Wheeler's appointment as general sales manager for Film Classics, with offices in New York, J. E. Fontaine, branch manager of the local Paramount exchange was named mid-Atlantic division manager for Selznick Releasing Organization. Mr. Fontaine was Chief Barker of the Variety Club of Washington for 1946. Other changes include: Bill Fisher, Columbia Pictures, moved into head booker's post at Columbia; Charles Hurley, office manager at RKO, upped to salesman; Al Folliard, RKO, upped from salesman to sales manager. Joe Kusher, head booker at Columbia, moved over to RKO as office manager.

# Strikers Picket AMPP Offices

*Hollywood Bureau*

No progress toward a settlement of the jurisdictional strike at the Hollywood studios was made this week, but behind the scenes efforts to end the walkout continued. Among the latest developments was the establishment of Conference of Studio Unions picket lines at the headquarters of the Association of Motion Picture Producers. This move followed a CSU meeting last Sunday night when Herbert Sorrell, CSU head, charged that Eric Johnston, president of the Motion Picture Association, had refused to confer with him during his recent visit to the coast.

Meanwhile Richard F. Walsh, president of the IATSE, left New York for Seattle, where he will open the mid-winter session of the union's executive board January 27. Prior to his departure he commented on reports that the Screen Actors Guild and possibly all branches of the Association of Actors and Artists of America would ask the AF of L executive council to institute action to end the studio strike, when it meets in Miami January 29.

Mr. Walsh said the IATSE would be ready to answer all questions regarding its side in the dispute and that his organization would continue to maintain that William Hutcheson, president of the International Brotherhood of Carpenters, with which the striking CSU is affiliated, should abide by the 1945 Cincinnati agreement under which CSU members were to have the right to "build" sets while "IA" members were to "erect" them.

Joseph D. Keenan, Chicago Federation of Labor officer, who has been named to seek ways of settling the dispute, has postponed his departure for Germany, where he was to have served as labor advisor to General Lucius Clay, until late in February.

## Mesher Named Manager For Hamrick-Evergreen

M. M. Mesher has been named general manager of Hamrick-Evergreen theatres in the Portland area, including houses in Vancouver and Washington. He has been associated with the circuit since 1935, when he joined Hamrick-Evergreen as director of advertising, from which position he was advanced to assistant general manager. He is also a member of the Portland Board of Censors.

## Bowen Ruling Upheld

The New York State Board of Regents last Friday in Albany, N. Y., upheld the ruling of Dr. Ward C. Bowen, director of the Motion Picture Division, refusing to revoke the permit for "The Outlaw." New York City's License Commissioner had appealed for a revocation of the permit on the ground that the picture's advertising was indecent.



by the Herald

*FRANK CAPRA*

## Advance Four Executives Of Minnesota Amusement

The advancement of four executives of the Minnesota Amusement Company has been announced by Harry S. French, president and general manager. Charles W. Winchell, advertising director, advances to assistant to Mr. French, and Everett E. Seibel, assistant advertising manager, replaces Mr. Winchell. Don Alexander, member of the advertising staff, moves to the post vacated by Mr. Seibel, and Ray Niles, city manager of Rochester, Minnesota, has been named district manager of the company's southern Minnesota theatres. All four executives are veterans of the company.

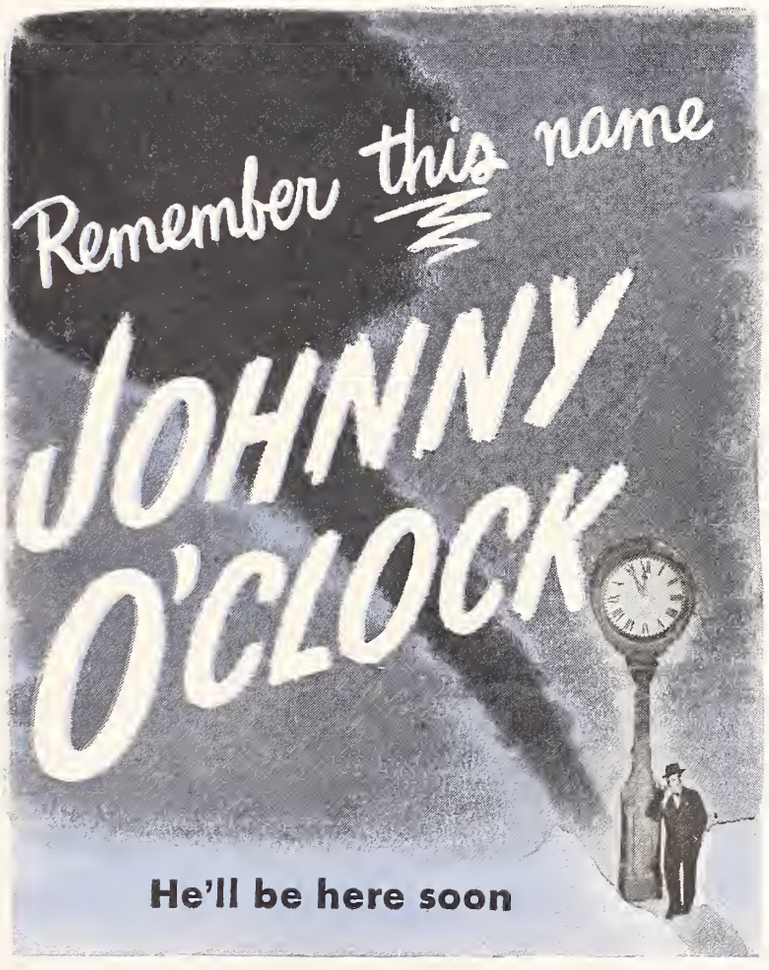
# "State of Union" Next for Capra

"State of the Union" will be his next picture for Liberty Films, Frank Capra, one of the three producer-directors in the organization, told a New York press conference last week. He was in New York for a short visit to discuss the "State of the Union" script with its authors, Lindsay and Crouse. The picture will be Mr. Capra's only effort in 1947. Liberty releases through RKO.

The director whose latest, "It's a Wonderful Life," is just beginning to open in key spots across the nation after its premiere at the Globe theatre in New York, said "State of the Union" had not been cast yet, but would be ready for release sometime late this year. It will be in black and white.

Mr. Capra said each of the three Liberty Films producers expects to do at least one picture during the year. They are William Wyler, George Stevens and Mr. Capra. Samuel J. Briskin is the executive head of the company. Each man selects his own scripts, but the choice of properties and subjects depend on approval of at least two out of three of the other company members.

Following "State of the Union" Liberty Films probably will produce "No Other Man" which will be made on location in London, Paris and Rome, Mr. Capra said. He noted the sharp rise in Hollywood costs and said the war had made for increased realism in pictures.

# BRITISH THREAT OF CURBS BRINGS JOHNSTON WARNING

## *Cites Harm to British Trade, Answering Cripps; CEA Tells Quota Demands*

The thinly-veiled suggestion last week by the British Board of Trade president, Sir Stafford Cripps, that England might find it necessary to curb the import of U. S. films to reestablish a balance between British films in America and American films in England, drew a flurry of protest from the U. S. industry and editorial comment in the daily press.

Sir Stafford's statement, delivered at a J. Arthur Rank dinner in London Thursday, and containing a reference to the quality of American films, came as the British producer and exhibitor associations, concerned with pending quota legislation, recommended to the Board of Trade that the British industry be "de-Americanized."

At midweek a trans-Atlantic argument was shaping up that could, as Eric A. Johnston, Motion Picture Association president, expressed it, "have an immediate effect upon trade between the two countries."

by PETER BURNUP
*in London*

While disclaiming any intention to forecast any future quota legislation, Sir Stafford Cripps, at a J. Arthur Rank luncheon January 16, said significantly: "I am certain that millions of film-goers here are anxious to see the best films from other countries—and I emphasize *best*. But there are limits to our appetite, both in quantity and quality, and we also feel that exchange implies reciprocity.

"At the present time the volume of American films coming here—some of which, to say the least, no American would claim as falling within the 'best' category—show cash returns at least 10 or 20 times the amount earned by British films in America, and this despite the fact that America has at least four times the number of film-goers.

### *Calls for Reciprocity to Adjust Film Balance*

"That is not our view of reciprocity and is something we must endeavor to remedy.

"I am sure that, given a fair field in America, British films would become the major factor in adjusting the balance."

Sir Stafford reported that he looked upon motion pictures as an art and as one of the most important expressions of British culture. Remarking upon the influence of films in the international sphere, he said films become demonstrators of the tradition of British culture "just as foreign films imported here give Britons a conception of people abroad—and what an odd conception it often is."

### RANK IN TRIBUTE TO BLUMBERG AND YOUNG

*London Bureau*

**After Sir Stafford Cripps, speaking at a London dinner, made a polite but positive demand for more consideration for British films in the American market, J. Arthur Rank, the host, found occasion to give special appreciative attention to his American colleagues.**

**Estimating that penetration of the American market would take a little time but that progress was being had, Mr. Rank said:**

**"We have in Universal a man whose word is as good as his bond. I mean Nate Blumberg."**

**Of Mr. Robert R. Young, of Pathe Industries, the British executive said:**

**"We shall get a square deal and honest effort from him."**

Sir Stafford commended the "very impartial—indeed friendly" attitude of American film critics for recognizing the merits of British films, "different as they are from many American productions."

### *British Exhibitors Urge End of U. S. Influence*

Much more specific than Sir Stafford was the Cinematograph Exhibitors' Association, which, following the lead of the British Film Producers' Association, recommended to the Board of Trade that the Labour Government wholly "de-Americanize" British exhibition.

The CEA, in further drastic action, urged in its memorandum that the Odeon, ABP and Gaumont-British circuits not be allowed to expand further, but that independents may form comparable circuits.

Contrary to the producers, who urged the elimination of the distributor quota, the exhibitors urged that that quota be retained. Further, the CEA wants to lower exhibitors' quota for independent theatres, which, it suggests, be no higher than 10 per cent.

The CEA was in agreement with the producers in urging that quota be established not in terms of footage, but on the number of films, but disagreed with the producers on the length of time the new quota legislation should run. The producers recommended that new legislation remain operative for 10 years, while the CEA would have the fixing of quota on a year to year basis. The shorts quota should be decreased or abolished, the CEA urged.

The CEA stressed that a continued distributors' quota would decrease the flow of money to America and urge American companies to make better pictures suitable for both the British and American markets. Compulsory arbitration in the event of an exhibitor-distributor stalemate was asked.

Further clarifying what was said at the CEA press conference, F. A. Prior, president, and W. R. Fuller, secretary, although claiming that the exhibitors' Board of Trade memorandum differed on only two points from that of the British Film Producers Association, emphasized that the basis of British exhibitors' business was Hollywod enterprise, imagination and stars. Both speakers deplored the "perpetual disparagement" of Hollywood.

Mr. Prior said flatly that without American pictures, which still constitute at least 80 per cent of British theatre programs, independent exhibitors might just as well close up.

### *Johnston Sees England Working Against Herself*

*Hollywood Bureau*

In the opinion of Eric A. Johnston, MPA president, England will work against her general trade with America and her own expanding film markets should she place further restrictions on the showing of American films.

Speaking Friday in Hollywood at a luncheon of 50 Hollywood studio executives, Mr. Johnston warned that further British restrictions would breed quotas in other countries.

"Every country," said Mr. Johnston, "with a struggling film industry would follow the British example and instead of Britain finding an expanding trade overseas for her films, she would meet with resistance.

"Further restrictions of any kind are picket fences across the paths of expanding world trade. The motion picture industry to be profitable needs a world market. This is true of the British industry as well as the American industry."

### *Film Trade Not Separate from Others, Johnston Says*

"Foreign trade in films cannot," he declared, "be placed in a separate category from foreign trade in other commodities, whether it be shipping, rubber, insurance, textiles, china or a host of others."

Mr. Johnston reported that during his recent trip to England he urged that the present quota law, requiring approximately 20 per cent of theatres' playing time for British films, be retained.

"I explained to British officials," he explained, "that we in America hoped for a greater exchange of films between the countries of the world and hoped to avoid further restrictions."

Mr. Johnston plans to return to England in April.

# U. S. Product Has Won Old Prestige, Maas Reports

"The American motion picture, wanted everywhere in Europe and, especially in countries serviced by the Motion Picture Export Association, has recaptured its pre-war prestige and popularity," Irving Maas, vice-president and executive manager of the MPEA, said following his return to the U. S. late last week. During his three-month trip he covered almost all of Europe.

Mr. Maas said he found most of Europe, with the exception of Germany and Austria, returning slowly to normal. MPEA-released pictures are tops everywhere and the only real competition comes in countries with domestic production. Officials generally welcome the influx of U. S. product and ask only two things: Don't flood the market and be selective.

In this respect the MPEA head emphasized that all releases are carefully selected and later screened by a special Motion Picture Association committee under Gerald Mayer. In the case of Germany and Austria the Army and the State Department have an additional say in the matter.

### *Sees MPEA Work Vital*

Reviewing his trip Mr. Maas said the MPEA was performing a vital function for the industry. "We are operating, at times in the face of considerable difficulties, behind the so-called iron curtain," he said. "With the best product of the eight major companies behind us we get results which these companies, if operating individually, would never be able to get." He also disclosed that negotiations with the Russians for the export of U. S. films to Russia had been unsuccessful thus far and that an MPEA representative had arrived in Bulgaria.

MPEA now is distributing U. S. product in all but three of the countries where it was originally meant to function.

MPEA began releasing pictures in Holland January 3, 1947, Mr. Maas said. From 12 to 15 films are being shown there, but a new Dutch decree, restricting U. S. pictures to 28 out of 52 weeks at any one theatre, has gone into effect. This prevents even the MPEA-owned Astor theatre in The Hague from becoming a showcase for American product as planned.

### *Visited German Studios*

In the U. S. occupied zones of Germany and Austria Mr. Maas visited studios in Berlin, Munich and Vienna. German production has been revived, he said, and German studios may turn out as many as 60 feature pictures during 1947. With each of the Allies supervising production in its zone the MPEA head felt that, with the limited number of theatres available, care should be taken not to ease out foreign product. "Extreme measures will be necessary to change the German line of thought," Mr. Mass said, "and films can do it, but these pictures should not come from Germany and close control should be kept over any German production there is."

American pictures now are released in Poland, where theatres have played Russian and British films for a long time. Only five theatres are operating in Warsaw. The Poles are producing pictures at Lodz. The Czechs are turning out about 20 pictures a year, Mr. Maas said. With many foreign films playing Czech houses, U. S. pictures will be limited to about 70.

### MPEA RELEASES NOW PLAY IN RUMANIA

**The first American pictures, released through the Motion Picture Export Association, have begun to play Bucharest houses, an AP dispatch from Rumania indicated this week. The MPEA has made 30 recent Hollywood productions available for showing in that country. An MPEA representative in Bucharest said the pictures were being released to obtain a foothold in the Rumanian market and probably would represent a 100 per cent loss. Admission prices will only be 3½ cents, as compared to 30 cents before the war. Up to now, cheap Hungarian features smuggled into Rumania represented the leading attractions, but now American films also will have to face French and British competition.**

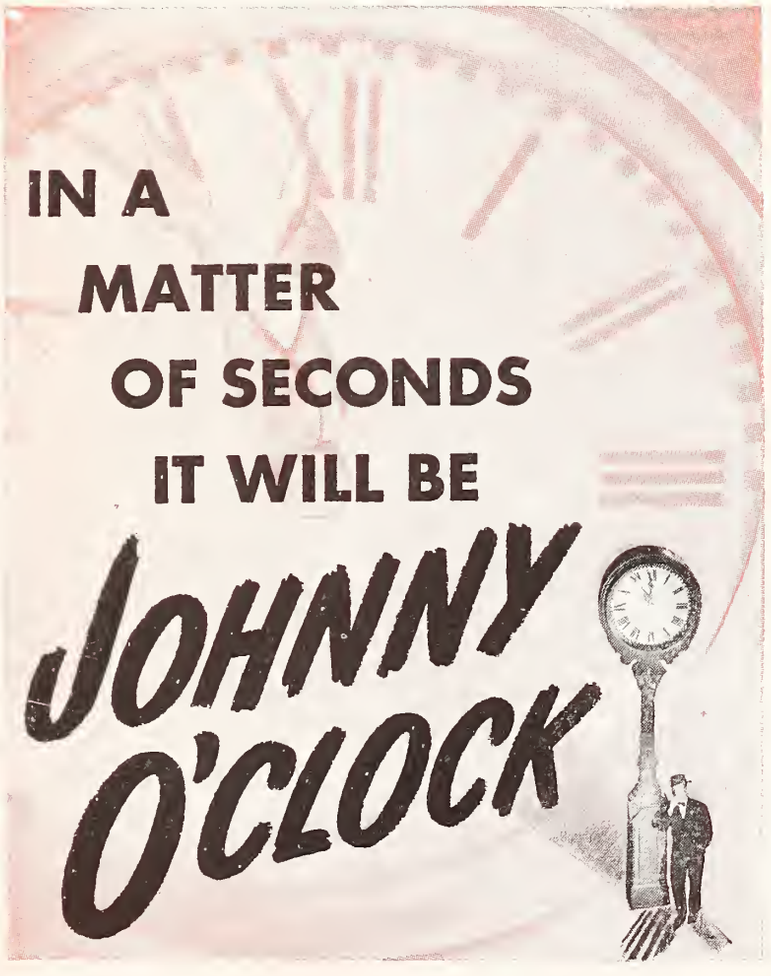
# Archibald Sees Need of Amity

Much of the controversy between the British and American industries is unnecessary, in the view of George Archibald, managing director of J. Arthur Rank's Independent Producers, Ltd. Mr. Archibald arrived in the U. S. last week for a six-week stay. He will check on the reception accorded British films.

"The Americans have no reason to fear British competition in the world market and British pictures in the U. S. should be given fair representation," Mr. Archibald said. "The world market is an expanding market as long as there is a diversity of product. With the best from the studios of all nations going into world release the American percentage of that market may be decreased, but actually it is as big as ever due to the considerable expansion taking place."

Independent Producers consists of four separate producing units, each guaranteed complete freedom of story selection and casting by Mr. Rank. The company merely provides production facilities and handles administrative, legal and commercial matters. The four companies are Archers, Cineguild, Individual and Wessex. Each unit plans to produce from two to five features in 1947. Mr. Archibald said, a number in Technicolor.

Among the Independent Producers pictures scheduled for U. S. release in 1947 are: Cineguild's "Great Expectations" and "Oliver Twist," both Dickens stories.



# MEXICO LAUNCHES NEW VARIETY CLUB

## *Harris, O'Donnell and Stars Help Open New Unit in Three-Day Celebration*

*in Mexico City*

A new unit of the Variety Club, Tent No. 29 of Mexico City, joined the international organization last week. A large delegation of club and industry executives from the United States and Mexico participated in the three-day ceremonies. Activities got off to a start with the first formal meeting of the new tent when its 80 or more charter members and crew were officially inducted and received their charter.

The American visitors were treated to an unscheduled display of Latin temper on Sunday afternoon while attending a bullfight at the Plaza Mexico. Displeased with the show the 50,000 spectators staged a riot of unprecedented proportions and did a thorough wrecking job on the arena.

### *Executives Present*

The initial business meeting was held at the Reforma Hotel. All of the top executives of the motion picture industry in Mexico attended and heard speeches by Big Boss John H. Harris, national chief barker R. J. O'Donnell; executive director William McCraw and James Balmer of Pittsburgh, who gave the oath and conducted the induction of the new crew and members.

The new tent's chief barker Luis Montes welcomed the American visitors and also accepted the charter for the tent. Brief talks also were delivered by Max Gomez, first assistant chief barker, who also is RKO manager in Mexico, and J. B. Urbina, second assistant chief barker.

Following this first meeting there was a luncheon at which the story of the Variety Clubs was told in Spanish by Rene Capistron Garza, the public relations director for the motion picture industry in Central America. Among the many special guests who attended the luncheon were the ambassadors from 14 Latin American countries, officials of the Mexican government including a special representative for the president, and Cantiflas, famous Mexican actor and outstanding comedian. Chief Barker Montes announced that the new tent's first charity activity would be the opening of a home for poor children.

### *Attended Charity Ball*

On Thursday night the new club rooms were officially opened with a buffet and cocktail party. The club rooms are the best furnished and decorated of any of the organization's centers anywhere in the world. On Friday the visitors and tent members visited the RKO Churubusco studios and attended the tent's first big charity ball. A number of Hollywood stars, including Tyrone Power, Cary Grant, Vivian Blaine and Ward Bond attended together with the visiting industry people.

The bullfight riot Sunday will undoubtedly remain among the most vivid memories of the visiting American. It all started with the bull itself, to be exact. Mexicans like their bulls big and ferocious. This one was small and non-combative. Besides, the crowd thought the matadors were in poor form. In the excitement that followed the angry fans burned all the cushions, wrecked the clock, demolished the loudspeaker and smashed the floodlight system. With bonfires raging all over the arena, police intervened, peace was restored and a star bullfighter was under arrest for attacking a heckling customer with his sword.

An estimated 75 visitors from the U. S. attended the ceremonies. Among them were Sam Dembow, Jr., Louis Janoff, Boris Morros, Chick Lewis, Ned Shugrue, Winifred Cutler, Bob Warner, William O'Donnell, Horace Falls, Dr. Frank Moon, James Balmer, John H. Harris, Lew Bray, Buddy Harris, Dave Lutzer, Hiram Parks, Bill Kupper, Paul Terry, Thornton Sargent, B. Victor Sturdivant, Mary Frances Ackerman, Walter Brown, Jack Bryant, Irving Davidson, George Granstrom, Klee Mattes, William McCraw, E. N. Rosenthal, Mrs. J. H. Lutzer, C. C. Caldwell, E. L. Booth, Charles Darden, C. W. Matson, Mike Shapiro and Ralph Thorniley.

All companies were represented either by a visiting executive or by their own Mexican managers. The "Baby" tent plans to send a large delegation to the next national convention which is to be held in Los Angeles in May. At that time a formal report about the new tent and its contemplated charity activity will be made.

## Legion of Decency Reviews Four New Productions

The National Legoin of Decency reviewed four new productions this week, approving all but one. In Class A-II, unobjectionable for adults, were "Ladies' Man," "Mr. District Attorney" and "Strange Journey." "The Man I Love" was placed in Class B, objectionable in part, because it "reflects the acceptability of divorce" and because of "suggestive atmosphere."

## Four New Branches Set

Encyclopedia Britannica Films, Inc., of Chicago, has established four new regional offices as part of a program to serve more audio-visual needs of schools and other educational institutions. Dennis R. Williams has been appointed director of distribution for the film company with headquarters in Chicago.

# *Sees Television Station WBKB Profitable Soon*

*Chicago Bureau*

Although Paramount's Chicago television station, WBKB, is losing up to $8,000 a week and the company has had to spend approximately $500,000 to keep it on the air, WBKB will start to show a profit within a year, Captain William C. Eddy, director of the B & K station, said last week. To bear out his contention he said that the Chicago television audience had grown almost to the 10,000 mark with some 853 sets now in the area.

Captain Eddy, speaking before the Midwest Chapter of the Society of Motion Picture Engineers, said the film industry had nothing to fear from the new medium, but that he expected the future to bring a number of small houses equipped especially to present special-event television. He saw a bright future for television with many obstacles to be overcome. He said television would never be as popular as radio because it demanded 100 per cent attention. However, he predicted television networks to connect the east and the midwest within the next two years with every major city in the U. S. to have television coverage in the forseeable future.

He denied that promoters of sporting events had anything to fear from television. "Color television is the answer to television," Captain Eddy told the Society and predicted the country would have four additional color transmitters in 1947. He forsaw the use of both color and black-and-white in future telecasts. At the same time he named the lack of film-fare as the biggest obstacle now facing the television industry.

The B & K station now is on the air 44 hours a week, Captain Eddy said. It boasts four iconoscopes and two additional orthicon cameras in its $75,000 studio. A new antenna now is being built to reach what he thought would be some 50,000 sets in the Chicago area by autumn of 1947.

## Curl Elected President of Dayton Exhibitor Unit

James M. Curl, manager of the Salem theatre, Dayton, Ohio, has been elected president of the newly organized Dayton Theatre Owners Association there. Oscar Baker of the Davue was named vice-president, and James Herb of the Semmelroth circuit, secretary-treasurer. Directors are William Keys, William Reisinger, Fred Krim, Roy Wells and Herbert Oakes. Mr. Baker also was chosen chairman of an advertising committee, on which will be Robert Partlow, Mr. Keyes and Mr. Reisinger. Robert Tucker was named publicity manager. The organization, which voted 100 per cent cooperation in the March of Dimes drive, will hold meetings on the second Wednesday of each month.

# *McLean Canada Commissioner*

Ross McLean, formerly acting Film Commissioner of Canada, has been appointed Canadian Government Film Commissioner, according to an official announcement. He has been with the National Film Board since its inception in 1939, working on various aspects of documentary films. In 1941 Mr. McLean was named assistant Film Commissioner and in 1943 he became Deputy Film Commissioner. He became acting commissioner in 1945, following the resignation of John Grierson.



Ross McLean

In his new capacity Mr. McLean advises on the production and distribution of Canadian Government films both in Canada and abroad. He also handles production and distribution of the Film Board's pictures, filmstrips, photographs and displays.

Mr. McLean is a graduate of the University of Manitoba and has wide experience in both the educational and film fields. He has traveled extensively throughout Europe and the Caribbean. After working with the Unemployment Relief Commission of Illinois he became secretary of the Association of Canadian Clubs as well as the Ottawa correspondent for a number of publications. In 1936 he was named secretary to Vincent Massey, then High Commissioner to the United Kingdom.

## PRC to Reissue Nine Small Productions

Arrangements have been completed between PRC and Edward Small Productions, Inc., for national reissue of nine of Mr. Small's features by PRC, Harry H. Thomas, president and general manager of PRC, has announced. The nine films are: "The Count of Monte Cristo," "Last of the Mohicans," "The Man in the Iron Mask," "My Son, My Son," "The Son of Monte Cristo," "South of Pago Pago," "The Corsican Brothers," "Kit Carson" and "International Lady." Mr. Thomas said the national release date on each film would be announced shortly.

## Set "San Quentin" Openings

A series of area premieres for "San Quentin" will be held by RKO Radio starting with January 29 openings at the Grand in Cincinnati and the Palace, Chicago. Lawrence Tierney, star of the film, will make personal appearances in both cities as well as Louisville, Indianapolis, Columbus and Dayton, accompanied by Harry Reiners of Terry Turner's exploitation staff.


SCREEN GUILD *Delivers!*

THE STORY OF A HORSE
**WILDFIRE** *in color*

JAMES OLIVER CURWOOD'S
**NORTHWEST TRAIL** *in color*

ROBERT LOWERY, HELEN GILBERT, BUSTER KEATON in
**GOD'S COUNTRY** *in color*

NAT PENDLETON, ROBERT LOWERY, STERLING HOLLOWAY in
**DEATH VALLEY** *in color*

ALAN CURTIS, EVELYN ANKERS, JACK HOLT in
**FLIGHT** *to* **NOWHERE**

JAMES OLIVER CURWOOD STREAMLINERS
**'NEATH CANADIAN SKYS**
**NORTH OF THE BORDER**

JEAN PARKER, RUSSELL HAYDEN, JO ANN MARLOWE in
**ROLLING HOME**

LANNY REES, TOM NEAL, WILLIAM FARNUM in
**MY DOG SHEP**

BELA LUGOSI, NAT PENDLETON, GEORGE ZUCCO in
**SCARED** *to* **DEATH**

ALAN CURTIS, ANN SAVAGE, RUSSELL WADE in
**RENEGADE GIRL**

ROBERT LOWERY, PATRICIA MORISON, J. EDWARD BROMBERG in
**QUEEN** *of the* **AMAZONS**

BILL BOYD, "GABBY HAYES" in
**12 HOPALONG CASSIDYS** *Re-Releases*

*Screen Guild Productions Inc.*

# "WHAT THE PICTURE DID *FOR ME*"

**. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.**

## Columbia

**BANDIT OF SHERWOOD FOREST:** Cornel Wilde, Anita Louise—This is one of the best features I have played from Columbia. The color was good. The acting was good and, most important, the attendance was good. Played Friday, Saturday, Jan. 3, 4.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

**COWBOY BLUES:** Ken Curtis, Jeff Donnell—The results at the box office were quite disappointing. We gave it the preferred playing time of the year, the Sunday and Monday between Christmas and New Year's, but it did mediocre business. It was too tame. These musicals need at least a few sequences of red-hot Western stuff mixed up with the songs and fun. Played Sunday, Monday, Dec. 29, 30.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

**SINGING ON THE TRAIL:** Ken Curtis, Jeff Donnell—This one is as good as the others in this series. That makes it O.K. for my patrons. Keep these coming, Columbia. Played Saturday, Jan. 11.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

**THRILL OF BRAZIL:** Evelyn Keyes, Keenan Wynn—This didn't go over. Musicals have never been popular with us, so we cannot hold it too much against the picture. The second night was awful. Played Wednesday, Thursday, Jan. 8, 9.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

## Film Classics

**COME AND GET IT:** Joel McCrea, Edward Arnold —As good as the year it was first released. It has an all-star cast and a good action story which pleased here 100 per cent. Wish they made more like this one today. Played Monday, Tuesday, Jan. 6, 7.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

## Metro-Goldwyn-Mayer

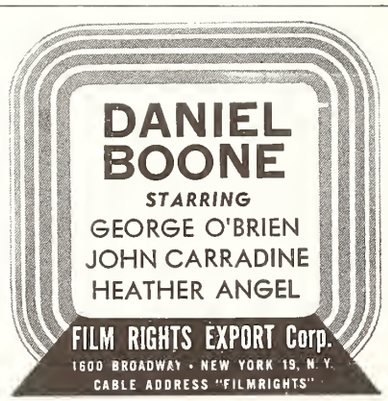
**BOYS' RANCH:** James Craig, Jackie "Butch" Jenkins—A far cry from "Boys' Town," but it is a good little picture. It is especially strong for small towns and rural spots. Played Sunday, Monday, Jan. 5, 6. —Ted Keelen, Royal Theatre, Sheffield, Ill.

**COURAGE OF LASSIE:** Elizabeth Taylor, Frank Morgan—Every exhibitor owes Metro many thanks for this picture. Excellent gross.—Morton Vinzant, Ashland Theatre, Kansas City, Mo.

**EASY TO WED:** Van Johnson, Esther Williams—Did not draw as well as Van's previous pictures. However, it pleased. Played Sunday, Monday, Dec. 8, 9.—Morton Vinzant, Ashland Theatre, Kansas City, Mo.

**FAITHFUL IN MY FASHION:** Tom Drake, Donna Reed—Played Sunday, and I couldn't have asked for a better Sunday attraction. Played Jan. 12.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

**GREEN YEARS, THE:** Charles Coburn, Tom Drake—It is not easy to put a picture of this type over in a small locality, but we did much better than expected. The picture itself and the magnificent work of the cast should appeal to anyone capable of appreciating a splendid production. Played Sunday, Monday, Jan. 5, 6.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.



## Monogram

**BRINGING UP FATHER:** Joe Yule, Renie Riano —This picture is O.K. and it drew better than expected. Played Monday, Tuesday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

**SUNBONNET SUE:** Gale Storm, Phil Regan—A good little show. Many favorable comments, but attendance was light. Holiday interference and cold weather were responsible. Played Tuesday, Wednesday, Dec. 31, Jan. 1.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

## Paramount

**MONSIEUR BEAUCAIRE:** Bob Hope, Joan Caulfield—This did not do as well as we had hoped at the box office, but it furnished plenty of laughs for those who turned out. Hope was very good, but some of the situations were not exactly suitable for children. Played Sunday, Monday, Dec. 29, 30.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**OUR HEARTS WERE GROWING UP:** Gail Russell, Diana Lynn—We did very good business on this feature and the audience reaction was favorable. Played Wednesday, Thursday, Jan. 1, 2.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**PLAINSMAN, THE:** Gary Cooper, Jean Arthur—This is still the good picture it was when it was first released. It followed the regular pattern of the reissues, outgrossing the program picture 60 per cent. We are replacing the program pictures with good reissues. I still can't see why they stored the tremendous backlog of inane, poor program pictures they have released this season.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**SEARCHING WIND, THE:** Robert Young, Silvia Sydney—Business was a little below average on this one. I believe most who saw it liked it, although there weren't many comments either way. It has a very absorbing plot that you never lose interest in. Some of our ex-GI's complained about the flag-waving theme. Played Thursday, Friday, Jan. 9, 10.—G. E. Caraway, Jr., Joy Theatre, Dubach, La.

**STRANGE LOVE OF MARTHA IVERS:** Barbara Stanwyck, Van Heflin—The title whipped a mighty nice picture. When will Hollywood learn? Pleased, but poor business. Played Sunday, Monday, Dec. 15, 16.—Morton Vincent, Ashland Theatre, Kansas City, Mo.

**TO EACH HIS OWN:** Olivia DeHavilland, John Lund—We had more favorable comments on this show than on any we have shown in many a day. Olivia DeHavilland's acting is the best I've seen this year. Personally, I think both the picture and her acting deserve Academy Awards. John Lund is a very promising actor. Business was a little above average during a cold spell. But the advertisement we got by favorable comments did us more good than the amount of business we did on the show. Played Saturday-Monday, Jan. 4-6.—G. E. Caraway, Jr., Joy Theatre, Dubach, La.

## PRC

**GAS HOUSE KIDS:** Robert Lowery, Teala Loring —Similar to Monogram's "Bowery Boys" and it went over very nicely. Excellent for Friday and Saturday in neighborhood theatres. Played Sunday-Wednesday, Jan. 5-8.—Eddie Mansfield, Regent Theatre, Kansas City, Mo.

**PRAIRIE BADMEN:** Buster Crabbe, Al "Fuzzy" St. John—Buster and "Fuzzy" are getting more popular with my weekend patrons. Just another Western that pleased all. Played Friday, Saturday, Jan. 10, 11.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

## RKO Radio

**CORNERED:** Dick Powell, Micheline Cheirel—Right good picture with a war background although no war is shown. It is too long and rather draggy. It could have been cut one reel and the action would have improved considerably. O.K. for midweek. Played Tuesday, Wednesday, Jan. 7, 8.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

**HEARTBEAT:** Ginger Rogers, Jean Pierre Aumont —A feature that is a little different from the usual. However, I was disappointed in the turnout. It didn't have much appeal, for the attendance was low. It was not entirely the fault of the snow-blocked roads. I would have been better off to have left this one alone. Played Friday, Saturday, Dec. 27, 28.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

**ISLE OF THE DEAD:** Boris Karloff, Ellen Drew —One of the best of its type. Remember it next Hallowe'en. Played Sunday-Tuesday, Dec. 22-24.—Eddie Mansfield, Regent Theatre, Kansas City, Mo.

**RIVERBOAT RHYTHM:** Leon Errol, Glen Vernon —This one was Leon Errol all the way but supported by a great cast, plus Frankie Carle's fine piano playing. My audience thoroughly enjoyed it and asked for more. Business O.K. Played Sunday, Jan. 5.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N.C. Small town patronage.

**WITHOUT RESERVATIONS:** Claudette Colbert, John Wayne—Anything with John Wayne is good here. Although it is a bit long, it held well until the last fadeout. Miss Colbert and Wayne were great, with Don DeFore in a fine supporting role. Business above average. Played Thursday, Friday, Jan. 9, 10. —Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

**WITHOUT RESERVATIONS:** Claudette Colbert, John Wayne—It is entertainment from start to finish. Word-of-mouth advertising helped it materially. The third day was better than the opening. Book it on your best days. You will not be sorry. Played Tuesday-Thursday, Jan. 7-9.—Ted Keelen, Royal Theatre, Sheffield, Ill.

## Republic

**CAPTAIN TUGBOAT ANNIE:** Jane Darwell, Edgar Kennedy—Rather entertaining melodrama of the waterfront. It is O.K. for midweek, but no draw at the box office. Played Thursday, Friday, Jan. 2, 3.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

**DAKOTA:** John Wayne, Ann Dvorak—Good Western action picture, but either the opposition or the somewhat cold weather was too much for it to overcome. The result was below average by a considerable margin. Played Sunday, Monday, Jan. 5, 6.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

**HOME ON THE RANGE:** Monte Hale, Adrian Booth—O.K., but no drawing power. Too bad Republic couldn't have used at least one actor someone

*(Continued on following page)*

(Continued from preceding page)

had heard of. Played Sunday-Wednesday, Jan. 5-8.—Eddie Mansfield, Regent Theatre. Kansas City, Mo.

**NIGHT TRAIN TO MEMPHIS:** Roy Acuff, Adele Mara—Excellent for the midwest. Play up the corn angle. Played Thursday-Saturday, Dec. 19-21.—Eddie Mansfield, Regent Theatre, Kansas City, Mo.

**RIO GRANDE RAIDERS:** Sunset Carson, Peggy Stewart—Plenty of action in this one. It will go over anywhere that Westerns draw. Personally was intrigued by the dialogue of Miss Stewart. Played Friday, Saturday, Jan. 3, 4.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**SUN VALLEY CYCLONE:** "Wild" Bill Elliott, Bobby Blake—Better than the average "Wild" Bill Elliott's Westerns. He had a new horse in this one which drew a lot of attention. Played Saturday, Jan. 11.—G. E. Caraway, Jr., Joy Theatre, Dubach, La.

**SUN VALLEY CYCLONE:** "Wild" Bill Elliott, Bobby Blake—Used on weak end of double bill. Very satisfactory for Western fans. The stallion fight gave an added punch to this one. Played Friday, Saturday, Jan. 10, 11.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**WAGON WHEELS WESTWARD:** "Wild" Bill Elliott, Bobby Blake—One of the best of the Red Ryder series. It has all you could ask for in an action Western and my folks love 'em. Played Wednesday, Jan. 8.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

## Screen Guild

**GOD'S COUNTRY:** Robert Lowery, Helen Gilbert—If you have a small town where the fans like animal and action pictures, this should do well. Although it doesn't have stars to bring them in, we gave it preferred playing time and are pleased we did. It is worth playing and we will be glad to receive more like this in the future. Played Saturday, Sunday, Jan. 11, 12.—G. E. Caraway, Jr., Joy Theatre, Dubach, La.

**WILDFIRE:** Bob Steele, Sterling Holloway—Good horse picture in color. Play it as it will out-draw most of the super dupers from the major companies, if you are in a small town. Played Friday, Saturday, Jan. 3, 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

## Twentieth Century-Fox

**ANNA AND THE KING OF SIAM:** Irene Dunne, Rex Harrison—Almost got back our film rental on this offering, but it was played during very bad weather. Played Sunday, Monday, Dec. 29, 30.—E. C. Armold, Chapman Theatre, Chapman, Kan.

**BLACK BEAUTY:** Mona Freeman, Richard Denning—Not up to the usual animal pictures, but why should I complain when everyone was pleased and it drew above average. Played Sunday, Jan. 5.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

**CLAUDIA AND DAVID:** Robert Young, Dorothy McGuire—This will almost play to a select audience, although it would please all types. This is one of the most entertaining pictures of the season. This is the best of the series, and I hope they will make another soon. Excellent. Played Monday, Tuesday, Jan. 6, 7.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

**CLAUDIA AND DAVID:** Robert Young, Dorothy McGuire—Coldest weather in years and a bad blizzard ruined the take on this nice offering. Played Friday, Saturday, Jan. 3, 4.—E. C. Armold, Chapman Theatre, Chapman, Kan.

**COL. EFFINGHAM'S RAID:** Charles Coburn, Joan Bennett—Used on top half of double bill to very light business. This is a very good little picture and our light business was influenced by extremely cold weather. Played Friday, Saturday, Jan. 3, 4.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**DARK CORNER, THE:** Lucille Ball, William Bendix—This picture developed from a mediocre beginning to a very exciting and dramatic conclusion. Used on midweek to fair business. Played Wednesday, Thursday, Jan. 8, 9.—A. C. Edwards, Winema Thaetre, Scotia, Cal. Small lumber town patronage.

**HOME SWEET HOMICIDE:** Lynn Bari, Randolph Scott—Bad weather ruined our business on this, but quite a few made it to the theatre. Played Sunday, Monday, Jan. 5, 6.—E. C. Armold, Chapman Theatre, Chapman, Kan.

**IT SHOULDN'T HAPPEN TO A DOG:** Carole Landis, Allyn Joslyn—We played this on Christmas Eve and Christmas Day and we were pleased with the business considering the size of the show and a number of people being out of town and the fact that it was a holiday. It is a nice light little show with plenty of amusing situations, but it doesn't deserve better playing time. Played Tuesday, Wednesday, Dec. 24, 25.—G. E. Carraway, Jr., Joy Theatre, Dubach, La.

**JOHNNY COMES FLYING HOME:** Martha Stewart, Richard Crane—Used on top half of double bill, but it was not strong enough. It would be O.K. for the second spot. Played Friday, Saturday, Jan. 10, 11.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**STRANGE TRIANGLE:** Signe Hasso, John Sheppard—We doubled this with Autry and it proved to be O.K. Played Friday, Saturday, Jan. 10, 11.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

## United Artists

**NIGHT IN CASABLANCA, A:** Marx Brothers, Lois Collier—Weather held the gross down on this production. Played Thursday-Saturday, Dec. 26-28.—E. C. Armold, Chapman Theatre, Chapman, Kan.

**SCARFACE:** George Raft, Paul Muni—Doubled this with "O.S.S.," so we had plenty of shooting around the place. The sound is poor. Played Sunday, Monday, Dec. 22, 23.—Don Whittington, Lincoln Theatre, Rochester, New York.

## Universal

**HER ADVENTUROUS NIGHT:** Dennis O'Keefe, Helen Walker—Played on my double bill program and this rates tops. Not a dull moment. Played Friday, Saturday, Jan. 10, 11.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

**MELODY RANCH:** Gene Autry—Gene is always good, although I believe Roy Rogers is more popular in Tilbury. It won't take long for Gene to pack them in. Played Friday, Saturday, Jan. 10, 11.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

## Warner Bros.

**OF HUMAN BONDAGE:** Paul Henreid, Eleanor Parker—Did not take in film rental on this picture. Paul Henreid is poison at the box office in this town. My patrons want action. Pass this one, if you can. Played Wednesday, Thursday, Jan. 1, 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**ONE MORE TOMORROW:** Ann Sheridan, Dennis Morgan—This picture proved to be what the doctor ordered. Should do well anywhere. Played Monday, Tuesday, Jan. 6, 7.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**TWO GUYS FROM MILWAUKEE:** Dennis Morgan, Jack Carson—A good comedy which did average business. Played Sunday, Monday, Dec. 29, 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**VERDICT, THE:** Sydney Greenstreet, Peter Lorre—My patrons are tired of so many mystery pictures. This one turned out to be very good but the cast and the title made almost everyone stay at home. Played Wednesday, Thursday, Jan. 8, 9.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

## Short Features

### Metro-Goldwyn-Mayer

**WILD AND WOLFY:** Technicolor Cartoons—Entertaining color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

### RKO

**HIGHWAY MANIA:** This Is America—Good short on reckless driving, which is certainly timely and may contribute something to highway sanity.—Rudy Covi, Covi Theatre, Herminie, Pa.

### Twentieth Century-Fox

**SNOW MAN:** Terrytoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

### United Artists

**CHOO CHOO AMIGO:** Daffy Ditties—As clever and beautiful color cartoon as I have ever played.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

**THE CROSS-EYED BULL:** Daffy Ditties—This one made them roar. Practically the entire audience stayed to see it twice.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C.

**PAPITO'S SERENADE:** Daffy Ditties—Excellent cartoon. Our patrons liked this very much and so did I.—Rudy Covi, Covi Theatre, Herminie, Pa.

### Warner-Vitaphone

**RHAPSODY RABBIT:** "Bugs Bunny" Specials—A swell color cartoon with Bugs Bunny.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**MOVIELAND MAGIC:** Technicolor Adventures—This two-reeler in Technicolor was used for a New Year short and proved to be an excellent musical. It was really Beautiful.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

**RHYTHM ON ICE:** Melody Master Bands—Fair only. Warners can make better shorts than this and "Fashions for Tomorrow."—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

## Set "Children of Paradise" Premiere in New York

The much-publicized French film, "Children of Paradise," has been booked into the Ambassador theatre for its New York premiere. It will open following the run of "Carmen." The picture, which is a tragi-comedy about the theatre of Paris, is listed as France's most elaborate production, costing $1,250,000. It stars Jean-Louis Barrault, Arletty, Pierre Brasseur and Pierre Renoir; was produced by Pathe Films and directed by Marcel Carne. Sir Alexander Korda's Tricolore Film is distributing it in America.

## Paramount Shows Two

Dates for the tradescreenings of two Paramount pictures have been set. "Easy Come, Easy Go," with Barry Fitzgerald, Diana Lynn and Sonny Tufts, will be shown January 31 in all areas except New York, where it will be shown January 30. "Suddenly It's Spring," to be tradeshown February 7 in all territories. It stars Fred MacMurray and Paulette Goddard.


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# Move Wirthwein Up in Paramount Sales Alignment

Heading a number of Paramount sales personnel advancements, Harold Wirthwein, formerly Milwaukee branch manager, has been named assistant west coast district manager under Hugh Braly, it was announced last week by Charles M. Reagan, Paramount vice-president in charge of distribution. The post is new, made necessary by the expansion of Mr. Braly's territory, which includes Los Angeles, San Francisco, Seattle, Portland, Denver and Salt Lake City.



Harold Wirthwein

Jesse T. McBride has been elevated from Omaha branch manager to succeed Mr. Wirthwein in Milwaukee, while succeeding Mr. McBride in Omaha is Don Hicks, Kansas City salesman. Albert C. Benson has been transferred from Cincinnati branch manager to a similar post in Washington, D. C., replacing J. E. Fontaine, resigned. The new Cincinnati branch manager is Walter Wiens, advanced from salesman in the Dallas territory. All changes are effective immediately.

In his announcement, Mr. Reagan said: "It is significant that all of the announced promotions came to men who had been elected to membership in the Paramount sales department's One Hundred Percent Club at least once and in two instances as many as four times."

Mr. Wirthwein joined Paramount in September, 1928, as a shipping clerk in Milwaukee.

## New School Schedules Film Publicity Course

The New School for Social Research in New York announces a series of five lectures on "Motion Picture and Feature Publicity" to be given by Henry A. Linet, eastern advertising manager of Universal, starting February 7. Discussions will center on special media, techniques and desired results. Guest lecturers include Arthur De Bra of Motion Picture Association and Ernest Emerling, director of advertising and publicity for Loew's Theatres.

## Loew's Meeting Feb. 27

The annual stockholders' meeting of Loew's, Inc., will be held in New York February 27 with the election of directors principally on the agenda. All incumbent directors are slated for reelection. Following this the board will elect officers.

# Short Product in First Run Houses

### *NEW YORK—Week of January 20*

***CAPITOL: Henpecked Hoboes*** ..... ***MGM***
***I Love My Husband, But*** ..... ***MGM***
Feature: The Secret Heart ..... MGM

***CRITERION: Fowl Brawl*** ..... ***Columbia***
Feature: Dead Reckoning ..... Columbia

***HOLLYWOOD: Lazy Hunter*** .... ***Warner Bros.***
***The Hare Grows in Brooklyn*** ... ***Warner Bros.***
Feature: Humoresque ..... Warner Bros.

***PALACE: Kentucky Basketeers*** ..... ***RKO***
Feature: Sinbad, the Sailor ..... RKO

***PARAMOUNT: Golden Slippers*** .... ***Paramount***
***Queens of the Court*** ..... ***Paramount***
***Spree for All*** ..... ***Paramount***
Feature: The Perfect Marriage ..... Paramount

***RIALTO: Pluto's Kid Brother*** ..... ***RKO***
Feature: Murder in Reverse ..... Four Continents

***RIVOLI: The Fistic Mystic*** ..... ***Paramount***
***Pooch Parade*** ..... ***Paramount***
***Jumping Jacks*** ..... ***Paramount***
***Love in Tune*** ..... ***Paramount***
Feature: California ..... Paramount

***ROXY: Playtime's Journey*** ..... ***20th Cent.-Fox***
***Nobody's Children*** ..... ***20th Cent.-Fox***
***The Housing Problem*** ..... ***20th Cent.-Fox***
Feature: 13 Rue Madeleine ..... 20th Cent.-Fox

***STRAND: Alice in Movieland*** .... ***Warner Bros.***
***Sentimental Over You*** ..... ***Warner Bros.***
***So You Think You're a Nervous Wreck*** ***Warner Bros.***
Feature: The Time, the Place, the Girl. Warner Bros.

***WINTER GARDEN: Juvenile Jury*** ... ***Universal***
Feature: Wicked Lady ..... Universal

### *CHICAGO—Week of January 20*

***GARRICK: Pooch Parade*** ..... ***Paramount***
Feature: The Return of Monte Cristo .... Columbia

***GRAND: Kentucky Basketeers*** ..... ***RKO***
Feature: It's a Wonderful Life ..... RKO

***ORIENTAL: Battle of the Champs*** ***Warner Bros.***
Feature: The Strange Woman ..... United Artists

***ROOSEVELT: One Meatball*** ..... ***Warner Bros.***
Feature: The Time, the Place, the Girl. Warner Bros.

***STATE-LAKE: Do You Want to Play the Horses?*** ..... ***Warner Bros.***
Feature: The Razor's Edge ..... 20th Cent.-Fox

***UNITED ARTISTS: Housing Problem*** ***20th Cent.-Fox***
Feature: Undercurrent ..... MGM

## Demonstrate CBS Color For FCC Officials

A demonstration of the ultra-high frequency standards Columbia Broadcasting System has proposed as a basis for commercial television operation was held last Friday for Chairman Charles R. Denny and Commissioner Ray C. Wakefield of the FCC. The series of color demonstrations was climaxed by reception of a color broadcast in Tarrytown, N. Y., 25 miles from the transmitter in New York City. The demonstration, which included a trip through the CBS laboratories at the New York City headquarters, covered much of the data on which CBS witnesses testified at last month's hearing before the FCC in Washington. These hearings will be continued in New York the week of January 27.

## Partial Agreement Reached On Canadian Rentals

The controversy between exhibitors and the major Canadian distributors over the new percentage clause has terminated although the Motion Picture Distributors Association, as a body, refused to delete the provision for sharing the subsidiary revenue of a theatre during a percentage picture. Chairman N. A. Taylor of the exhibitors protest committee announced that some exchanges had agreed to use the old clause in the 1947 contract while others had adopted the policy of individual negotiation with each buyer on percentage terms for candy sales, sub-leases of theatre property and auxiliary advertising revenue. Before this announcement the larger circuits and many independents had refused to sign the new rental agreements.

# 5 New Houses Are Announced

With more building materials available, a number of exhibitors have announced plans for the construction of theatres.

Leo Brecher, owner of a New York circuit, has acquired a plot near Rockefeller Center, on which he plans to erect a 20-story office building with a motion picture theatre on the ground floor. Discussions are reported now under way with a distributor for the acquisition and operation of the theatre when it is completed.

H. B. Meiselman, who some months ago announced the construction of two theatres in Charlotte, N. C., this week announced a third for that city. The theatre is to cost $150,000 and will seat 850. It will have a play-room for children.

Charles Kahn, Philadelphia realtor, has announced he has purchased property in Sellersville, Pa., and will erect a 600-seat theatre on the site. Bernard Haines, who operates the Plaza theatre near Sellersville, also owns a site there on which he plans to erect a theatre.

In Lowell, Mass., John George has obtained approval of the City Council to build a drive-in theatre on the main boulevard.

## Donohoe Joins Parade

Herbert J. Donohoe, formerly advertising director of the Dell Modern Group, has joined Arthur H. Motley's *Parade,* syndicated Sunday picture magazine, as motion picture advertising specialist. Mr. Donohoe also was advertising manager of *Photoplay Magazine* for six years.

# IN NEWSREELS

**MOVIETONE NEWS—Vol. 29, No. 41**—President in first meeting with GOP Congress leaders. . . . French take action to solve colonial crises in Indo-China. . . . Rt. Rev. Henry K. Sherrill takes oath as Presiding Bishop of Protestant Episcopal Church. . . . Margaret Truman launches 1947 March of Dimes drive. . . . Scenic fashions in the Grand Canyon. . . . Sports: ice skating, skiing, jet-propelled skiing.

**MOVIETONE NEWS—Vol. 29, No. 42**—Georgia's battle of the governors. . . . Army-Navy agree on unification. . . . Secretary of State Byrnes signs peace treaties. . . . Montgomery visits Moscow. . . . Sports: science of billiards, skiing, ice skating.

**NEWS OF THE DAY—Vol. 18, No. 239**—Indo-China crisis. . . . President confers with GOP leaders. . . . March of Dimes launched in Washington and New York. . . . New Episcopal Bishop installed. . . . Fashions: ski togs and lingerie. . . . Sports: Silver Skates, skiing.

**NEWS OF THE DAY—Vol. 18, No. 240**—Georgia's battle of the governors. . . . Byrnes' last official act. . . . Merger of Army and Navy. . . . Montgomery visits Russia. . . . Inaugural handicap at Hialeah.

**PARAMOUNT NEWS—No. 42**—Arab Prince flies to U. S. . . . Episcopal Church installs new Presiding Bishop. . . . Inside the Saar. . . . Amateur boxers.

**PARAMOUNT NEWS—No. 43**—Monty in Moscow. . . . France rushes new troops to Indo-China. . . . Dimes march for Nancy. . . . Unification of Army and Navy. . . . Byrnes' last official task. . . . Battle of the governors.

**RKO PATHE NEWS—Vol. 18, No. 44**—Troubled Indo-China. . . . Bi-partisan group meets with Truman. . . . Episcopal Church installs new Bishop. . . . Ice champs compete for silver skates. . . . March of Dimes opens 1947 drive. . . . Jerseys featured at Vienna show.

**RKO PATHE NEWS—Vol. 18, No. 45**—Montgomery in Moscow. . . . Three strive to rule Georgia. . . . Czechs' two-year baby plan. . . . *Photoplay* award to "Bells of St. Mary's." . . . Byrnes signs treaties.

**UNIVERSAL NEWSREEL—Vol. 20, No. 5**—The March of Dimes. . . . Episcopal Bishop installed. . . . Rush Indo-China defenses. . . . World premiere on train. . . . Gambling machines junked. . . . Coyote hunt by plane.

**UNIVERSAL NEWSREEL—Vol. 20, No. 6**—Governorship feud rages in Georgia. . . . Plan Army-Navy merger. . . . Fighting rages in Greece. . . . Byrnes signs peace treaties. . . . Greek ship runs aground. . . . Style parade.

## Three Sentenced in Theft Of Signal Corps Prints

Three of five defendants named in an indictment arising from the FBI arrests of last April in the matter of 16mm prints, were sentenced to 30 days in jail and fined $100 each by U. S. District Judge Robert Inch, January 17, in Federal Court for the Eastern District of New York.

Defendants Frank Raymond Tiriolo, George John Sinisgalli and Nicholas Peter Peruso had each pleaded guilty last December to a charge of taking for their own use from the U. S. Army Signal Corps Photographic Center, Long Island City, N. Y., a film entitled "Cinderella Jones."

The sentencing of defendants Abe Robert Goldstein and Melvin Maurice Baker, who also pleaded guilty to the same indictment, was adjourned to February 7.

## Subsidiary in Trinidad Opened by Monogram

The latest foreign subsidiary company of Monogram International Corporation has just been organized and set up to handle distribution in the British West Indies and the Guianas, with headquarters in Port-of-Spain, Trinidad, under the name of Monogram Pictures of Trinidad, Inc., Norton V. Ritchey, president of Monogram International, has announced. John B. Cron, appointed general manager, left for Trinidad last weekend.

## Audience Research Setup For Europe Considered

The expansion of Audience Research Institute to include the establishment of its own polling staff in England, and possibly other European countries, has been discussed with studio heads by Dr. George Gallup, ARI head, who will leave for London in May to investigate the possibilities. In the past, ARI has utilized a British poll organization's facilities. Dr. Gallup last Wednesday in Hollywood was host to 30 representatives of the Screen Publicists Guild, explaining ARI's attitude with respect to the importance of publiciy men in the industry, which locally published reports had called into question.

## Singapore Bans 12 Films

Singapore censors have announced that 12 films have been banned there for the last 16 months. No reason for the ban was given. Among the films which came under the order. were "The Lost Weekend," "The General Died at Dawn," "The Island of Doomed Men," "Prison Without Bars," "Two Thousand Women," "Last Days of the Gangsters," "White Cargo" and "Objective Burma."

## Would Extend Sunday Hours

The Hartford Board of Aldermen Ordinance Committee has voted to recommend the passage of an ordinance to allow local theatres to open on Sundays at 1:30 P. M. and remain open until 11:30 P. M. instead of the present hours of 2 to 11 P. M.

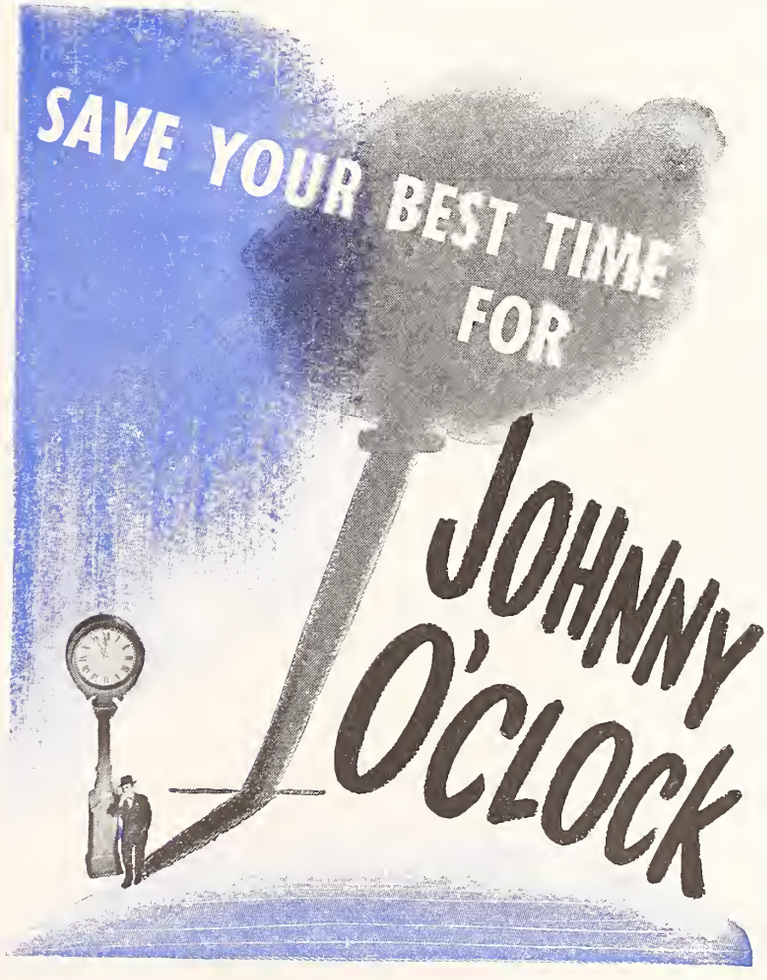
# *Plan Extensive "Yearling" Drive*

An extensive advertising campaign is planned by MGM for its Technicolor picture, "The Yearling," Howard Dietz, vice-president and director of advertising, publicity and exploitation, has announced, stating that all the company's promotional resources will be utilized.

The opening gun in the advertising campaign already has been sounded with the appearance of full page insertions in such national magazines as *Life, Saturday Evening Post, Look* and *Colliers.* At the same time, full page, two-color advertisements on the film have appeared in numerous fan publications, with circulation in excess of 20,000,000.

In addition posters have appeared on American Express trucks calling attention to the film. Many radio stations throughout the country have carried spot announcements and for the past few weeks teaser ads appeared in the New York newspapers in line with the long range campaign which preceded the opening at Radio City Music Hall January 23. A midwestern premiere will be held in Chicago some time next month.

Plans for the midwestern campaign were discussed in Chicago Wednesday, by William R. Ferguson, director of exploitation, with five of his field men and William K. Hollander, advertising head of the B & K circuit.



MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

# Cutting Up, Acting Up and Checking Up

This is the time of year when the Round Table staff takes on its most important function: the processing and preparing of the cumulative campaigns of the Honor Showmen for the Quigley Grand Awards.

The Judges' Committee, almost the complete panel, will be asked to select the Grand Awards winners on March 3. Until then, there are packages to be opened from each of the four quarter periods, each containing the manuscripts, photos and tearsheets submitted by the finalists eligible in the Grand Awards competition.

When the material has been sorted, with scissors and paste-pot we sit and snip and paste so that those contenders who do not have the time to prepare elaborate books are placed on an equal footing with those who have submitted more ostentatious offerings.

* * *

Two weeks ago we received a letter from a manager who took exception because the Judges had not included his name in the list of Fourth Quarter winners. His objection stated that during that period he had submitted a greater number of campaigns than ever before. During a previous Quarter period, he had been awarded a Citation. More work, more effort, more result, he reasons, should win more recognition. But the truth is that a greater number of showmen have been competing in the Awards, and skill is surely as important a factor as the number of submissions.

For years, this department has been harping on the equality of showmen in the Competitions. Ingenuity, skill and consistency of effort are the determining factors in the Judges' decisions—with full emphasis on what the individual accomplishes with the material and resources he has to work with.

* * *

During the past week we have been personally engaged in putting together the campaigns submitted by a publicity manager for five theatres in a midwestern city. The showman has been an active participant in the Awards for several years. He has won numerous Scrolls and Citations but, somehow or other, has never polled enough votes in the Grand Awards to win top honors.

An uninformed observer might be inclined to say that this individual is in a position to get many breaks usually difficult to obtain in a subsequent run house or in a smaller community.

He is engaged in a city of about half a million population with three newspapers, each having a daily circulation of more than 150,000. It is not unusual for the advertising man to be on extra friendly terms with one of the newspapers in such a situation.

But our friend indicates that he is not the usual type of advertising man. During 1946 he was able to get for his theatres page-one publicity on more than 50 occasions, ranging in size from a one-column box to a five-column pictorial spread. Moreover, each of the three newspapers succumbed to his persuasiveness and personal charm.

We won't go into all the other fine promotions this showman accomplished during the past year. We merely wish to point out that, if the Awards were made solely on the basis of front-page publicity, this showman would surely top the list. He, too, may be disappointed but he certainly has not permitted his disappointment to dampen either his ardor for promotion or for submitting his campaigns.

The experience of checking through an entire year's work submitted by this publicity man has given us a greater evaluation of the work these men perform. It certainly is no easy task to be able to deliver for five theatres week after week. Handling more than one theatre means there are that many more managers who must be pleased, in addition to satisfying the higher executives.

The next time you learn that someone has been assigned as publicist for a group of theatres, don't be so naif as to feel envious. Just be thankful — and, next time you are in our big city, we will be glad to show you the scrapbooks which we intend to hang onto in order to convince you that the theatre manager's job is not the most difficult nor the most trying to be found within our business.

—CHESTER FRIEDMAN

# SCORING A KNOCKOUT

— in theatre promotion, Murray Greene, manager of Century's Albemarle theatre, Brooklyn, N. Y., held local preliminaries in the 1947 Golden Gloves tournament on the theatre stage, tying up directly with the New York Daily News, which annually sponsors the sports event, and the Flatbush Boys Club. Net result was a wealth of publicity breaks for the theatre.







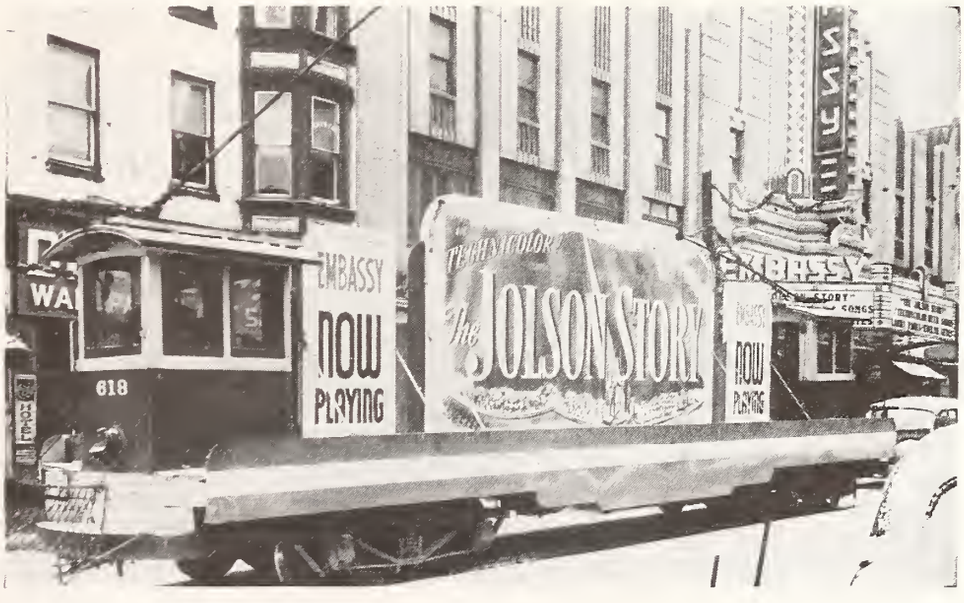
At left, a novel display created by A. J. Brown, manager of the Empire theatre, Cardiff, Wales, which helped to exploit "The Stranger". Brown created a replica of the church steeple seen in the film with remarkable exactness. Display was 10 feet high, a spot illuminating the falling figure.




Twin Santa Claus stunt, right, helped to exploit "Never Say Goodbye" for Don Allen, manager of the Capitol theatre in Sioux City, Ia. Device was doubly appropriate because of the fact that the two stars of the film appear dressed as Santa Claus.




Two hundred taxicabs carrying banners announcing the opening of "The Razor's Edge" at the Esquire, Uptown and Fairway theatres in Kansas City was an effective ballyhoo arranged by H. D. Carroll, publicity manager for Fox Midwest theatres in that city.




A traveling 24-sheet, mounted on the sides of a special trolley car, toured the streets of Reading, Pa. It was part of manager Paul Glase's campaign on "The Jolson Story". Stunt was used both in advance and during current engagement of the picture at the Embassy theatre.

# OVERSEAS SELLING




At the Capitol theatre, Glasgow, Scotland, manager O. Monaghan designed this unusual lobby display, above, to exploit "Men of Two Worlds". The idea for the outstanding exhibit was conceived by Monaghan after seeing the model of the "Queen Elizabeth", which was built by a local man. The genuine African exhibits were borrowed from the Glasgow Art Galleries.




The plywood display for "Without Reservations", above, was executed by Patrick Reed, Odeon, Portsmouth, England, and used by special arrangements with Southern Railway at the main entrance to the Portsmouth Central Station.




This attractive heart-shaped lobby setpiece for "Do You Love Me", left, drew attention to manager James Gowans' playdate at the Seamore Cinema, Glasgow, Scotland. The display was constructed at very little cost by Gowans and circuit supervisor Walter Hinks.

Saluting sailors aboard this Navy ship set up in the vestibule, right, give a highly realistic touch to manager Coram Smart's display on "Meet the Navy" for the engagement of the picture at the Regent theatre, Weymouth, Dorset, England. The half-section model of the submarine, which is 16 feet long, was made from corrugated cardboard by the theatre staff. Display drew the attention of all who passed through the lobby.

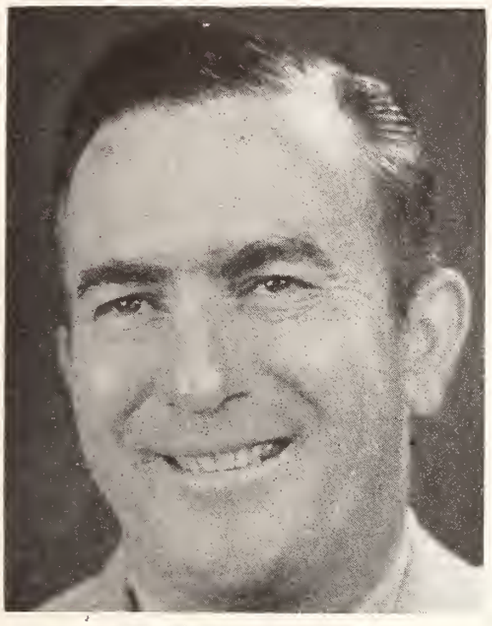


# WOMETCO STARTS CO-OP SELLING

We frequently see the value of coordinated promotion by the distributing companies when they have an outstanding attraction to market. Theatre executives have constantly expounded the theory and many managers consistently engage the services of their staffs to help exploit their pictures, holding weekly meetings for this purpose.

Now we can observe what happens when the full resources of a group of theatres in one city are mobilized with top executives and even the owners called upon to carry out portions of the campaign.

The Lincoln, Town, Capitol and Cameo theatres of the Wometco circuit, Miami, Fla., opened "The Jolson Story" day and date on New Year's Eve. Two weeks before this date, a general meeting was called of managers, assistants, the publicity and advertising departments and bookers. Mitchell Wolfson and Sidney Meyer, co-owners of the circuit, were invited to attend. Sonny Shepherd, manager of the Lincoln, who called the meeting, presided, and was directly responsible for the comprehensive plan which developed.



*SONNY SHEPHERD*

### *Screen Starts Ball Rolling*

A midnight screening for every Wometco employee and two guests was set two nights later to install the "greatness" of the picture upon their minds.

Every possible angle of advertising, publicity and exploitation was explored by the showmen, with each device being assigned to the one present whose contacts and experience most qualified him for the job.

In this manner, the theatreman who was most active in service organizations drew the assignment of making contact there. He would be responsible for carrying out the complete promotion including writing and releasing of any publicity stories in connection therewith. But his assignment could not stop there. He was also charged with the responsibility of tying up with busses, taxis and other forms of transportation to arrange for cards and other advertising. He had to organize and carry out a newspaper teaser campaign in the classified section; arrange for a proclamation by the Mayor of Miami; try to set up a fashion show and arrange radio and orchestra promotion of the picture's music score.

### *Emphasis on Ballyhoo*

The next assignment called for a manager to provide wigs, sashes, white gloves and blackface ushers to advertise the picture at all houses. He also contacted juke box operators, built mammoth heads of the star, from which a non-sync hooked up to play recordings of the Jolson songs; provided imprinted envelopes and candy as a giveaway and tied in with a regatta for a sign to be placed on a sailboat.

Another man was made responsible for the imprinting of heralds and the distribution. Mr. Shepherd put over a "Jolson Story Handicap" at a local race track; set up Jolson "nights" at popular night clubs; engaged planes to advertise the picture at the race tracks, Orange Bowl and beaches, and had a tree planted in honor of Al Jolson in one of the Miami parks in addition to supervising the overall campaign.

So it went right down the line, with four or five tasks assigned to each one, covering restaurant tieups with menus and napkins, a candid photographer, a barrage balloon, special lobby displays, window card displays and billposting, hotel announcements, school essay contests, marquee displays, cooperative newspaper advertisements, store and window tieups, special advance screenings for the managers of competitor theatres and civic officials, plus music and department store tieups, street ballyhoos and a score of additional ideas.

### *Plan to Be Continued*

Managers of outlying theatres connected with the circuit drew special assignments in their sections of the city so that when the final campaign was completed, every detail checked and dovetailed with saturation assured in every part of the city.

The effectiveness of the campaign is illustrated in the fact that before the three theatres had exhausted their playing time, two additional Wometco houses opened the film, with all five playing the film at once.

Just how impressed the executives of Wometco were as a result of the collective selling campaign is indicated thus; the same tactics will be employed in connection with the opening of 'Razor's Edge," soon scheduled for Miami.

# *Good Press Aids "Razor's Edge" In Cincinnati*

Heavy press coverage heralded the opening of "The Razor's Edge" at the Palace theatre in Cincinnati. The campaign was under the direction of manager Erwin Bock and RKO publicist Nathan Wise.

A good part of the press coverage was due to E. B. Radcliffe, theatre editor of the *Enquirer,* who had attended the world premiere of the picture in New York. Wire pictures also broke with additional stories. A tieup was made with a news company which distributes the Somerset Maugham novel, resulting in the bannering of 16 trucks and 400 displays around town.

A 40x60 was spotted in one of the best spots in town. Other 40x60's were placed in eight downtown and suburban RKO theatres a week in advance. Cross trailers also were used in the same eight theatres. An attractive front of the theatre display, 50 promoted spot radio announcements and 10,000 booklets also aided the playdate.

## Co-Op Ad Promoted by Haney

A cooperative newspaper ad was promoted by manager John J. Haney to exploit "Three Little Girls in Blue" at the Patio theatre, Freeport, Ill. Heiser's Record Shop ran the ad in the *Journal-Standard* on the Saturday previous to opening and also the day after opening. A complete front window display was used by Heiser to publicize the picture.



# *The Selling Approach*
## ON NEW PRODUCT

*[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]*

**DEAD RECKONING (Columbia):** Action and romance are combined in this story of a tough paratrooper's hunt for the murderers of his buddy. The picture stars Humphrey Bogart and Lizabeth Scott. Run a "Dead Reckoning" contest. The idea is for the contestants to find a mystery woman by "dead reckoning"—to reach her exact whereabouts by starting at a specified location and following given compass directions.

Ask a newspaper to co-sponsor the contest. Point out to the editor and circulation manager that the stunt is a proven circulation booster. Ask them to plug the competition on their trucks and newsstands. Run the stunt for six days with an advance story heralding the event and a follow-up story listing the winners. In addition to a cash award and guest tickets, prizes might include merchandise promoted from stores anxious to participate. If local newspaper cooperation isn't feasible, the contest could be adapted to radio.

Lizabeth Scott sings "Either It's Love or It Isn't" in the picture. This suggests a "Torch Singer" contest over a local radio station or at a hotel or night club where there is an orchestra. Limit entries to amateur girl singers. Present a Lizabeth Scott trophy to the winner.

In the picture, Bogart and Miss Scott talk themselves out of a ticket for speeding. An inquiring photographer could ask local policemen what were the best speeding alibis offered them. Miss Scott claims that Bogart is as much an idol of bobby-soxers as any of the matinee-idol stars. Bobby-soxers could be approached, via a newspaper or radio contest, as to whether or not this statement is true, and why. Similarly, an inquiring photographer or the master of ceremonies on a man-on-the-street broadcast might query teen-agers on the subject.

**THE BEAST WITH FIVE FINGERS (Warner Bros.):** A mystery melodrama, this picture stars Robert Alda, Andrea King and Peter Lorre. A hand is important in the story. Take advantage of this fact by stencilling hands on sidewalks, signposts and fences near the theatre with appropriate copy. Use a large blow-up of a hand atop the marquee.

For street ballyhoo, send out a hauling truck with an empty cage (of heavy board or slats of wood painted to look like iron). Copy could read: "This cage is reserved for 'The Beast With Five Fingers' at the . . . ", etc. A sandwich man could carry a big blow-up of a hand to give the effect of a hand walking. A peep-hole device could be put through the palm for vision.

Sponsor a newspaper contest based on famous legends of supernatural power, such as "The Headless Horseman of Sleepy Hollow", "The Flying Dutchman", "The Beast With Five Fingers", etc. Contestants must determine whether the supernatural powers outlined in the legends can or cannot be explained away in the light of present-day scientific knowledge. Award a limited number of guest tickets to those contestants submitting the best explanation for the phenomena.

Use a display in the lobby of various salves and ointments, with the following copy: "First aid station for all those suffering from goose pimples!" Hair tonics, brilliantines, etc., could be grouped together with this sign: "First aid station for everyone whose hair is still standing on end!"

## Ballyhoo Stressed by Nye For Campaigns at Hoosier

Street ballyhoo is used consistently by manager Louis Nye to exploit his playdates at the Hoosier theatre, Whiting, Ind. For "Monsieur Beaucaire," Nye had a boy walk through the town with a sign painted to represent a barber pole and carrying appropriate copy. Bob Hope plays a barber in the picture.

Two men dressed as tramps were used to promote "The Well Groomed Bride." They carried signs on their backs with copy reading: "Think we'll get thrown out? We're ushers at the wedding of 'The Well Groomed Bride' at the Hoosier theatre."

Four ushers in Mexican jackets and hats walked the streets to publicize "Holiday in Mexico." Dressed in odd bits of clothing, two boys rode a motorcycle through town for "Claudia and David," with a sign reading: "This might look screwy, but we're as happy as 'Claudia and David' at, etc."

## Teaser Cards Posted by Adams for "Clementine"

Teaser cards tacked on almost anything from a barn to the front of the theatre were used by manager Elmer Adams, Jr., to promote "My Darling Clementine" at the Bison theatre, Shawnee, Okla. A typical card had copy reading: "She may have been a miner's daughter, but oh that 'Clementine.'" Several days in advance the staff donned cowboy regalia with a banner across the shirt announcing playdate.

# *Parade, Contest Set by Koutnik For "Margie"*




A parade of old jallopies and a "Margie" popularity contest at Marquette University highlighted the interesting campaign arranged by manager Rudy Koutnik to exploit the picture at the Fox Wisconsin theatre, Milwaukee, Wis.

The winners of the popularity competition were crowned king and queen for a day. They led the jallopy parade, which started at N. 12th Street and Wisconsin Avenue, and wound up in front of the Federal Building. The "king" and "queen" participated in festivities at the theatre and were awarded gift certificates. The parade and the festivities were aranged by the Marquette Veterans' Brigade, and Koutnik.

The "king" and "queen" also helped to promote the playdate by walking the streets with a sign which read: "Yes, we are collegiate. We've just seen a peach of a picture . . . 'Margie' at, etc." A large photograph of Jeanne Crain, star of the picture, and a sign with playdate copy was set up alongside the juke box in the lobby of the theatre. The tune "Margie" was played many times and served as advance publicity for the picture.

A "Margie" sundae was featured by the Walgreen drug stores. 150 banners and window cards were distributed to the main and outlying Walgreen stores of Milwaukee. 6,000 heralds were passed out at the Fox Milwaukee theatres. 5,000 teaser cards were distributed to Marquette students previous to the jallopy parade.

## Teaser Car Tags Used for Short

Tags were placed on cars by manager Charlie Brewer to exploit the short subject, "Traffic with the Devil," at the Clay theatre, Green Cove Springs, Fla. Copy on the tags read: "You are hereby ordered to see a picture of life. 'Traffic With the Devil', at, etc." City and state police also used the tags when they had occasion to warn people on traffic violations.

# *Greyhound Tieup Draws Attention To "No Love"*

A tieup with the Greyhound Bus Company drew considerable extra attention to the playdate of "No Leave, No Love" at the Criterion theatre, Oklahoma City, Okla. The campaign was arranged by manager Robert A. Hynes.

A bus and a driver were secured from the Greyhound people for a parade opening day. As rain caused the cancellation of the parade, Hynes had the bus driver pick up as many drenched people, who had come to witness the parade, as possible and take them home free of charge. The bannered bus made several trips across town, which insured wide coverage for the message on the banner and, incidentally, goodwill for the theatre.

Hynes had five girls from the Van Johnson Club chain phone all the members of the club, who in turn promised to phone 10 friends each. Cooperative signs were placed on juke boxes in the bus station a week before opening. Greyhound ran a cooperative ad in both the morning and evening newspapers.

Three thousand issues of *The Highway Traveler,* furnished by Greyhound, were stamped "Now Showing" and distributed to hotels, doctors' offices, building and department store lounges. 60 pictorial window cards and 125 window streamers, obtained free from Cosmo Record Company, also were distributed.

The "Man About Town" radio program plugged the picture five days in advance and during the first four days of the run. 30 spot announcements were contracted for day before opening and opening day.

## Sells Holiday Shows with Combination Theatre Ad

An attention arresting ad was used in the Bergen County, New Jersey, *Evening Record* to exploit the New Year's Eve shows at six Skouras theatres in Rockland and Bergen counties. The heading read: "Celebrate! Spend New Year's Eve at Skouras theatres. Big five hour shows! Come early! Stay late! Have fun! Breakfast is on the house." The black and white ad used faces of the stars and plenty of art, including seasonal storks, bells, etc. The ad was placed by C. D. Krepps, division manager for Rockland and Bergen Counties.

## Page Co-Op Ad Set for "Navy"

A full page cooperative newspaper ad was promoted by manager H. F. Wilson to publicize "Meet the Navy" at the Capitol theatre, Chatham, Ontario, Canada. The ad appeared in the Chatham *Daily News,* and was paid for by eight merchants. The campaign also included a parade by the Sea Cadets' Band, five window tieups, 50 window cards, heralds and radio spot announcements.




*AMBITIOUS HERBERT SUMBY, assistant manager of the Century Grove theatre, Freeport, N. Y., created this unusual lobby display to call attention to "The Dark Mirror". He mounted a mirror, painted black, over the shadow box, with copy asking if it suggested the title of an outstanding picture. When patrons looked into the peephole, they saw a card with picture and playdate copy.*

## Bachman Sets Window Tieups

Three window displays were arranged for the playdate on "Till the End of Time" at the Indiana theatre, East Chicago, Ind. The tieups were set by manager Bob Bachman with a florist, a jeweler and a dress shop proprietor.

# *Contests, Tieups Aid "Jolson" at State, Newark*

Radio contests and record store tieups were arranged by Loew's publicist, Ann Bontempo, for the engagement of "The Jolson Story" at the State theatre, Newark, N. J.

For three weeks prior to the opening of the picture, Joe Pica of "The Tower Record Shop" program played a selection from the picture. Then the announcer asked that the first 10 people who were able to identify the selection report to the Tower Record Shop and receive guest tickets.

Another radio contest was promoted on the quiz program sponsored by Kresge. Guests who participated on the program received guest tickets to see "The Jolson Story." Streamers and album covers for counter and window displays were distributed to 50 cooperating record dealers. In addition, window tieups were set with Gilbert's Dress Shop and Poppy's Knitting Mill.

## Weird Display Exploits "Cat"

A specially constructed and weird looking "cat," eight feet high and four feet wide, highlighted manager George Pappas' engagement of "The Cat Creeps" at the Roxy theatre, Peru, Ind. The "cat" was placed on various street corners during rush hours on opening day. It was also used in front of the theatre and for a lobby display.

# Ad Layouts From Canada










***Original layouts and press book adaptations by Larry Graburn, advertising, publicity director, Odeon Theatres, Toronto, Canada.***

# *Promotes Change Of Policy With Teaser Campaign*

An ingenious campaign was conducted by manager Hugh S. Borland to promote change of policy at the Louis theatre in Chicago. Borland added 30 minutes of variety entertainment to the regular screen program at no increase in prices and proceeded to exploit the policy change with a teaser campaign based on the number 30.

Three weeks before the change, a teaser trailer was run off, in which the number 30 was animated, starting small and growing larger until it filled the entire screen.

Hangers with the number 30 were used in the inside lobby starting three weeks before the policy change. Two weeks later they were replaced by new hangers, publicizing the addition of 30 minutes of variety entertainment. A similar teaser campaign was used in the weekly programs.

Borland recently issued a four-page pamphlet entitled "The Louis Steps Out" for an institutional goodwill builder. The pamphlet detailed the innovations and improvements made in the theatre. The pamphlets, which were distributed from house to house by Borland and an usher were paid for by merchant ads on the back page.

## Window Tieup Set by Achner

A window tieup on Bata Shoes was arranged by manager J. A. Achner to promote "Piccadilly Incident" at the Star Cinema, Wandsworth, London, Eng.




# Advertising the Stage Show







*GIVING PRECEDENCE to stage attractions, Jay Wren, advertising and publicity director for Paramount Adams, Newark, N. J., demonstrates his flair for attracting unusual attention in these layouts.*

## Three Boys on Horseback Exploit "Badman's"

Manager J. D. Edwards had three boys in costume ride horses through the streets to promote "Badman's Territory" at the Park theatre, Williamsport, Pa. One boy, dressed as an Indian, led the procession, with a sign reading: "'Badman's Territory' starts tomorrow, Park theatre." The second boy was dressed as a masked cowboy and carried a similar sign. The third boy was dressed as Santa Claus and carried a sign reading: "I am taking time off to see, etc."

## Wabbe Garners Newspaper Publicity for Show

A wealth of newspaper publicity was garnered for the engagement of "Nocturne" and a stage show at the Golden Gate theatre, San Francisco, Cal. The campaign was arranged by Helen Wabbe, RKO publicist. A good deal of the publicity was planted for the appearance on the stage of Al Wallace, popular orchestra leader. Radio breaks also were garnered for Wallace, including interviews on "Breakfast on Nob Hill" over KSFO, Frank Funge's Sunday broadcast over KYA, and Sid Goldie's program.

## Boy Parades Streets to Publicize "Saint"

A boy walked the streets with a sign on his back to ballyhoo manager Emil Uhrin's engagement on "The Hoodlum Saint" at the Vic theatre, East Chicago, Ind. 3,000 programs were passed out from house to house. A three-sheet was mounted on the side of a building located just off the business district and 4 one-sheets were placed at good locations throughout town. An inexpensive false front was built around the box office. Three stills from the picture were used for a display in a store window.

## Two Co-Op Ads Sell "Verdict"

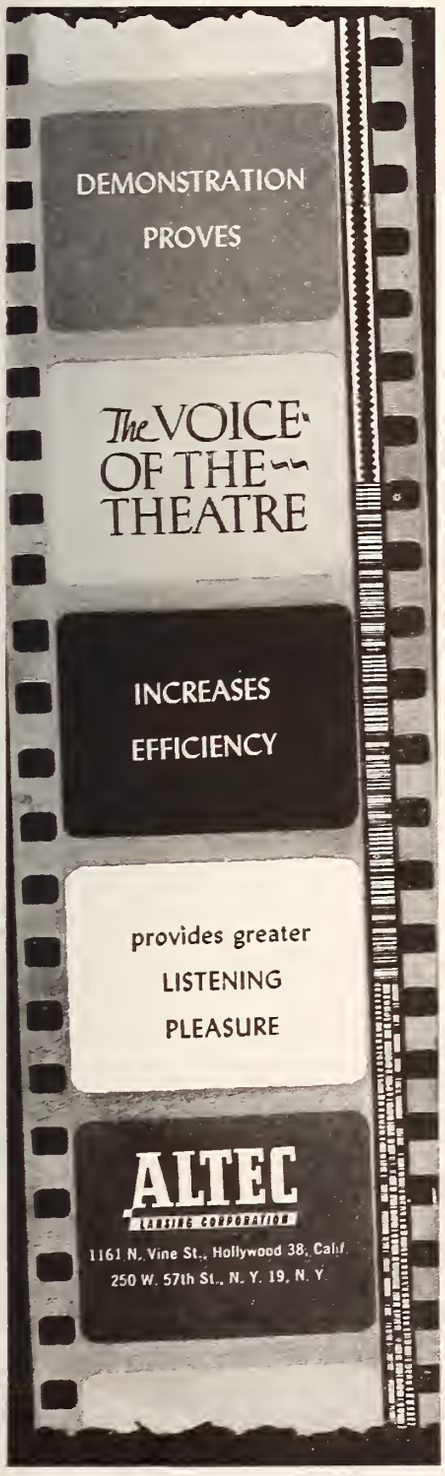
Two cooperative newspaper ads were promoted by manager Sam Gould to exploit his engagement on "The Verdict" at the Manos theatre, Greensburg, Pa. The ads, which appeared in both the *Daily Tribune* and *Morning Review,* were paid for by the Bon Ton Department Store.

## *ANYTIME'S "THE TIME" FOR PROMOTING ADS*

*Proving that any time a manager thinks he has a good tie-in title is the right time to promote cooperative advertising, Fred Perry, manager of the Schine Strand theatre, Cumberland, Md., lost little time hitting five local merchants for a full-page co-op ad in the* Cumberland News. *When "The Time, the Place and the Girl" showed up on Fred's booking calendar, he contacted the business men and told them "This Is the Time" to strike home with a message on their respective commodities. After each had submitted copy on the "Time and Place" to shop, the energetic manager found he had "The Place" for a three-column by 10-inch display ad and a six-inch streamer on the page to tell his patrons about "the Time and Place" to see his attraction.*

## Auto Giveaway Sets Record For Katz at Kenyon

A highly gratifying response was accorded the 1947 Plymouth Sedan giveaway promotion at Warners' Kenyon theatre, Pittsburgh, Pa. Manager Philip Katz reports that the promotion resulted in a new record attendance for the Kenyon. Screen announcements were run steadily for two months in advance, having been preceded by a "look for the big news" fanfare for 10 days in advance. 200 window cards were spotted in the neighborhood and in adjacent areas. A large board, showing last year's winner and listing the nine cooperating merchants, was used in the lobby for two months. The giveaway promotion was costless as the merchants paid to purchase the Plymouth.




# PERSONALS

**In New Posts:** Max R. Holder, manager, Morris theatre, Morris Field, suburb of Charlotte, N. C. Walter S. Smith, Crest, Long Beach, Calif. Mrs. Carl Youngquist, Astor, East Hartford, Conn.

George Bressler, Portage, Chicago, Ill. Vincent Tilotta, Kum-C, Detroit, Mich. James Mahr, Keith theatre, Campbello, suburb of Brockton, Mass.

**Assistant Managers:** James Cotia, Regal, Hartford, Conn. Bernard Nagle, Chicago; Harley Edmunds, United Artists; Robert Raine, trainee, Paradise; all in Chicago, Ill.

**Junior Showmen:** Louis, Jr., born recently to Mr. and Mrs. Louis D. Silverstein in Santa Monica, Calif. Father is manager of the Guild theatre in Hollywood.

George Haag, manager of the Franklin theatre in Franklin Square, Long Island, N. Y., and Mrs. Haag are the parents of a baby boy.

Mr. and Mrs. Max Rubin of Syracuse, N. Y., are the parents of a new son. Father is manager of the RKO-Schine Empire in that city.

**Birthday Greetings:** K. L. Adams, Homer R. Hisey, J. Ellison Loth, Charles V. Martina, William C. Wittenberg, Harry E. Creasey, Calvin Council, Wesley F. Pratzner, Elliott Wolf, Lewis Dreisbach, Thomas Del Vecchio, George C. Clariton.

G. Otto Hartsoe, Ernst Williams, Achilles Damiani, Harry E. Finley, Moon Corker, John A. Cherry, Shelby McCallum, Eldy Williams, Phil Grody, H. A. Larson, Ken Vech, A. Mikam Wilson, George Haliotes, Thomas P. Dowd, Stanley Gartside.

Donlan Gould, Donley T. Shultz, George H. Washabaugh, George W. Jinks, Herman D. Wood, Frank Reid, Norman A. Linz, Harry A. Colvin, James Tracy, Edward Spengeman, Paul H. Harrell, Dick Walsh, David W. Bayne, Fred R. Fisher, George A. Hodge.

Joseph Rogatnick, Richard C. Shaw, Ernest A. Grecula, J. Mark Cadle, Norman J. Wilks, Harry Wade, M. J. Stockwell, Jack Kleinman, Warren Wood, Cecil L. Brusegard, Henry PaPul LeClair, Alec Reid, Dan E. Krendel, William G. Cooke, Jr., Boydell Edwards, Jr., Joe Miklos.

## McCormack Promotes Co-Ops For Car Giveaway

Numerous cooperative newspaper ads were promoted by manager W. R. McCormack during a four-week campaign to exploit a "Nash Car Giveaway" at the Roxy theatre, LaPorte, Ind. Over a score of merchants cooperated in the giveaway, running co-op ads throughout the four-week period. Free chances on the car were given with each $1 purchase at the cooperating stores. Each week of the campaign a double-page co-op ad publicized a misspelled word contest. Heralds, window cards, programs also were distributed weekly to stimulate public interest in the giveaway.

## Jackass Used for Ballyhoo

A jackass was bannered and paraded through the streets to exploit manager Ed May's playdate on "Time of Their Lives" at the Rosetta theatre, Little River, Fla. Copy on the banner read: "I'm going to miss Abbott and Costello in the smash comedy hit 'Time of Their Lives' but you know what I am."

## Movie Club Gets Lift from Sunday School Tieup

A tieup with Sunday School teachers was arranged by manager J. Warren Fenety to promote his Odeon Movie Club at the Kent theatre, Moncton, New Brunswick. Each member of the Club received a card to be dated and initialed every time the member attended Sunday school. A Club crest was awarded to members who had a perfect attendance record for eight weeks. A lucky member from this group also received a camera. The tieup stirred much interest among local church circles, receiving the wholehearted support of teachers.

## Preview Builds Fall River Date of "Jolson Story"

A preview of "The Jolson Story" was held for students and business, professional, social and civic groups to promote the playdate of the picture at the Durfee theatre, Fall River, Mass. Manager Paul Slayer also arranged for the students to be interviewed over station WSAR, following the broadcast. Two Fall River merchants sponsored a "What's the Name of That Song?" contest. Window tieups were arranged with music stores.

## Teaser Ads Used by Kistner

Teaser ads were placed in the personals column of the local newspaper by manager E. F. Kistner to promote "Accomplice" at the Forsythe theatre, East Chicago, Ind. 5,000 weekly programs were distributed house to house. That particular program also served to publicize a pony giveaway a month ahead of the actual giveaway date.



# PICTURE GROSSES

***A statistical compilation and comparison of Box Office Performance in first run theatres***

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

## THE RAZOR'S EDGE (20th-Fox)

*Final Report:*

| | |
|---|---|
| Total Gross Tabulated | $2,078,700 |
| Comparative Average Gross | 1,360,200 |
| Over-all Performance | 152.0% |

BALTIMORE—New, 1st week . . . . . 190.9%
BALTIMORE—New, 2nd week . . . . . 163.6%
BALTIMORE—New, 3rd week . . . . . 159.0%
CHICAGO—State-Lake, 1st week . . . . . 139.7%
CHICAGO—State-Lake, 2nd week . . . . . 158.3%
CHICAGO—State-Lake, 3rd week . . . . . 155.2%
CINCINNATI—RKO Palace, 1st week . . . . 188.6%
CINCINNATI—RKO Palace, 2nd week . . . 100.6%
CLEVELAND—RKO Allen, 1st week . . . . 358.4%
CLEVELAND—RKO Allen, 2nd week . . . . 264.1%
CLEVELAND—RKO Allen, 3rd week . . . . 179.2%
DENVER—Denver . . . . . 152.9%
DENVER—Esquire, 1st week . . . . . 146.3%
DENVER—Webber, 1st week . . . . . 135.9%
KANSAS CITY—Esquire, 1st week . . . . 170.7%
KANSAS CITY—Esquire, 2nd week . . . . 118.2%
KANSAS CITY—Esquire, 3rd week . . . . 109.7%
KANSAS CITY—Uptown, 1st week . . . . 183.3%
KANSAS CITY—Uptown, 2nd week . . . . 125.0%
KANSAS CITY—Uptown, 3rd week . . . . 116.6%
LOS ANGELES—Chinese, 1st week . . . . 206.5%
LOS ANGELES—Chinese, 2nd week . . . . 149.7%
LOS ANGELES—Chinese, 3rd week . . . . 95.8%
LOS ANGELES—Loew's State, 1st week . . 211.4%
LOS ANGELES—Loew's State, 2nd week . . 148.2%
LOS ANGELES—Loew's State, 3rd week . . 98.8%
LOS ANGELES—Loyola, 1st week . . . . . 145.2%
LOS ANGELES—Loyola, 2nd week . . . . . 125.6%
LOS ANGELES—Loyola, 3rd week . . . . . 89.7%
LOS ANGELES—Uptown, 1st week . . . . 181.4%
LOS ANGELES—Uptown, 2nd week . . . . 141.1%
LOS ANGELES—Uptown, 3rd week . . . . 96.7%
NEW YORK—Roxy, 1st week . . . . . 177.5%
(SA) Rosario & Antonio, others
NEW YORK—Roxy, 2nd week . . . . . 183.0%
(SA) Rosario & Antonio, others
NEW YORK—Roxy, 3rd week . . . . . 141.6%
(SA) Rosario & Antonio, others
NEW YORK—Roxy, 4th week . . . . . 119.8%
(SA) Rosario & Antonio, others
NEW YORK—Roxy, 5th week . . . . . 92.5%
(SA) Rosario & Antonio, others
NEW YORK—Roxy, 6th week . . . . . 206.9%
(SA) Rosario & Antonio, others
NEW YORK—Roxy, 7th week . . . . . 119.8%
(SA) Rosario & Antonio, others
OMAHA—Paramount . . . . . 129.6%
OMAHA—Omaha, MO, 1st week . . . . . 112.5%
PHILADELPHIA—Fox, 1st week . . . . . 228.3%
PHILADELPHIA—Fox, 2nd week . . . . . 132.4%
PHILADELPHIA—Fox, 3rd week . . . . . 127.8%
PITTSBURGH—J. P. Harris, 1st week . . . 225.8%
PITTSBURHG—J. P. Harris, 2nd week . . . 185.4%
SALT LAKE CITY—Rialto, 1st week . . . . 136.0%
SALT LAKE CITY—Rialto, 2nd week . . . 134.8%
SALT LAKE CITY—Rialto, 3rd week . . . . 128.2%
SALT LAKE CITY—Uptown, 1st week . . . 131.7%
SALT LAKE CITY—Uptown, 2nd week . . . 141.2%
SALT LAKE CITY—Uptown, 3rd week . . . 134.9%
SAN FRANCISCO—Warfield, 1st week . . . 212.2%
SAN FRANCISCO—Warfield, 2nd week . . . 142.8%
SAN FRANCISCO—Warfield, 3rd week . . . 69.3%
ST. LOUIS—Missouri, 1st week . . . . . 186.5%
ST. LOUIS—Missouri, 2nd week . . . . . 164.1%
ST. LOUIS—Missouri, 3rd week . . . . . 138.0%




## THE RETURN OF MONTE CRISTO (Col.)

*First Report:*

| | |
|---|---|
| Total Gross Tabulated | $189,600 |
| Comparative Average Gross | 190,100 |
| Over-all Performance | 99.7% |

CHICAGO—Garrick, 1st week . . . . . 183.0%
CHICAGO—Garrick, 2nd week . . . . . 150.3%
CHICAGO—Garrick, 3rd week . . . . . 124.1%
MINNEAPOLIS—RKO Pan, 1st week . . . . 73.0%
MINNEAPOLIS—RKO Pan, 2nd week . . . 73.0%
MINNEAPOLIS—World, MO, 1st week . . . 95.8%
PHILADELPHIA—Boyd, 1st week . . . . . 89.4%
PHILADELPHIA—Boyd, 2nd week . . . . 71.1%
PHILADELPHIA—Arcadia, MO, 1st week . . 90.9%
PITTSBURGH—J. P. Harris . . . . . 72.5%
PITTSBURGH—Senator, MO, 1st week . . . 81.0%
SALT LAKE CITY—Utah . . . . . 117.6%
SALT LAKE CITY—Capitol, MO, 1st week . 90.9%
SAN FRANCISCO—Orpheum, 1st week . . . 91.8%
(DB) So Dark the Night (Col.)
SAN FRANCISCO—Orpheum, 2nd week . . 66.4%
(DB) So Dark the Night (Col.)

## THE STRANGE WOMAN (UA)

*Final Report:*

| | |
|---|---|
| Total Gross Tabulated | $630,600 |
| Comparative Average Gross | 616,800 |
| Over-all Performance | 102.2% |

ATLANTA—Loew's Grand . . . . . 118.1%
BOSTON—Orpheum, 1st week . . . . . 125.0%
(DB) The Secret of the Whistler (Col.)
BOSTON—Orpheum, 2nd week . . . . . 78.1%
(DB) The Secret of the Whistler (Col.)
BOSTON—State, 1st week . . . . . 94.9%
(DB) The Secret of the Whistler (Col.)
BOSTON—State, 2nd week . . . . . 67.0%
(DB) The Secret of the Whistler (Col.)
BUFFALO—Buffalo . . . . . 87.1%
(DB) Dangerous Business (Col.)
BUFFALO—Hippodrome, MO, 1st week . . . 89.4%
(DB) Dangerous Business (Col.)
CHICAGO—Oriental . . . . . 120.8%
(SA) Vaudeville
CINCINNATI—RKO Albee . . . . . 100.5%
CINCINNATI—RKO Capitol, MO, 1st week . 62.5%
CLEVELAND—Loew's State . . . . . 86.9%
CLEVELAND—Loew's Stillman, MO, 1st week 74.0%
CLEVELAND—Loew's Ohio, MO, 2nd week . 128.5%
INDIANAPOLIS—Loew's . . . . . 106.5%
(DB) Blondie Knows Best (Col.)
KANSAS CITY—Midland . . . . . 97.1%
(DB) Blondie Knows Best (Col.)
LOS ANGELES—Music Hall Beverly Hills, 1st week . . . . . 109.0%
LOS ANGELES—Music Hall Beverly Hills, 2nd week . . . . . 109.0%
LOS ANGELES—Music Hall Beverly Hills, 3rd week . . . . . 100.0%
LOS ANGELES—Music Hall Beverly Hills, 4th week . . . . . 90.9%
LOS ANGELES—Music Hall Downtown, 1st week . . . . . 134.9%
LOS ANGELES—Music Hall Downtown, 2nd week . . . . . 134.9%
LOS ANGELES—Music Hall Downtown, 3rd week . . . . . 82.8%
LOS ANGELES—Music Hall Downtown, 4th week . . . . . 74.8%
LOS ANGELES—Music Hall Hawaii, 1st week 97.2%
LOS ANGELES—Music Hall Hawaii, 2nd week 97.2%
LOS ANGELES—Musci Hall Hawaii, 3rd week 83.3%
LOS ANGELES—Music Hall Hawaii, 4th week 70.8%
LOS ANGELES—Music Hall Hollywood, 1st week . . . . . 117.6%
LOS ANGELES—Music Hall Hollywood, 2nd week . . . . . 117.6%
LOS ANGELES—Music Hall Hollywood, 3rd week . . . . . 107.8%
LOS ANGELES—Music Hall Hollywood, 4th week . . . . . 98.0%
MINNEAPOLIS—State . . . . . 123.1%
MINNEAPOLIS—Lyric, MO, 1st week . . . 134.6%
MINNEAPOLIS—Lyric, MO, 2nd week . . . 105.7%
PHILADELPHIA—Aldine, 1st week . . . . 166.6%
PHILADELPHIA—Aldine, 2nd week . . . . 112.2%
PHILADELPHIA—Aldine, 3rd week . . . . 114.9%
PHILADELPHIA—Aldine, 4th week . . . . 71.4%
SALT LAKE CITY—Centre . . . . . 104.1%
SALT LAKE CITY—Capitol MO, 1st week . 107.9%
SAN FANCISCO—United Artists, 1st week . 93.3%
SAN FRANCISCO—United Artists, 2nd week . 103.3%
SAN FRANCISCO—United Artists, 3rd week . 96.6%
SAN FRANCISCO—United Artists, 4th week . 76.6%
ST. LOUIS—Loew's State . . . . . 114.2%
ST. LOUIS—Loew's Orpheum, MO, 1st week . 92.5%
ST. LOUIS—Loew's Orpheum, MO, 2nd week . 111.1%
(DB) Crime Doctor's Manhunt (Col.)

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## Outlook Bright Now in Philippines, Says Almy

Although native production in the Philippines is increasing and admission prices are double the pre-war level, the outlook for American pictures in the Islands is good, according to Cliff Almy, Warner supervisor for the Philippine and Japan territories, in New York last week.

The 35mm and 16mm outlook is bright, Mr. Almy said, because there is no inflation in the Philippines and pictures are just about the only form of entertainment available. Manila has five modern, air-cooled houses. There are about 300 35mm theatres in the Philippines.

The Islands are a fertile field for 16mm operators, Mr. Almy said. Many situations are serviced by mobile units mounted on trucks. All films are sold on percentage and local checkers are employed. Philippine studios produce about 40 films a year. They are made in the native dialect and lately have been played in Singapore. Action pictures, preferably war films, are among the favorites with Philippine patrons.

## Northeastern District First In Monogram Drive

In the Monogram March of Progress drive which took place October 12 to December 28, the northeastern district, under the supervision of captain Nat Furst, won first prize and $1,000. The territory covers Boston, New Haven, New York, Buffalo and Albany. The middlewest district under captain Sol Francis, covering Des Moines, Minneapolis, Oklahoma City, Omaha and Dallas, was second and the central district, Milwaukee, St. Louis, Detroit, Indianapolis and Chicago, won third prize with Ben Eisenberg in charge. Other exchange districts finished in the following order: eastern district, under captain William Onie, fourth; southwestern district, captain Lon Fidler, fifth; southern district, captain Arthur Bromberg, sixth, and the western district, captain Mel Hulling, seventh.

## Joseph Erber Dies

Joseph Erber, 70, pioneer St. Louis exhibitor, died there January 17. His last job was relief manager for the St. Louis Amusement Company. He started in the industry with his first house in 1906 in an old storeroom. In 1920 he built a $460,000 theatre in St. Louis. He later became a representative of the Orpheum circuit. His widow survives.

## Meyer Gould

Meyer Gould, 49, comptroller of Filmack Trailers, Chicago, for more than 20 years, died suddenly in Chicago January 12 of a heart ailment. He is survied by his wife, Adelaine.

## A. O. Jones

A. O. Jones, 75, associated for some years with the operation of the old Rivoli theatre, Portland, Ore., and suburban theatres, died at his home in Portland January 13.

# PRODUCT DIGEST

*SHOWMEN'S REVIEWS*
*ADVANCE SYNOPSES*
*SHORT SUBJECTS*
*COMPANY CHART*
*THE RELEASE CHART*

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.**

## I'll Be Yours

***Universal International*** — Comedy with Songs

It'll have to be names rather than numbers to carry this Deanna Durbin offering, for the young lady's marquee-calibre associates are more numerous than her songs. The presence alongside her of William Bendix, Tom Drake, Adolphe Menjou, Walter Catlett and Franklin Pangborn provides showmen with billing material in abundance, whereas the script gives her only three opportunities to utilize the singing voice so admired by her faithful followers. The box office equation seems to rest for answer on the decision of her public with respect to the somewhat marked shift of emphasis.

The script, adapted by producer Felix Jackson from a Preston Sturges screenplay entitled "The Good Fairy," brings Miss Durbin to New York from a small town to seek a job, preferably as a singer. Drake plays a young attorney whom she meets on her first day in town, and Bendix portrays a waiter who appoints himself her informal guardian, but the plot just simmers along until she falls under the eye of a millionaire, played by Menjou, who has big ideas about financing a career for her on terms of his own. She tells him she is married to Drake, without telling Drake, and the millionaire gives him a job as a means of getting him out of town, and preparing a way for the girl to obtain a divorce. Everybody's plans go awry, finally, and the girl gets the boy, without much clarification of loose ends, by fadeout time.

Produced by Jackson and directed by William A. Seiter, the film is a leisurely and for the most part pleasant item of entertainment, regrettably handicapped to some extent by inclusion of the business about the millionaire's romantic aspirations and plans for realizing them.

*Previewed at the studio. Reviewer's Rating*: *Good.*—WILLIAM R. WEAVER.

Release date, January, 1947. Running time, 93 min. PCA No. 12121. Adult audience classification.
Louise Ginglebusher .....Deanna Durbin
George Prescott .....Tom Drake
Wechsberg .....William Bendix
Adolphe Menjou, Walter Catlett, Franklin Pangborn, John Fulton, Patricia Alphin, William Brooks

## The Pilgrim Lady

***Republic***—Comedy-Romance

Here is a story which is unpretentiously funny and which should appeal to both old and young. Produced by William J. O'Sullivan and directed by Lesley Selander, from an original screenplay by Dane Lussier, "The Pilgrim Lady" exploits an old angle with some imaginative touches added to keep it going at a lively pace.

The plot concerns a middle-aged spinster, played by Helen Freeman, who has written a very risque novel under an assumed name and a broke, young New York publisher, played by Warren Douglas, who would like to publish the book which, he is told, was written by a very beautiful young girl. The author persuades her studious young niece, Lynn Roberts, to come to New York with her and to pretend that she is responsible for the novel. By their leaving they greatly upset the girl's spoiled sister, Doris Merrick, who is ready to get married and wants them to give a hand in the preparations.

In New York the charms of Miss Roberts completely win an eminent critic, Alan Mowbray, who recommends the book and falls in love with its presumed author. Meanwhile, the girl's sister, still angry at their running out at the marriage, has come to New York and threatens to expose the hoax. This almost breaks up the romance of Miss Roberts and the publisher, but all goes well in the end.

*Previewed at a home office projection room. Reviewer's Rating*: *Good.*—FRED HIFT.

Release date, January 22, 1947. Running time, 67 min. PCA No. 11503. General audience classification.
Henrietta .....Lynn Roberts
Dennis .....Warren Douglas
Latimer .....Mowbray
Veda Ann Borg, Clarence Kolb, Helen Freeman, Doris Merrick, Russell Hicks, Ray Walker, Charles Coleman, Carlyle Blackwell, Jr., Harry V. Cheshire, Dorothy Christy

## Hungry Hill

***Two Cities: G.F.D.*** — Fifty Years in Ireland

Two Cities' Filippo del Giudice, having learned his lesson that you don't make a good film without a good script, took no chances this time. He bought best-seller Daphne du Maurier's Irish novel—Miss du Maurier's film record to date comprising such money-spinners as "Rebecca," "Frenchman's Creek," "Jamaica Inn," "Years Between"—and hired the lady to help with the shooting script. The outcome is an offering running over fifty years of Irish history and 109 minutes of screen time charged with bitterness, sudden death and infrequent patches of refreshing sentiment.

Overcharged with such ingredients, some will say; for there are occasional halting moments, minutes of tiresome boredom, which can only be ascribed to the ponderous hand of the film's director striving to underline his points as though seeking to pack every syllable of the yarn's original into motion picture action.

Nevertheless, thanks to as gracious a team of players as have lately been assembled in a British effort, thanks also to the discreetly competent camera-work of Mr. Desmond Dickinson, the picture achieves a distinction which will commend it to the discriminating.

It's a tale of an ugly feud which persisted for three generations between the elegant Brodricks and the impoverished, shiftless Donovans. The original Brodrick—Copper John—sinks a mine on the land which the Donovans claim belongs to them. The Brodricks seek a harvest of finer elegance, greater wealth, but they reap in the end the tares of bitterness. One by one misfortune carries off the men of their house. Copper John's elder son is killed in a riot at the minehead. His younger son—Greyhound John—dies of the typhoid he contracted on a visit to the home of the Donovans. Brodrick the Third—Wild Johnnie—inherits the mine and turns to dissipation and unseemly living, seducing the while the daughter of one of those self-same Donovans.

It's a grim, bitter tale. It only becomes acceptable to the screen through the playing of its protagonists. Chiefly meritorious among those players are Margaret Lockwood and Dennis Price. Miss Lockwood is the pivot of the film's action. In recent months she has been condemned to parts of wifely naughtiness. Herein she is permitted a role of wide gamut growing in the course of the action from a wild, starry-eyed, high-spirited colleen of the hills into an old lady of superb bearing. It is easily Miss Lockwood's best performance to date and one which will ensure whatever success the film will have around this country's cinemas.

The same goes for Mr. Price, who is one of Britain's very much up and coming young men.

Also, to be noted is a galaxy of authentic Irish players whom del Giudice brought over from famed establishments like Dublin's Abbey Theatre. They're welcome importations, particularly a young gentleman called Dermot Walsh. But one of their number, Miss Siobhan McKenna, is more than welcome. She is seen on the screen for four or five minutes only. But if ever there were the authentic quality, here it is.

*Seen at the New Gallery, London, press show. Reviewer's Rating*: *Good.*—PETER BURNUP.

Release date, not set. Running time, 109 min. British adult audience classification.
Fanny Rosa .....Margaret Lockwood
Greyhound John .....Dennis Price
Copper John .....Cecil Parker
Wild Johnnie .....Dermot Walsh
Henry Brodrick .....Michael Denison
Old Tim .....F. J. McCormick
Morty Donovan .....Arthur Sinclair
Jane Brodrick .....Jean Simmons
Katherine .....Eileen Herlie
Kate Donovan .....Siobhan McKenna
Eileen Crowe, Barbara Waring, Michael Golden, Shamus Locke, Dan O'Herlihy, Tony Quinn, Anthony Wager, Hector McGregor, Henry Mollison, Peter Murray

## It's a Joke, Son

***Eagle-Lion***—Novelty Attraction

Eagle Lion has chosen for its first release a novelty attraction based on and presenting in full boom (that's a joke, son) the Senator Claghorn of Fred Allen's radio program, which was tops in its classification during 1946, according to *Motion Picture Daily's* annual radio poll. In the film as on the air, the character of Senator Claghorn is played by Kenny Delmar, who looks much like he sounds, and the film carries him forward in his entertainment career as the loudspoken champion of the Old South carrying on for the Confederacy with all stops out. The picture's a success so far as the transposing of the radio character to the screen is concerned. Its success as an attraction de-

pends, of course, on whether a large enough segment of the picture public is in the market for as much more of the Claghorn character as it gives them, and presumably nothing but exhibition test can determine that.

Delmar is supported by such players as Una Merkel, June Lockhart, Jimmy Conlin and Douglas Dumbrille, whose names add less to the marquee value of the production than they do to its entertainment value. Production by Aubrey Schenck is adequate, and Ben Stoloff's direction—from a script by Robert Kent and Paul Gerard Smith—makes its points regularly.

In the tale, Claghorn, a comic-opera type of Southern gentleman, gets into a small domestic financial situation which results in his accepting a nomination to run against his wife and a machine candidate for State senator. Expected to campaign with a view to getting himself defeated, he changes tactics and goes out to win, which, after the political machine's minions abduct him and hold him a while, he does.

*Previewed at the Academy theatre, Inglewood, where laughter was general during the earlier portions of the screening and tapered off somewhat later on. Reviewer's Rating: Average.*—W. R. W.

Release date, not set. Running time, 64 min. PCA No. 11949. General audience classification.

Senator Claghorn .....Kenny Delmar
Una Merkel, June Lockhart, Jimmy Conlin, Douglas Dumbrille, Matt Wills, Ralph Sanford, Vera Lewis Daisy (Dog)

## Ginger

### *Monogram*—Dog Drama

Finding a home for a stray dog proves a chore eventful as well as worthy for Johnny Calkins, as a 10-year-old lad who settles in a small town with his uncle, played by Frank Albertson, a boxer retired from the ring because of bad eyes. En route to the happy ending are many unhappy flourishes in the film, all dipped in a sentimentality designed to appeal to the juveniles.

The mayor of the town doesn't particularly love dogs, and his feeling for them isn't improved after Ginger bites him. When the dog is put in jail, Johnny engineers an escape which sends police scouring town and country for the pair. It takes a mishap in which the mayor's pampered son injures his leg for the dog to show his true worth and finally becomes recognized as a worthy member of the community.

Oliver Drake's screenplay has a slight romance woven around Albertson and Barbara Reed. Dick Elliott, as the pompous little mayor who wants immortality by having a park named after him, supplies the broad comedy.

Lindsley Parsons produced; Oliver Drake directed, with Ace Herman as associate producer.

*Seen at the New York theatre on Broadway before an impassive audience. Reviewer's Rating: Fair.*—MANDEL HERBSTMAN.

Release date, January 4, 1947. Running time, 57 min. PCA No. 11971. General audience classification.

Barney O'Hara .....Frank Albertson
Peggy Sullivan .....Barbara Reed
Chip .....Johnny Calkins
Janet Burston, Gene Collins, Lee "Lasses" White, Dick Elliott, Oliver Blake, Edythe Elliott, Wally Walker and Napoleon.

## Meet Me at Dawn

### *Marcel Hellman: 20th-Fox*—Ungallic Fantasy

This one's original comes from France in the idiom of which land it might have had the quality of souffle. Translated into English, it acquires the consistency of a rather over-done homely Yorkshire pudding.

Quite likely, handled by the right director and performed by actors with appropriate Gallic cynicism it would have revealed itself as an exercise in lighthearted near-naughtiness. Unhappily, neither director nor actors appeared to know just whither they were heading. All except, that is to say, accomplished players of little bits like Margaret Rutherford, whose gusty furbelows and vast skill just served to show up in grim silhouette the melancholy bareness of the remainder.

The exhibit's theme is concerned with a young professional duellist, of Paris in the 'nineties. This gentleman makes his living by challenging other and middle-aged gentlemen whose connections want them out of the way for a little time. He is also said to be a convincing amorist, although just how he got that reputation doesn't appear in the screen. In the course of his avocation he gets tangled up with a comely young lady and she with him. The young person, having a considerable fortune, converts the young man to bourgeois respectability. He is last seen earning an honest penny or two as a fencing instructor.

Rene Clair might well have made a thing of delight out of the little tale. As it is, it is just another lesson to British producers in how not to do it.

Maybe, the British have lately set such a standard for themselves that anything short of the best just comes with a shock of surprise.

*Seen at the Odeon theatre, Leicester Square, London, trade show. Reviewer's Rating: Fair.*—P. B.

Release date, not set. Running time, 99 min. British adult audience classification.

Charles Morton .....William Eythe
Emile .....Stanley Holloway
Gabrielle Vermorel .....Hazel Court
Senator Phillipe Renault.....George Thorpe
Madame Renault.....Irene Browne
Margot .....Beatrice Campbell
George Vermorel .....Basil Sydney
Mme. Vermorel .....Margaret Rutherford
Ada Reeve, Graeme Muir, James Harcourt, Wilfred Hyde White, Charles Victor, John Salew, Percy Walsh, Hy. Hazell, Diana Decker, John Ruddock, Joan Seton, Katie Johnson, O. B. Clarence, Aubrey Mallalieu

## Born to Speed

### *PRC*—Midget Auto Racing

The hazards, excitement and the thrills of midget auto racing are brought to the screen in this program type subject from PRC. Presenting a group of fresh faces in a simple story, the film depends for interest mainly on the widely popular spectator sport of midget auto racing.

The young hero, played by Johnny Sands, is an adept racing-car driver whose father, also a racing driver, was killed in a smash-up. The boy is determined to have a racing career despite his father's fate, and he meets with some success. After a smash-up, he promises his mother, and the girl he loves, played by Terry Austin, that he will give up racing if he wins the next race. He wins, keeps his promise, and winds up with the girl and the comparative safety of a gas station job.

Marvin D. Stahl produced and Edward L. Cahn directed. Crane Wilbur, Scott Darling and Robert B. Churchill are the authors of the screenplay, which is based on an original story by Robert B. Churchill.

*Seen at a New York projection room. Reviewer's Rating: Fair.*—M. R. Y.

Release date, January 12, 1947. Running time, 61 min. PCA No. 11887. General audience classification.

Johnny Randall .....Johnny Sands
Toni Bradley .....Terry Austin
Don Castle, Frank Orth, Geraldine Wall, Joe Haworth

# ADVANCE SYNOPSES

## TRAIL TO SAN ANTONE
## (Republic)

**ASSOCIATE PRODUCER: Armand Schaefer. DIRECTOR: John English. PLAYERS: Gene Autry, Peggy Stewart, Sterling Holloway, Wiliam Henry, John Duncan, Tristram Coffin.**

WESTERN. A ranchowner has as a neighbor a young girl who raises race-horses. The rancher purchases an expensive stallion, only to learn that it has been stolen from the girl. He returns it, and later learns that the girl's trainer engineered the theft and the sale. To get rid of the trainer, the girl pays him off with a post-dated check. One of her entries must, therefore, win the big race, so that the check can be honored with the prize-money. After some complications, this happy result ensues.

## APACHE ROSE
## (Republic)

**ASSOCIATE PRODUCER: Edward J. White. DIRECTOR: William Witney. PLAYERS: Roy Rogers, Dale Evans, Olin Howlin, George Meeker, John Laurenz, Russ Vincent, Minerva Urecal.**

WESTERN: The operator of a gambling ship plans to obtain title to oil-bearing land by murdering one of its owners, and blackmailing the other, who has lost heavily on the gambling ship. His plot is foiled by Roy Rogers and the Sons of the Pioneers.

## THE LATE GEORGE APLEY
## (20th Century-Fox)

**PRODUCER: Fred Kohlmar. DIRECTOR: Joseph Mankiewicz. PLAYERS: Ronald Colman, Peggy Cummins, Richard Ney, Charles Russell, Richard Hayden, Percy Waram, Mildred Natwick, Edna Best, Vanessa Brown.**

SATIRICAL DRAMA. A satire on the manners and traditions of Boston society, this is the story of a "stuffed shirt," and his attempts to break up what he considers unsuitable romances between this son and daughter, and two young people of a different class. In the case of his daughter, he finally relents, and she marries the man of her choice. In the case of his son, he is more successful, and induces the boy to marry a distant cousin who, to the father's dismay and the son's satisfaction, turns out to have a lively spirit beneath a demure Bostonian exterior.

## THAT'S MY GAL
## (Republic)

**ASSOCIATE PRODUCER: Armand Schafer. DIRECTOR: George Blair. PLAYERS: Lynn Roberts, Donald Barry, Pinky Lee, Frank Jenks, Edward Gargan, Judy Clark, Paul Stanton.**

MUSICAL DRAMA. Two promoters sell part of a show which they believe is so bad that it will not run more than a day, and that therefore they will not have to pay the investors. One of the investors dies intestate, however, and his interest passes to the state. The Governor's secretary engages new talent and a new orchestra, in order to make the show a success, and a profitable investment for the state. One of the promoters, who has fallen in love with her, buys up the surplus stock. The show is a hit, and all ends well.

## BOOMERANG
## (20th Century-Fox)

**PRODUCER: Louis de Rochemont. DIRECTOR: Elia Kazan. PLAYERS: Dana Andrews, Frank Latimore, Jane Wyatt, Lee Cobb, Cara Williams.**

MYSTERY-DRAMA. A well-loved priest is murdered on the main street of a typical New England town. The populace, aroused by the act, demand that his murderer be found and acquitted. An unemployed war veteran is arrested, and identified by witnesses as the killer. The state's attorney, however, doubts his guilt, and despite pressure from local politicians, he succeeds in establishing the veteran's innocence. The murderer is never found.

## PHILO VANCE'S GAMBLE
## (PRC)

**PRODUCER: Howard Welsch. DIRECTOR: Reginald LeBorg. PLAYERS: Alan Curtis, Tala Birell, Paul Maxey, Frank Sen-ton.**

MELODRAMA. Philo Vance, well-known detective, is retained by a publisher as technical adviser on crime stories. Vance learns that the publisher's partner has been killed seven years previously, and that his wife is employed by the publishing firm. When the publisher is shot, Vance investigates and finds that the partner is not really dead, but had planned to collect a large insurance policy, and go to South America with his wife. He had killed the publisher in order to prevent the latter from revealing the plot. Vance sees to it that justice is served.

# SHORT SUBJECTS
## *reviews and synopses*

*(Running times are those quoted by the distributors.)*

### HIGH CONQUEST
(Monogram)

**PRODUCER-DIRECTOR: Irving Allen. PLAYERS: Anna Lee, Warren Douglas, Gilbert Roland, John Qualen, Sir Aubrey Smith, Alan Napier, Beulah Bondi, Eric Feldary, Helene Thimig.**

ALPINE DRAMA. An American mountaineer is obsessed by an unreasoning fear of the Matterhorn, during the ascent of which his father was killed. He refuses to climb it with a rescue party, which earns him the scorn of a Swiss guide who is his rival for the affections of a local girl. Overcoming his obsession, the American finally agrees to climb the Alp. During the ascent, the guide attempts to murder him, but is himself killed. Freed of his fear, the American marries the local girl.

### VIGILANTES OF BOOMTOWN
(Republic)

**ASSOCIATE PRODUCER: Sidney Picker. DIRECTOR: R. G. Springsteen. PLAYERS: Allan Lane, Bobby Blake, Martha Wentworth, Roscoe Karns, Roy Barcroft, Peggy Stewart, George Turner.**

WESTERN. The daughter of a U. S. Senator tries to prevent a prizefight between "Gentleman" Jim Corbett and Bob Fitzsimmons from taking place as scheduled. She hires thugs to kidnap Corbett, but they capture "Red Ryder" by mistake. Meanwhile, a gang of crooks descend upon the town, intent on robbery. The Senator's daughter releases the captive cowboy, and he rounds up the crooks with her help.

### UNTAMED FURY
(PRC)

**Danches Bros. Production. PRODUCED AND DIRECTED by Ewing Scott. PLAYERS: Gaylord Pendleton, Leigh Whipper, Althea Murphy, Mikel Conrad, Mary Conwell.**

DRAMA. A native son, returning to the swampland village of his youth, tries to bring schools, new roads, canals, houses, etc., but the villagers resent the introduction of progress. Many dramatic conflicts develop before the people are convinced their future lies in development.

### PURSUED
(Warners-U. S. Pictures)

**PRODUCER: Milton Sperling. DIRECTOR: Raoul Walsh. PLAYERS: Teresa Wright, Robert Mitchum, Judith Anderson, John Rodney, Alan Hale.**

MELODRAMA. Laid in New Mexico at the turn of the century, this is the story of a feud between two families, one of them headed by an embittered matriarch determined to wipe out the other family. The quarrel is finally ended by two young people who fall in love.

### TRAILING DANGER
(Monogram)

**PRODUCER: Barney Sarecky. DIRECTOR: Lambert Hillyer. PLAYERS: Johnny Mack Brown, Raymond Hatton, Peggy Wynne.**

WESTERN. A convicted murderer is rescued from the law and spirited away by his gang. He plans to murder the superintendent of a nearby stagecoach line, but a U. S. marshal learns of the plot, saves the superintendent, and captures the murderer and his henchmen.

### THREE ON A TICKET
(PRC)

**PRODUCER: Sigmund Neufeld. DIRECTOR: Sam Newfield. PLAYERS: Hugh Beaumont, Cheryl Walker, Douglas Fowley, Louise Currie, Brooks Benedict.**

MELODRAMA. A private detective who has been shot staggers into the office of another private detective, and dies there before the latter can question him. From the dead man's hand the detective recovers a baggage check. He finds that the checked bag contains loot from a robbery. He returns it to its rightful owners, and brings the thieves to justice.

### A NATION IS BORN (RKO Radio)
*This Is America* (73,103)

The transformation of the Philippine Islands from a country of six languages and 80 dialects, into a unified, democracy-loving nation is depicted with dramatic effectiveness in the latest issue of This Is America. The story is told largely through the experiences of Thomas Briggs, an Ohio school teacher who began years ago to bring the story of America to these people. It is a dramatic film that tells a story of liberation, first from ignorance and then the Jap.

*Release date, January* 10, 1947 20 *minutes*

### GERMANY—HANDLE WITH CARE! (20th Century-Fox)
*March of Time* (T13-6)

The many problems, both economic and human, that face the Allies in their respective zones of Germany today are pointed out in this latest March of Time subject. Although the length of the film permits the camera only to catch fleeting glances of the highlights in each zone, the most interesting occupation aspects are well covered. German economic recovery is traced and the audience gets some idea of how the average German lives today.

*Release date, January* 24, 1947 19 *minutes*

### THE ISLAND FLING (Paramount)
*Popeye the Sailor* (E5-8)

Popeye and Olive, shipwrecked, drift on a raft to an island where Bluto rules as king. Enamored of Olive, Bluto tries to get rid of Popeye by burying him alive. But Popeye's favorite vegetable gets him out of that hole as it has many another. In Technicolor.

*Release date, not set* 7 *minutes*

### ONE-ZY, TWO-ZY (Columbia)
*Community Sing* (7662)

Don Baker and the Song Spinners treat such varied selections as "Atlanta, G. A.," "Welcome to My Dream," "Who's Sorry Now?" "Seems Like Old Times," and "One-zy, Two-zy."

*Release date, August* 1, 1946 10½ *minutes*

### POOCH PARADE (Paramount)
*Speaking of Animals* (Y6-2)

The subject interviews 15 representatives from dogdom's world of 225 different breeds. The talking dogs prove they can hold their own with some of our top comedians.

*Release date, December* 27, 1946 10 *minutes*

### FOXEY FLATFOOTS (Columbia)
*Fox and Crow* (7752)

The Fox and Crow turn detective in this one. An unusually clever owl, however, outwits the boys and makes them extremely sorry they chose the snoop business as a profession.

*Release date, April* 11, 1946 6 *minutes*

### BATTLE OF CHAMPS (WB)
*Sports Parade* (3503)

Leading athletes in a number of fields use their own special skills and their own special equipment to play a game of golf. Lou Novikoff uses his ball bat, Dick Miller his rod and reel, Charlie Stevens his sling shot, and Howard Hill his bow and arrow. Together they match shots with Johnny Dawson, the outstanding amateur golfer. In Technicolor.

*Release date, January* 18, 1947 10 *minutes*

### A SCOUT WITH THE GOUT (Paramount)
*Little Lulu Cartoons* (D5-6)

Little Lulu's father learns that animals are tame creatures compared to his daughter, when he takes her out on a camping trip and is confronted with plenty of action. The father comes home from the trip a defeated man, while Lulu is full of life.

*Release date, not set* 7 *minutes*

### LIKE FATHER — LIKE SON (Paramount)
*Sportslights* (R6-4)

The reel presents five American sports standouts who are following the footsteps of their famous fathers. The teams comprise oarsmen, fancy-riding cowboys, underwater swimmers, skiing, and bow and arrow marksmanship.

*Release date, December* 13, 1946 10 *minutes*

### KENTUCKY BASKETEERS (RKO Radio)
*Sportscope* (74,304)

The exciting game of basketball is examined in the gymnasium of the University of Kentucky at Lexington as the Wildcats go through their paces to develop smooth cohesive teamwork. The issues shows plays being mapped out and strong defenses created.

*Release date, December* 13, 1946 9 *minutes*

### MELODY OF YOUTH (Warner Bros.)
*Melody Master Band* (3602)

Peter Merenblum's California Junior Symphony plays such favorites as the "Blue Danube," "Dark Eyes," "Beautiful Dreamer" and the "Washington Post March."

*Release date, December* 14, 1946 10 *minutes*

### FLICKER FLASHBACKS (RKO Radio)
*No.* 3 (74,203)

Among the old-time films brought back for up-to-date laughs are "The Admiral's Message," a spy story, and "The Sheik's Wife," made by Pathe back in 1908.

*Release date, December* 6, 1946 8 *minutes*

### PLUTO'S HOUSEWARMING (RKO Radio)
*Walt Disney Cartoon* (64,115)

Pluto, with bones and belongings, is all set to move into his new home, when he discovers a turtle has already taken possession. Ousting the turtle, he finds Butch the bulldog wants to be a tenant. It all results in a merry whirligig for home-loving Pluto.

*Release date, December* 3, 1946 7 *minutes*

### POPULAR SCIENCE (Paramount)
*The Sponge Divers* (J6-2)

Among the items presented in the subject is a 110-ton Tournalayer which pours out concrete houses almost as easily as an assembly line puts out automobiles. Next is an isolated mountain-top weather station. Finally the camera takes a glimpse at sponge fishing.

*Release date, January* 17, 1947 11 *minutes*

### YOU WON'T BE SATISFIED UNTIL YOU BREAK MY HEART (Columbia)
*Community Sing* (7661)

Dick Leibert and the Song Spinners present such tunes as "Whistle While You Work," "I'm Glad I Waited for You," "Just A Little Fond Affection," "Day by Day," "You Won't Be Satisfied Until You Break My Heart."

*Release date, July* 11, 1946 9 *minutes*

[*Additional Shorts on following page*]

# RELEASE CHART

## *By Companies*

***This chart lists feature product tradeshown or released since August 1, 1946. For listing of 1945-46 Features by Company, see Product Digest pages 3151-3152 issue of August 17, 1946. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.***

***(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.***

### COLUMBIA

| Prod. No. | Title | Tradeshow or Release Date |
|---|---|---|
| 7039 | Personality Kid | Aug. 8,'46 |
| 7210 | Heading West | Aug. 15,'46 |
| 7038 | It's Great to Be Young | Sept. 12,'46 |
| 7224 | Singing on the Trail | Sept. 12,'46 |
| 7002 | Gallant Journey | Sept. 24,'46 |
| 7042 | Shadowed | Sept. 26,'46 |
| 7006 | Thrill of Brazil | Sept. 30,'46 |
| 805 | So Dark the Night | Oct. 10,'46 |
| 806 | Blondie Knows Best | Oct. 17,'46 |
| 861 | Landrush | Oct. 17,'46 |
| 816 | Crime Doctor's Man Hunt | Oct. 24,'46 |
| 818 | Secret of the Whistler | Nov. 7,'46 |
| 862 | Terror Trail | Nov. 21,'46 |
| 824 | Betty Co-ed | Nov. 28,'46 |
| 829 | Return of Monte Cristo | Dec.,'46 |
| 822 | Boston Blackie and the Law | Dec. 12,'46 |
| 854 | Lone Star Moonlight | Dec. 12,'46 |
| 863 | The Fighting Frontiersman | Dec. 18,'46 |
| 828 | Alias Mr. Twilight | Dec. 24,'46 |
| .... | Johnny O'Clock | (T) Dec. 26,'46 |
| 804 | Singin' in the Corn | Dec. 26,'46 |
| .... | The Jolson Story | Jan.,'47 |
| 807 | Blondie's Big Moment | Jan. 9,'47 |
| .... | Lone Wolf in Mexico | Jan. 16,'47 |
| .... | South of the Chisholm Trail | Jan. 30,'47 |
| .... | Dead Reckoning | Feb.,'47 |
| .... | Mr. District Attorney | Feb.,'47 |
| .... | Blind Spot | Feb. 6,'47 |
| .... | The Thirteenth Hour | (T) Feb. 6,'47 |
| .... | Cigarette Girl | Feb. 13,'47 |
| .... | Over the Santa Fe Trail | Feb. 13,'47 |
| .... | The Lone Hand Texas | Feb. 20,'47 |

### MGM

BLOCK 17

| | | |
|---|---|---|
| 625 | Boys' Ranch | July 18,'46 |
| 626 | Courage of Lassie | Aug. 8,'46 |
| 627 | Faithful in My Fashion | Aug. 22,'46 |
| 628 | Three Wise Fools | Aug. 29,'46 |
| .... | Captains Courageous (R) | (T) Aug. 21,'46 |
| .... | The Yearling | (T) Sept 13,'46 |
| .... | The Great Waltz (R) | (T) Sept. 30,'46 |
| 701 | Holiday in Mexico | Sept.,'46 |
| 703 | The Cockeyed Miracle | Oct.,'46 |
| 704 | No Leave, No Love | Oct.,'46 |
| 705 | Rage in Heaven (R) | Oct.,'46 |
| 707 | Undercurrent | Nov.,'46 |
| 706 | Two Smart People | Nov.,'46 |
| 709 | Secret Heart | Dec.,'46 |
| 708 | The Show-Off | Dec.,'46 |
| 702 | Gallant Bess | Jan.,'47 |
| 712 | Lady in the Lake | Jan.,'47 |
| 711 | Mighty McGurk | Jan.,'47 |
| 710 | Till the Clouds Roll By | Jan.,'47 |
| .... | Boom Town (R) | Feb.,'47 |
| .... | Love Laughs at Andy Hardy | Feb.,'47 |
| .... | My Brother Talks to Horses | Feb.,'47 |

### MONOGRAM

| | | |
|---|---|---|
| 520 | Below the Deadline | Aug. 3,'46 |
| 567 | Shadows on the Range | Aug. 10,'46 |
| 525 | The Missing Lady | Aug. 17,'46 |
| 512 | Spook Busters | Aug. 24,'46 |
| 517 | High School Hero | Sept. 7,'46 |
| 601 | Decoy | Sept. 14,'46 |
| 568 | Trigger Fingers | Sept. 21,'46 |
| 602 | Gentleman Joe Palooka | Oct. 5,'46 |
| 603 | Dangerous Money | Oct. 12,'46 |
| 605 | Wife Wanted | Nov. 2,'46 |
| 531 | Beauty and the Bandit | Nov. 9,'46 |
| 563 | Silver Range | Nov. 16,'46 |
| 604 | Bringing Up Father | Nov. 23,'46 |
| 607 | The Trap | Nov. 30,'46 |
| 608 | Mr. Hex | Dec. 7,'46 |
| 612 | Silver Stallion (R) | Dec. 14,'46 |
| 606 | Sweetheart of Sigma Chi | Dec. 21,'46 |
| 607 | Song of the Sierras | Dec. 28,'46 |
| 609 | Ginger | Jan. 4,'47 |
| 610 | Riding the California Trail | Jan. 11,'47 |
| 564 | Raiders of the South | Jan. 18,'47 |
| 611 | Vacation Days | Jan. 25,'47 |
| 683 | Rainbow Over the Rockies | Feb. 8,'47 |
| .... | Valley of Fear | Feb. 15,'47 |
| .... | Fall Guy | Feb. 22,'47 |
| .... | The Guilty | Mar. 1,'47 |
| .... | High Conquest | Mar. 8,'47 |
| .... | Trailing Danger | Mar. 15,'47 |
| .... | Six Gun Serenade | Mar. 22,'47 |

### PARAMOUNT

SPECIAL

| | | |
|---|---|---|
| 4532 | Monsieur Beaucaire | Aug. 30,'46 |

BLOCK 6

| | | |
|---|---|---|
| 4526 | O. S. S. | July 26,'46 |
| 4527 | The Searching Wind | Aug. 9,'46 |
| 4528 | Swamp Fire | Sept. 6,'46 |
| 4529 | Strange Love of Martha Ivers | Sept. 13,'46 |
| R5-3620 | Jungle Princess (R) | Sept. 1,'46 |
| R5-3624 | The Plainsman (R) | Sept. 1,'46 |
| 4601 | Two Years Before the Mast | Nov. 22,'46 |
| 4602 | Blue Skies | Dec. 27,'46 |
| 4603 | Cross My Heart | Jan. 10,'47 |
| 4604 | Perfect Marriage | Jan. 24,'47 |
| 4605 | Ladies' Man | Feb. 7,'47 |
| 4606 | California | Feb. 21,'47 |
| .... | Easy Come, Easy Go. | Mar. 7,'47 |
| .... | Suddenly It's Spring | Mar. 21,'47 |
| .... | My Favorite Brunette | Apr. 4,'47 |
| .... | The Imperfect Lady | Apr. 25,'47 |

### PRC PICTURES

| | | |
|---|---|---|
| .... | Terrors on Horseback | Aug. 14,'46 |
| .... | Down Missouri Way | Aug. 15,'46 |
| .... | Secrets of a Sorority Girl | Aug. 15,'46 |
| .... | Overland Riders | Aug. 21,'46 |
| .... | Blonde for a Day | Aug. 29,'46 |
| .... | Strange Holiday | Sept. 2,'46 |
| .... | Outlaw of the Plains | Sept. 22,'46 |
| .... | Her Sister's Secret | Sept. 23,'46 |
| .... | Accomplice | Sept. 29,'46 |
| .... | The Brute Man | Oct. 1,'46 |
| .... | Driftin' River | Oct. 1,'46 |
| .... | Gas House Kids | Oct. 28,'46 |
| .... | Tumbleweed Trails | Oct. 28,'46 |
| .... | Don Ricardo Returns | Nov. 5,'46 |
| .... | Stars Over Texas | Nov. 18,'46 |
| .... | Lady Chaser | Nov. 25,'46 |
| .... | Wild West | Dec. 1,'46 |
| .... | Lighthouse | Jan. 10,'47 |
| .... | Born to Speed | Jan. 12,'47 |
| .... | Wild Country | Jan. 17,'47 |
| .... | Law of the Lash | Feb. 6,'47 |
| .... | Devil on Wheels | Feb. 15,'47 |
| .... | Range Beyond the Blue | Feb. 17,'47 |
| .... | Untamed Fury | Feb. 22,'47 |
| .... | Philo Vance Returns | Feb. 27,'47 |
| .... | Three on a Ticket | Mar. 3,'47 |
| .... | Philo Vance's Gamble | Mar. 20,'47 |
| .... | West to Glory | Mar. 22,'47 |

### RKO

SPECIALS

| | | |
|---|---|---|
| 761 | Notorious | Sept. 6,'46 |
| 792 | Fantasia (R) | Sept. 28,'46 |
| ... | Best Years of Our Lives | Nov. 20,'46 |
| 791 | Song of the South | Nov. 20,'46 |
| 781 | It's a Wonderful Life | (T) Jan. 7,'47 |
| .... | Sinbad the Sailor | (T) Jan. 13,'47 |

BLOCK 6

| | | |
|---|---|---|
| 626 | Till the End of Time | Aug. 1,'46 |
| 627 | Crack-Up | Sept. 6,'46 |
| 628 | Bedlam | May 10,'46 |
| 629 | The Falcon's Alibi | July 1,'46 |

BLOCK 1

| | | |
|---|---|---|
| 630 | The Bamboo Blonde | July 15,'46 |
| 705 | Step by Step | Aug. 30,'46 |
| 704 | Sunset Pass | Oct. 1,'46 |
| 701 | Sister Kenny | Oct. 10,'46 |
| 702 | Lady Luck | Oct. 18,'46 |
| 703 | Great Day (British) | Oct. 30,'46 |

BLOCK 2

| | | |
|---|---|---|
| 708 | Child of Divorce | Oct. 15,'46 |
| 710 | Genius at Work | Oct. 20,'46 |
| 706 | Nocturne | Oct. 29,'46 |
| 709 | Criminal Court | Nov. 20,'46 |

BLOCK 3

| | | |
|---|---|---|
| 713 | Vacation in Reno | Dec. 10,'46 |
| 715 | Falcon's Adventure | Dec. 13,'46 |
| 712 | San Quentin | (T) Dec. 17,'46 |
| 714 | Dick Tracy Versus Cueball | (T) Dec. 18,'46 |
| 711 | The Locket | Dec. 20,'46 |

BLOCK 4

| | | |
|---|---|---|
| .... | The Farmer's Daughter | (T) Feb.,'47 |
| .... | Trail Street | (T) Feb.,'47 |
| .... | Beat the Band | (T) Feb.,'47 |
| .... | Code of the West | (T) Feb.,'47 |
| .... | The Devil Thumbs a Ride | (T) Feb.,'47 |

### REPUBLIC

SPECIAL

| | | |
|---|---|---|
| 601 | I've Always Loved You | Dec. 2,'46 |
| 526 | The Inner Circle | Aug. 7,'46 |
| 527 | The Last Crooked Mile | Aug. 9,'46 |
| 528 | G. I. War Brides | Aug. 12,'46 |
| 529 | The Invisible Informer | Aug. 19,'46 |
| 530 | Earl Carroll Sketchbook | Aug. 22,'46 |
| 541 | Under Nevada Skie | Aug. 26,'46 |
| 531 | Mysterious Mr. Valentine | Sept. 3,'46 |
| 538 | Rio Grande Raiders | Sept. 9,'46 |
| 542 | Roll on Texas Moon | Sept. 12,'46 |
| 5542 | Home In Oklahoma | Nov. 8,'46 |
| 532 | Plainsman and the Lady | Nov. 15,'46 |
| 661 | Santa Fe Uprising | Nov. 15,'46 |
| 603 | Affairs of Geraldine | Nov. 18,'46 |
| 681 | Sioux City Sue | Nov. 21,'46 |
| 5503 | Out California Way | Dec. 5,'46 |
| 604 | Fabulous Suzanne | Dec. 15,'46 |
| 543 | Heldorado | Dec. 15,'46 |
| 533 | That Brennan Girl | Dec. 23,'46 |
| 662 | Stagecoach to Denver | Dec. 23,'46 |
| 602 | The Pilgrim Lady | Jan. 22,'47 |
| 682 | Trail to San Antone | Jan. 25,'47 |
| 607 | Calendar Girl | Jan. 31,'47 |
| 5504 | Last Frontier Uprising | Feb. 1,'47 |
| 607 | Angel and the Badman | Feb. 15,'47 |
| .... | Apache Rose | Feb. 15,'47 |
| 606 | Magnificent Rogue | Feb. 15,'47 |
| .... | Vigilantes of Boomtown | Feb. 15,'47 |
| .... | That's My Gal | Mar. 5,'47 |
| 605 | The Ghost Goes Wild | Mar. 8,'47 |
| .... | Hit Parade of 1947 | Mar. 22,'47 |
| .... | Homesteaders of Paradise Valley | Apr. 1,'47 |
| .... | Twilight on the Rio Grande | Apr. 1,'47 |
| .... | Yankee Fakir | Apr. 1,'47 |

### SCREEN GUILD

| | | |
|---|---|---|
| 4604 | Death Valley | Aug. 15,'46 |
| 4605 | Flight to Nowhere | Oct. 1,'46 |
| 4606 | 'Neath Canadien Skies | Oct. 15,'46 |
| 4607 | Rolling Home | Nov. 1,'46 |
| 4610 | North of the Border | Nov. 15,'46 |
| 4609 | My Dog Shep | Dec. 1,'46 |
| 4612 | Renegade Girl | Dec. 25,'46 |
| 4611 | Queen of the Amazons | Jan. 15, 47 |
| 4608 | Scared to Death | Feb. 1,'47 |
| 4613 | Buffalo Bill Rides Again | Feb. 15,'47 |
| 4614 | Bells of San Fernando | Mar. 1,'47 |
| 4615 | Shoot to Kill | Mar. 15,'47 |

### 20TH-FOX

| | | |
|---|---|---|
| 633 | Centennial Summer | Aug.,'46 |
| 634 | Anna and the King of Siam | Aug.,'46 |
| 635 | Deadline for Murder | Aug.,'46 |
| 636 | Black Beauty | Sept.,'46 |
| 637 | Claudia and David | Sept.,'46 |
| 638 | If I'm Lucky | Sept.,'46 |
| 641 | Sun Valley Serenade (R) | Sept.,'46 |
| 639 | Three Little Girls in Blue | Oct.,'46 |
| 640 | Home Sweet Homicide | Oct.,'46 |
| 642 | The Bowery (R) | Oct.,'46 |
| 643 | Strange Journey | Oct.,'46 |
| 644 | Wanted for Murder (Brit.) | Nov.,'46 |
| 645 | My Darling Clementine | Nov.,'46 |
| 646 | Margie | Nov.,'46 |
| 648 | Dangerous Millions | Dec.,'46 |
| .... | Wake Up and Dream | Dec.,'46 |
| 701 | The Razor's Edge | Jan.,'47 |
| 704 | Les Miserables (R) | Jan.,'47 |
| 703 | The Shocking Miss Pilgrim | Jan.,'47 |
| 702 | 13 Rue Madeleine | Jan.,'47 |
| 705 | Stanley and Livingstone (R) | Jan.,'47 |
| .... | Boomerang | (T) Jan. 24,'47 |
| .... | Alexander's Ragtime Band (R) | Feb.,'47 |
| .... | How Green Was My Valley (R) | Apr.,'47 |

### UNITED ARTISTS

| | | |
|---|---|---|
| .... | Mr. Ace | Aug. 2,'46 |
| .... | Caesar and Cleopatra (Brit) | Aug. 16,'46 |
| .... | The Bachelor's Daughters | Sept. 6,'46 |
| .... | Angel on My Shoulder | Sept. 20,'46 |
| .... | Little Iodine | Oct. 11,'46 |
| .... | Strange Woman | Oct. 25,'46 |
| .... | Devil's Playground | Nov. 15,'46 |
| .... | The Chase | Nov. 22,'46 |
| .... | Susie Steps Out | Dec. 13,'46 |
| .... | Abie's Irish Rose | Dec. 27,'46 |
| .... | Fool's Gold | Jan. 31,'47 |
| .... | The Red House | Feb. 7,'47 |

### UNIVERSAL

| | | |
|---|---|---|
| 543 | The Black Angel | Aug. 2,'46 |
| 544 | Slightly Scandalous | Aug. 2,'46 |
| 545 | Wild Beauty | Aug. 9,'46 |
| 1105 | Rustler's Roundup | Aug. 9,'46 |
| 546 | The Time of Their Lives | Aug. 16,'46 |
| 1106 | Lawless Breed | Aug. 16,'46 |
| 547 | Dead of Night (Brit.) | Aug. 23,'46 |
| .... | Brief Encounter (Brit.) | (T) Aug. 24,'46 |
| 1107 | Gunman's Code | Aug. 30,'46 |
| 548 | The Killers | Aug. 30,'46 |
| 549 | Little Miss Big | Aug. 30,'46 |
| 550 | White Tie and Tails | Aug. 30,'46 |
| 1065 | They Were Sisters (Brit.) | Sept. 20,'46 |
| .... | Johnny Frenchman (Brit.) | Oct.,'46 |
| .... | Dick Mirror | Oct.,'46 |
| .... | A Lady Surrenders (Brit.) | (T) Oct. 4,'46 |
| 603 | Notorious Gentleman (Brit.) | Nov. 1,'46 |
| .... | Magnificent Doll | Nov.,'46 |
| 604 | Temptation | Dec.,'46 |
| .... | Stairway to Heaven (Brit.) | (T) Dec. 9,'46 |
| .... | I'll Be Yours | Jan.,'47 |
| .... | Swell Guy | Jan.,'47 |
| 605 | Wicked Lady (British) | Jan.,'47 |
| .... | Smash-Up | Feb.,'47 |
| .... | Song of Scheherazade | Feb.,'47 |

### WARNER BROTHERS

| | | |
|---|---|---|
| 523 | Night and Day | Aug. 3,'46 |
| 524 | Two Guys from Milwaukee | Aug. 17,'46 |
| 601 | The Big Sleep | Aug. 31,'46 |
| 602 | Shadow of a Woman | Sept. 14,'46 |
| 603 | Cloak and Dagger | Sept. 28,'46 |
| 604 | Nobody Lives Forever | Oct. 12,'46 |
| 605 | Deception | Oct. 26,'46 |
| 606 | Never Say Goodbye | Nov. 9,'46 |
| 607 | The Verdict | Nov. 23,'46 |
| 608 | Kings Row (R) | Dec. 7,'46 |
| 609 | Wild Bill Hickok Rides (R) | Dec. 7,'46 |
| 610 | Time, Place and Girl | Dec. 28,'46 |
| 611 | The Man I Love | Jan. 11,'47 |
| 612 | Humoresque | Jan. 25,'47 |
| 613 | The Beast with Five Fingers | Feb. 8,'47 |
| .... | Pursued | (T) Feb. 17,'47 |
| 614 | Nora Prentiss | Feb. 22,'47 |

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### BEST IN THE SHOW (Columbia)

*Sport Reels* (8804)

Man's best friend, the dog, is the star here and the plot centers about a three-month-old puppy trained to appear in the dog show. Bill Stern delivers the narrative.

*Release date, December* 12, 1946 9 *minutes*

### SO YOU THINK YOU'RE A NERVOUS WRECK (WB)

*Vitaphone Variety* (3403)

Joe, who's a white collar worker, is full of fears and phobias and his most deeply rooted psychic disturbance is "boss fear." One day he snaps and is convinced he's neurotic. In a dream Joe sees himself besting his boss and establishing himself as boss of his own super-deluxe office.

*Release date, December* 28, 1946 10 *minutes*

### ONE MEAT BRAWL (WB)

*Technicolor Cartoon* (2712)

Porky Pig, an animal collector, is set on adding a groundhog to his collection. On Groundhog Day, when that animal comes out of the hole in the ground to look at his shadow, Porky sets his dog on the beast. But the groundhog, a clever talker if ever there was one, talks the dog out of attacking him and then tells such a sad tale to Porky that Porky is dissolved in tears.

*Release date, January* 18, 1947 7 *minutes*

### PRETENDING (Columbia)

*Community Sing No.* 4 (8654)

The Song Spinners, with Don Baker at the organ, presents "Pretending," "My Sugar Is so Refined," "Chickery Chick," "My Gal Sal," "Apple Blossom Time," and "Linger in My Arms a Little Longer, Baby."

*Release date, December* 19, 1946 10 *minutes*

# THE RELEASE CHART

## *Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION*

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3423-3424, issue of January 18, 1947.

Feature product listed by Company on page 3436, issue of January 25, 1947. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

| Title | Company | Prod. Number | Stars | Tradeshow or Release Date | Running Time | REVIEWED M. P. Herald Issue | REVIEWED Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| ABIE'S Irish Rose | UA | .... | Michael Chekhov-Joanna Dru | Dec. 27,'46 | 96m | Nov. 30,'46 | 3334 | 3066 | .... |
| Abilene Town | UA | .... | Randolph Scott-Ann Dvorak | Jan. 11,'46 | 89m | Jan. 12,'46 | 2793 | 2628 | 3088 |
| Accomplice | PRC | .... | Richard Arlen-Veda Ann Borg | Sept. 29,'46 | 68m | Sept. 28,'46 | 3224 | 3187 | .... |
| † Adventure (Special) | MGM | 616 | Clark Gable-Greer Garson | Mar.,'46 | 126m | Dec. 22,'45 | 2765 | 2628 | 3100 |
| Affairs of Geraldine, The | Rep. | 603 | Jane Withers-James Lydon | Nov. 18,'46 | 68m | Nov. 30,'46 | 3334 | 2951 | .... |
| Alexander's Ragtime Band (R.) | 20th-Fox | .... | Tyrone Power-Alice Faye | Feb.,'47 | 105m | Jan. 4,'47 | 3398 | .... | .... |
| Alias Billy the Kid | Rep. | 555 | Sunset Carson-Peggy Stewart | Apr. 17,'46 | 56m | June 29,'46 | 3065 | 2981 | .... |
| Alias Mr. Twilight | Col. | 828 | Michael Duane-Trudy Marshall | Dec. 24,'46 | 69m | Dec. 28,'46 | 3386 | 3312 | 3412 |
| Ambush Trail | PRC | .... | Bob Steele-Syd Saylor | Feb. 17,'46 | 60m | Feb. 2,'46 | 2830 | .... | .... |
| Angel and the Badman, The | Rep. | .... | John Wayne-Irene Rich | Feb. 15,'47 | .... | ..... | .... | 3336 | .... |
| Angel on My Shoulder | UA | .... | Paul Muni-Anne Baxter | Sept. 20,'46 | 101m | Sept. 21,'46 | 3210 | 2859 | 3350 |
| † Anna and the King of Siam | 20th-Fox | 634 | Irene Dunne-Rex Harrison | Aug.,'46 | 128m | June 8,'46 | 3029 | 2907 | 3288 |
| Apache Rose | Rep. | .... | Roy Rogers-Dale Evans | Feb. 15,'47 | .... | ..... | .... | 3434 | .... |
| Appassionata (Swedish) | Saga | .... | Viveca Lindfors-George Rydeberg | Nov. 16,'46 | 93m | Dec. 7,'46 | 3347 | .... | .... |
| Appointment with Crime (Br.) | Natl.-Anglo | .... | William Hartnell-Raymond Lovell | Not Set | 90m | June 15,'46 | 3042 | .... | .... |
| Avalanche | PRC | .... | Bruce Cabot-Roscoe Karns | June 20,'46 | 70m | May 4,'46 | 2973 | .... | .... |
| BACHELOR and the Bobby Soxer, The | RKO | .... | Cary Grant-Myrna Loy-S. Temple | Not Set | .... | ..... | .... | 3363 | .... |
| Bachelor's Daughters, The | UA | .... | Gail Russell-Claire Trevor | Sept. 6,'46 | 88m | Sept. 14,'46 | 3197 | 3007 | 3350 |
| Bad Bascomb (Block 16) | MGM | 619 | Wallace Beery-Margaret O'Brien | Apr.-May,'46 | 112m | Feb. 9,'46 | 2837 | 2784 | 3288 |
| † Badman's Territory | RKO | 622 | Randolph Scott-Ann Richards | Block 5 | 98m | Apr. 20,'46 | 2949 | .... | 3350 |
| Bamboo Blonde (Block 6) | RKO | 630 | Frances Langford-Russell Wade | July 15,'46 | 67m | June 22,'46 | 3054 | 2784 | .... |
| † Bandit of Sherwood Forest (color) | Col. | 7004 | Cornel Wilde-Anita Louise | Feb. 21,'46 | 85m | Feb. 23,'46 | 2857 | 2434 | 2975 |
| Beast with Five Fingers, The | WB | 613 | Robert Alda-Andrea King | Feb. 8,'47 | 88m | Dec. 21,'46 | 3374 | 2786 | .... |
| Beat the Band (Block 4) | RKO | .... | Frances Langford-Gene Krupa | (T) Feb.,'47 | .... | ..... | .... | 3126 | .... |
| Beauty and the Bandit | Mono. | 531 | Gilbert Roland-Ramsay Ames | Nov. 9,'46 | 77m | Dec. 7,'46 | 3347 | 3312 | .... |
| Because of Him | Univ. | 516 | Deanna Durbin-Franchot Tone | Jan. 18,'46 | 86m | Jan. 19,'46 | 2806 | 2764 | 2975 |
| Bedelia (British) | GFD | .... | Margaret Lockwood-Ian Hunter | Not Set | 90m | June 15,'46 | 3041 | .... | .... |
| Bedlam (Block 6) | RKO | 628 | Boris Karloff-Anna Lee | May 10,'46 | 80m | Apr. 27,'46 | 2962 | 2951 | 3350 |
| Beginning or the End, The | MGM | .... | Brian Donlevy-Robert Walker | Not Set | .... | ..... | .... | 3076 | .... |
| Behind Green Lights | 20th-Fox | 620 | Carole Landis-William Gargan | Feb.,'46 | 64m | Jan. 19,'46 | 2806 | .... | .... |
| Behind the Mask | Mono. | 526 | Kane Richmond-Barbara Reed | May 25,'46 | 67m | Apr. 6,'46 | 2926 | .... | .... |
| Bells of San Fernando | Screen Guild | 4614 | Donald Woods-Gloria Warren | Mar. 1,'47 | .... | ..... | .... | 3422 | .... |
| Beloved Enemy (Reissue) | Film Classics | .... | Merle Oberon-David Niven | Apr. 15,'46 | 86m | Dec. 19,'36 | .... | .... | .... |
| Below the Deadline | Mono. | 520 | Warren Douglas-Ramsay Ames | Aug. 3,'46 | 65m | Sept. 28,'46 | 3224 | 3127 | .... |
| Best Years of Our Lives (Spcl.) | RKO | .... | Myrna Loy-Fredric March | Nov. 20,'46 | 172m | Nov. 30,'46 | 3335 | 3312 | 3412 |
| Betty Co-ed | Col. | 824 | Jean Porter-William Mason | Nov. 28,'46 | 71m | Dec. 7,'46 | 3346 | 3274 | .... |
| Beware | Astor | .... | Louis Jordan-Frank Wilson | July,'46 | 55m | June 22,'46 | 3054 | .... | .... |
| Beware of Pity (Br.) | Eagle-Lion | PRC | .... | Lilli Palmer-Albert Lieven | July 22,'46 | 105m | Aug. 3,'46 | 3126 | .... | .... |
| † Big Sleep, The | WB | 601 | Humphrey Bogart-Lauren Bacall | Aug. 31,'46 | 114m | Aug. 17,'46 | 3149 | 3126 | 3350 |
| Black Angel, The | Univ. | 543 | Dan Duryea-June Vincent | Aug. 2,'46 | 80m | Aug. 10,'46 | 3137 | 3076 | .... |
| Black Beauty | 20th-Fox | 636 | Mona Freeman-Richard Denning | Sept.,'46 | 76m | July 20,'46 | 3102 | 2778 | 3412 |
| Blind Spot | Col. | .... | Chester Morris-Constance Dowling | Feb. 6,'47 | .... | ..... | .... | 3388 | .... |
| Blonde Alibi | Univ. | 527 | Tom Neal-Martha O'Driscoll | Apr. 12,'46 | 62m | Mar. 23,'46 | 2905 | 2850 | .... |
| Blonde for a Day | PRC | .... | Hugh Beaumont-Katheryn Adams | Aug. 29,'46 | 68m | Aug. 10,'46 | 3137 | 3030 | .... |
| Blondie Knows Best | Col. | 806 | Penny Singleton-Arthur Lake | Oct. 17,'46 | 70m | Sept. 21,'46 | 3211 | 3031 | 3350 |
| Blondie's Big Moment | Col. | 807 | Penny Singleton-Arthur Lake | Jan. 9,'47 | 69m | Dec. 14,'46 | 3361 | 3347 | .... |
| Blondie's Lucky Day | Col. | 7020 | Penny Singleton-Arthur Lake | Apr. 4,'46 | 70m | Sept. 21,'46 | 3211 | 3031 | .... |
| Blood Red Rose (Italian) | Superfilm | .... | Viviane Romance-George Flamant | Dec. 19,'46 | 93m | Jan. 11,'47 | 3409 | .... | .... |
| † Blue Dahlia, The (Block 4) | Para. | 4517 | Alan Ladd-Veronica Lake | Apr. 19,'46 | 99m | Feb. 2,'46 | 2829 | 2786 | 3164 |
| Blue Skies (color) | Para. | 4602 | Bing Crosby-Fred Astaire | Dec. 27,'46 | 104m | Sept. 28,'46 | 3221 | 2884 | 3412 |
| Bohemian Girl, The (Reissue) | Film Classics | .... | Stan Laurel-Oliver Hardy | Mar. 15,'46 | 74m | Mar. 7,'36 | .... | .... | .... |
| Bon Voyage | 20th-Fox | .... | Jeanne Crain-Sir Aubrey Smith | Not Set | .... | ..... | .... | 2230 | .... |
| Boomerang | 20th-Fox | .... | Dana Andrews-Jane Wyatt | (T) Jan. 24,'47 | .... | ..... | .... | 3434 | .... |
| Boom Town (R.) | MGM | .... | Clark Gable-Claudette Colbert | Feb.,'47 | 119m | Sept. 28,'46 | 3225 | .... | .... |
| Border Bandits | Mono. | 565 | Johnny Mack Brown-Raymond Hatton | Jan. 12,'46 | 58m | Feb. 23,'46 | 2859 | 2792 | .... |
| Born to Kill (formerly Deadlier Than the Male) | RKO | .... | Claire Trevor-Lawrence Tierney | Not Set | .... | ..... | .... | 3078 | .... |
| Born to Speed | PRC | .... | Johnny Sands-Terry Austin | Jan. 12,'47 | 61m | Jan. 25,'47 | 3434 | 3410 | .... |

| Title | Company | Prod. Number | Stars | Tradeshow or Release Date | Running Time | REVIEWED: M. P. Herald Issue | REVIEWED: Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Boston Blackie and the Law | Col. | 822 | Chester Morris-Trudy Marshall | Dec. 12,'46 | 69m | Nov. 23,'46 | 3322 | 3312 | .... |
| Bowery, The (Reissue) | 20th-Fox | 642 | George Raft-Wallace Beery | Oct.,'46 | 84m | Aug. 24,'46 | 3162 | .... | .... |
| Bowery Bombshell | Mono. | 511 | Leo Gorcey-Huntz Hall | July 20,'46 | 65m | July 27,'46 | 3114 | .... | .... |
| Boy, a Girl and a Dog, A | Film Classics | .... | Jerry Hunter-Sharyn Moffett | July,'46 | 77m | June 29,'46 | 3065 | 3031 | ... |
| Boys' Ranch (Block 17) | MGM | 625 | James Craig-"Butch" Jenkins | July 18,'46 | 97m | May 4,'46 | 2973 | 2926 | 3288 |
| Boy, What a Girl! | Herald | .... | "Slam" Stewart-Big Sid Catlett | Feb.,'47 | .... | ..... | .... | .... | .... |
| Brasher Doubloon, The | 20th-Fox | .... | George Montgomery-Nancy Guild | Not Set | .... | ..... | .... | 3238 | .... |
| Breakfast in Hollywood | UA | .... | Tom Breneman-Bonita Granville | Feb. 22,'46 | 93m | Jan. 19,'46 | 2805 | 2756 | 2975 |
| Bride Wore Boots, The (Block 5) | Para. | 4521 | Barbara Stanwyck-Robert Cummings | May 31,'46 | 86m | Mar. 23,'46 | 2905 | 2784 | 3350 |
| Brief Encounter (Brit.) | Univ. | .... | Celia Johnson-Trevor Howard (T) | Aug. 24,'46 | 85m | Aug. 31,'46 | 3174 | .... | 3228 |
| Bringing Up Father | Mono. | 604 | Joe Yule-Renie Riano | Nov. 23,'46 | 68m | Oct. 19,'46 | 3262 | 3186 | .... |
| Brute Man, The | PRC | .... | Rondo Hatton-Jane Adams | Oct. 1,'46 | 58m | Oct. 26,'46 | 3273 | 2764 | .... |
| Buffalo Bill Rides Again | Screen Guild | 4613 | Richard Arlen-Jennifer Holt | Feb. 15,'47 | 70m | ..... | .... | 3410 | .... |
| Burma Victory | WB | 512 | War Documentary | Feb. 16,'46 | 62m | Nov. 17,'45 | 2718 | .... | .... |
| † CAESAR and Cleopatra (color) (British) | UA | .... | Claude Rains-Vivian Leigh | Aug. 16,'46 | 126m | Aug. 10,'46 | 3137 | .... | 3288 |
| Calcutta | Para. | .... | Alan Ladd-William Bendix | Not Set | .... | ..... | .... | 2884 | .... |
| Calendar Girl | Rep. | 607 | Jane Frazee-William Marshall | Jan. 31,'47 | .... | ..... | .... | 3335 | .... |
| California (color) | Para. | 4606 | Ray Milland-Barbara Stanwyck | Feb. 21,'47 | 98m | Dec. 21,'46 | 3373 | 2784 | .... |
| California Gold Rush | Rep. | 565 | "Wild" Bill Elliott-Alice Fleming | Feb. 4,'46 | 55m | ..... | .... | 2818 | .... |
| † Canyon Passage (color) | Univ. | 541 | Dana Andrews-Susan Hayward | July 26,'46 | 90m | July 20,'46 | 3101 | 2883 | 3350 |
| Captains Courageous (R.) | MGM | .... | Freddie Bartholomew-Spencer Tracy (T) | Aug. 21,'46 | 117m | Aug. 24,'46 | 3162 | .... | .... |
| Captive Heart, The (British) | Eagle-Lion PRC | .... | Michael Redgrave-Rachel Kempson | Not Set | 108m | Apr. 20,'46 | 2950 | .... | .... |
| Caravan (British) | GFD | .... | Steward Granger-Ann Crawford | Not Set | 122m | May 4,'46 | 2974 | .... | .... |
| Caravan Trail, The (color) | PRC | .... | Eddie Dean-Al LaRue | Apr. 20,'46 | 57m | Mar. 30,'46 | 2918 | 2884 | .... |
| Carmen (French) | Superfilm | .... | Viviane Romance-Jean Marais | Nov. 26,'46 | 102m | Dec. 7,'46 | 3346 | .... | .... |
| Carnival (British) | GFD | .... | Sally Gray-Michael Wilding | Not Set | 93m | Nov. 9,'46 | 3297 | .... | .... |
| Carnival in Costa Rica (col.) | 20th-Fox | .... | Dick Haymes-Celeste Holme | Not Set | .... | ..... | .... | 3090 | .... |
| Cat Creeps, The | Univ. | 532 | Lois Collier-Fred Brady | May 17,'46 | 58m | Apr. 13,'46 | 2938 | 2884 | .... |
| Catman of Paris, The | Rep. | 514 | Carl Esmond-Leonore Aubert | Apr. 20,'46 | 65m | Feb. 23,'46 | 2858 | .... | .... |
| † Centennial Summer (color) | 20th-Fox | 633 | Jeanne Craine-Cornel Wilde | Aug.,'46 | 102m | June 8,'46 | 3030 | 2884 | 3264 |
| Chase, The | UA | .... | Robert Cummings-Michele Morgan | Nov. 22,'46 | 86m | Oct. 19,'46 | 3262 | .... | 3412 |
| Cheyenne | WB | .... | Dennis Morgan-Jane Wyman | Not Set | .... | ..... | .... | 2939 | .... |
| Child of Divorce (Block 2) | RKO | 708 | Sharyn Moffett-Regis Toomey | Oct. 15,'46 | 62m | Oct. 19,'46 | 3262 | 2972 | .... |
| Children of Paradise (French) | Korda | .... | Jean-Louis Barrault-Arletty | Nov. 15,'46 | 161m | Nov. 9,'46 | 3298 | .... | .... |
| Cigarette Girl | Col. | .... | Leslie Brooks-Jimmy Lloyd | Feb. 13,'47 | .... | ..... | .... | 3411 | .... |
| Cinderella Jones | WB | 513 | Joan Leslie-Robert Alda | Mar. 9,'46 | 92m | Feb. 16,'46 | 2849 | 2838 | 2975 |
| City for Conquest (Reissue) | WB | 515 | James Cagney-Ann Sheridan | Apr. 13,'46 | 103m | Sept. 14,'40 | .... | .... | .... |
| Clandestine (French) | Western Hemisphere | .... | Constant Remy-Suzy Carrier | Feb. 7,'47 | 85m | Jan. 18,'47 | 3421 | .... | .... |
| Claudia and David | 20th-Fox | 637 | Dorothy McGuire-Robert Young | Sept.,'46 | 78m | July 27,'46 | 3113 | 2939 | 3350 |
| † Cloak and Dagger | WB | 603 | Gary Cooper-Lilli Pamer | Sept. 28,'46 | 106m | Sept. 14,'46 | 3197 | 2939 | 3288 |
| † Cluny Brown | 20th-Fox | 628 | Charles Boyer-Jennifer Jones | June,'46 | 100m | Apr. 27,'46 | 2961 | 2859 | 3164 |
| Cockeyed Miracle, The | MGM | 703 | Frank Morgan-Keenan Wynn | Oct.,'46 | 81m | July 20,'46 | 3102 | 2883 | 3412 |
| Code of the West (Block 4) | RKO | .... | James Warren-Debra Alden | (T) Feb.,'47 | .... | ..... | .... | 3410 | .... |
| Colorado Serenade (color) | PRC | .... | Eddie Dean-Roscoe Ates | June 30,'46 | 68m | June 15,'46 | 3042 | 2884 | .... |
| Come and Get It (Reissue) | Film Classics | .... | Joel McCrea-Edward Arnold | May 15,'46 | 99m | Nov. 7,'36 | .... | .... | .... |
| Condemned to Devil's Island (Reissue) | Film Classics | .... | Ronald Colman-Ann Harding | Mar. 15,'46 | 87m | ..... | .... | .... | .... |
| Conquest of Cheyenne | Rep. | 568 | "Wild" Bill Elliot-Alice Fleming | July 29,'46 | 55m | June 29,'46 | 3065 | .... | .... |
| Courage of Lassie (color) (Bl. 17) | MGM | 626 | Elizabeth Taylor-"Lassie"-Frank Morgan | Aug. 8,'46 | 93m | May 11,'46 | 2985 | 2926 | 3412 |
| Cowboy Blues | Col. | 7223 | Ken Curtis-Jeff Donnell | July 18,'46 | .... | ..... | .... | 3055 | .... |
| Crack-Up (Block 6) | RKO | 627 | Pat O'Brien-Claire Trevor | Sept. 6,'46 | 93m | June 22,'46 | 3054 | 2951 | 3228 |
| Crime Doctor's Man Hunt, The | Col. | 816 | Warner Baxter-Ellen Drew | Oct. 24,'46 | 61m | Sept. 21,'46 | 3210 | 3187 | .... |
| Crime of the Century | Rep. | 511 | Stephanie Bachelor-Michael Browne | Feb. 28,'46 | 57m | Mar. 23,'46 | 2906 | 2870 | .... |
| Criminal Court (Block 2) | RKO | 709 | Tom Conway-Martha O'Driscoll | Nov. 20,'46 | 59m | Aug. 10,'46 | 3137 | 2963 | .... |
| Cross My Heart | Para. | 4603 | Betty Hutton-Sonny Tufts | Jan. 10,'47 | 83m | Nov. 23,'46 | 3321 | 3055 | .... |
| Cry Wolf | WB | .... | Errol Flynn-Barbara Stanwyck | Not Set | .... | ..... | .... | 3138 | .... |
| Cuban Pete | Univ. | 542 | Desi Arnaz-Ethel Smith | July 26,'46 | 61m | Sept. 14,'46 | 3198 | 3066 | .... |
| DANGEROUS Business | Col. | 7037 | Forrest Tucker-Lynn Merrick | June 20,'46 | .... | ..... | .... | 2963 | .... |
| Dangerous Millions | 20th-Fox | 648 | Kent Taylor-Dona Drake | Dec.,'46 | 69m | Dec. 7,'46 | 3345 | 3336 | .... |
| Dangerous Money | Mono. | 603 | Sydney Toler-Gloria Warren | Oct. 12,'46 | 66m | Oct. 12,'46 | 3250 | 3186 | .... |
| Danger Street | Para. | .... | Jane Withers-Robert Lowery | Not Set | .... | ..... | .... | 2972 | .... |
| Danger Woman | Univ. | 539 | Brenda Joyce-Don Porter | July 12,'46 | 60m | July 13,'46 | 3089 | 3030 | .... |
| Dark Alibi | Mono. | 519 | Sidney Toler-Benson Fong | May 25,'46 | 61m | Apr. 27,'46 | 2962 | 2809 | .... |
| Dark Corner, The | 20th-Fox | 625 | Lucille Ball-William Bendix | May,'46 | 99m | Apr. 6,'46 | 2925 | 2859 | 3188 |
| Dark Horse, The | Univ. | 540 | Phil Terry-Ann Savage | July 19,'46 | 59m | July 20,'46 | 3102 | 3030 | .... |
| Dark Is the Night (Russian) | Artkino | .... | Irina Radchenko-Ivan Kuznetsov | Mar. 16,'46 | 70m | Mar. 23,'46 | 2906 | .... | .... |
| † Dark Mirror, The | Univ. | .... | Olivia de Havilland-Lew Ayres | Oct.,'46 | 85m | Oct. 5,'46 | 3237 | 2883 | 3412 |
| Days and Nights (Russian) | Artkino | .... | Vladimir Soloviev-Dimitri Sagal | Apr. 27,'46 | 90m | May 4,'46 | 2974 | .... | .... |
| Days of Buffalo Bill | Rep. | 554 | Sunset Carson-Peggy Stewart | Feb. 8,'46 | 56m | ..... | .... | 2838 | .... |
| Deadlier Than the Male | RKO | .... | Claire Trevor-Lawrence Tierney | Not Set | .... | ..... | .... | 3078 | .... |
| Deadline at Dawn | RKO | 617 | Susan Hayward-Paul Lukas | Block 4 | 82m | Feb. 23,'46 | 2859 | 2776 | 2930 |
| Deadline for Murder | 20th-Fox | 635 | Paul Kelly-Kent Taylor | Aug.,'46 | 65m | June 22,'46 | 3053 | 2963 | .... |
| Dead of Night (British) | Univ. | 547 | Mervyn Johns-Roland Carver | Aug. 23,'46 | 77m | July 6,'46 | 3077 | .... | .... |
| Dead Reckoning | Col. | .... | Humphrey Bogart-Lizabeth Scott | Feb.,'47 | 100m | Jan. 4,'47 | 3397 | 3387 | .... |
| Death Valley (color) | Screen Guild | 4604 | Robert Lowery-Helen Gilbert | Aug. 15,'46 | 72m | ..... | .... | 3090 | .... |
| Deception | WB | 605 | Bette Davis-Paul Henried | Oct. 26,'46 | 112m | Oct. 19,'46 | 3261 | 3238 | 3412 |
| Decoy | Mono. | 601 | Jean Gillie-Edward Norris | Sept. 14,'46 | 76m | Sept. 14,'46 | 3198 | 3031 | .... |
| Desert Horseman, The | Col. | 7209 | Charles Starrett-Smiley Burnette | July 11,'46 | 57m | July 27,'46 | 3124 | 3055 | .... |
| Devil Bat's Daughter | PRC | .... | Rosemary LaPlanche-John James | Apr. 15,'46 | 66m | Apr. 13,'46 | 2938 | .... | .... |
| Devil on Wheels | PRC | .... | Damian O'Flynn-Lenita Lane | Feb. 15,'47 | .... | ..... | .... | 3410 | .... |
| Devil's Hand, The (French) | Dist. Films | .... | Pierre Fesnay-Josseline Gael | Not Set | 80m | Nov. 16,'46 | 3310 | .... | .... |
| Devil's Mask, The | Col. | 7026 | Anita Louise-Jim Bannon | May 23,'46 | 66m | ..... | .... | 2926 | .... |
| Devil's Playground, The | UA | .... | William Boyd-Andy Clyde | Nov. 15,'46 | 62m | Sept. 21,'46 | 3211 | 3078 | .... |
| Devil Thumbs a Ride, The (Bl. 4) | RKO | .... | Lawrence Tierney-Nan Leslie | (T) Feb.,'47 | .... | ..... | .... | 3410 | .... |
| Devotion | WB | 517 | Olivia de Havilland-Ida Lupino | Apr. 20,'46 | 107m | Apr. 6,'46 | 2925 | 2756 | 3164 |

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|---|---|---|---|---|---|---|---|---|---|
| Diary of a Chambermaid | UA | .... | Paulette Goddard-Hurd Hatfield | Feb. 15,'46 | 86m | Feb. 2,'46 | 2829 | 2748 | 3100 |
| Dick Tracy Versus Cueball (Bl. 3) | RKO | 714 | Morgan Conway-Anne Jeffreys | (T) Dec. 18,'46 | 62m | Nov. 16,'46 | 3310 | 3031 | .... |
| Ding Dong Williams | RKO | 623 | Glenn Vernon-Marcia McGuire | Block 5 | 62m | Apr. 20,'46 | 2950 | 2695 | .... |
| Dodsworth (Reissue) | Film Classics | .... | Walter Huston-Ruth Chatterton | May 15,'46 | 101m | Sept. 26,'36 | .... | .... | .... |
| Doll Face | 20th-Fox | 617 | Carmen Miranda-Perry Como | Jan.,'46 | 80m | Dec. 22,'45 | 2765 | 2628 | 2975 |
| Don Ricardo Returns | PRC | .... | Fred Colby-Isabelita | Nov. 5,'46 | 63m | Dec. 7,'46 | 3347 | 3240 | ... |
| Don't Gamble with Strangers | Mono. | 508 | Kane Richmond-Bernadene Hayes | June 22,'46 | 68m | May 25,'46 | 3005 | .... | .... |
| Do You Love Me? (color) | 20th-Fox | 626 | Maureen O'Hara-Dick Haymes | May,'46 | 91m | Apr. 20,'46 | 2949 | 2499 | 3412 |
| Down Missouri Way | PRC | .... | Martha O'Driscoll-William Wright | Aug. 15,'46 | 75m | July 20,'46 | 3102 | 3007 | 3288 |
| Down to Earth (color) | Col. | .... | Rita Hayworth-Larry Parks | Not Set | .... | ..... | .... | 3126 | .... |
| † Dragonwyck | 20th-Fox | 623 | Gene Tierney-Vincent Price | Apr.,'46 | 103m | Feb. 23,'46 | 2857 | 2403 | 3188 |
| Dressed to Kill | Univ. | 534 | Basil Rathbone-Nigel Bruce | June 7,'46 | 72m | May 25,'46 | 3007 | 2987 | .... |
| Driftin' River | PRC | .... | Eddie Dean-Shirley Patterson | Oct. 1,'46 | 59m | Oct. 5,'46 | 3237 | 3187 | .... |
| Duel in the Sun (color) | Selznick | .... | Jennifer Jones-Joseph Cotten | Not Set | 135m | Jan. 11,'47 | 3409 | 3363 | .... |
| EARL Carroll Sketchbook | Rep. | 530 | Constance Moore-William Marshall | Aug. 22,'46 | 90m | Aug. 24,'46 | 3162 | 2939 | 3228 |
| Easy Come, Easy Go | Para. | .... | Sonny Tufts-Diana Lynn | Mar. 7,'47 | .... | ..... | .... | 2748 | .... |
| † Easy to Wed (color) (Special) | MGM | 624 | Esther Williams-Van Johnson | July 25,'46 | 111m | Apr. 13,'46 | 2937 | 2366 | 3350 |
| Egg and I, The | Univ. | .... | Claudette Colbert-Fred MacMurray | Not Set | .... | ..... | .... | 3312 | .... |
| El Paso Kid | Rep. | 556 | Sunset Carson-Marie Harmon | May 22,'46 | 54m | Aug. 3,'46 | 3125 | 2972 | .... |
| Escape Me Never | WB | .... | Errol Flynn-Ida Lupino | Not Set | .... | ..... | .... | 2861 | .... |
| Extenuating Circumstances (French) | Lopert | .... | Michael Simon-Suzanne Dantes | Sept. 14,'46 | 82m | Oct. 5,'46 | 3238 | .... | .... |
| FABULOUS Suzanne | Rep. | 604 | Barbara Britton-Rudy Vallee | Dec. 15,'46 | 71m | Dec. 21,'46 | 3374 | 2926 | .... |
| Face of Marble | Mono. | 528 | John Carradine-Claudia Drake | Feb. 2,'46 | 72m | Jan. 26,'46 | 2818 | .... | .... |
| Faithful in My Fashion (Bl. 17) | MGM | 627 | Tom Drake-Donna Reed | Aug. 22,'46 | 81m | June 15,'46 | 3042 | 2951 | .... |
| Falcon's Adventure, The (Bl. 3) | RKO | 715 | Tom Conway-Madge Meredith | Dec. 13,'46 | 61m | Dec. 14,'46 | 3362 | 3348 | .... |
| Falcon's Alibi, The (Block 6) | RKO | 629 | Tom Conway-Rita Corday | July 1,'46 | 63m | Apr. 20,'46 | 2950 | .... | .... |
| Fall Guy | Mono. | .... | Bob Pierce-Teala Loring | Feb. 22,'47 | .... | ..... | .... | 3410 | .... |
| Fantasia (R.) (Spl.) (Color) | RKO | 792 | Disney Musical Feature | Sept. 28,'46 | 124m | Oct. 5,'46 | 3238 | .... | .... |
| Farmer's Daughter, The (Bl. 4) | RKO | .... | Loretta Young-Joseph Cotten | (T) Feb.,'47 | .... | ..... | .... | 3364 | .... |
| Fear | Mono. | 507 | Warren William-Peter Cookson | Mar. 2,'46 | 68m | Jan. 5,'46 | 2785 | 2598 | .... |
| Fiesta (color) | MGM | .... | Esther Williams-Ricardo Montalban | Not Set | .... | ..... | .... | 2939 | .... |
| Fighting Frontiersman, The | Col. | 863 | Charles Starrett-Smiley Burnette | Dec. 19,'46 | 61m | Nov. 16,'46 | 3309 | .... | .... |
| Flight to Nowhere | Screen Guild | 4605 | Alan Curtis-Evelyn Ankers | Oct. 1,'46 | 74m | ..... | .... | 3078 | .... |
| Flying Serpent | PRC | .... | George Zucco-Hope Kramer | Feb. 20,'46 | 59m | Jan. 26,'46 | 2818 | 2670 | .... |
| Fool's Gold | UA | .... | William Boyd-Andy Clyde | Jan. 31,'47 | 63m | Oct. 12,'46 | 3249 | .... | .... |
| Four Hearts (Russian) | Artkino | .... | Valentino Serove-Eugene Samoilav | Feb. 23,'46 | 80m | Mar. 9,'46 | 2882 | .... | .... |
| Freddie Steps Out | Mono. | 515 | Freddie Stewart-June Preisser | June 29,'46 | 75m | June 1,'46 | 3017 | 2926 | .... |
| French Key, The | Rep. | 519 | Albert Dekker-Evelyn Ankers | May 18,'46 | 67m | May 25,'46 | 3006 | .... | .... |
| From This Day Forward | RKO | 616 | Joan Fontaine-Mark Stevens | Block 4 | 95m | Mar. 2,'46 | 2869 | 2861 | 3264 |
| Frontier Gunlaw | Col. | 7204 | Charles Starrett-Jean Stevens | Jan. 31,'46 | 60m | Feb. 9,'46 | 2837 | 2686 | .... |
| GAIETY George (British) | Geo. King | .... | Richard Greene-Ann Todd | Not Set | 98m | May 4,'46 | 2974 | .... | .... |
| Gallant Bess (color) | MGM | 702 | Marshall Thompson-George Tobias | Jan.,'47 | 98m | Sept. 7,'46 | 3185 | 2778 | 3350 |
| Gallant Journey | Col. | 7002 | Glenn Ford-Janet Blair | Sept. 24,'46 | 86m | Sept. 14,'46 | 3198 | 2939 | 3412 |
| Galloping Thunder | Col. | 7207 | Charles Starrett-Smiley Burnette | Apr. 25,'46 | 54m | May 25,'46 | 3006 | 2778 | .... |
| Gas House Kids | PRC | .... | Robert Lowery-Teala Loring | Oct. 28,'46 | 68m | Oct. 12,'46 | 3250 | 3238 | .... |
| Gay Blades | Rep. | 509 | Allan Lane-Jean Rogers | Jan. 25,'46 | 67m | Apr. 6,'46 | 2925 | 2784 | 3018 |
| Gay Cavalier, The | Mono. | 529 | Gilbert Roland-Martin Garralaga | Mar. 30,'46 | 65m | June 15,'46 | 3042 | 2963 | .... |
| Gay Intruders, The (British) | Four Continents | .... | Godfrey Tearle-Jeanne de Casalis | Mar. 15,'46 | 84m | Mar. 30,'46 | 2917 | .... | .... |
| Genius and the Nightingale (Italian) | Superfilm | .... | Maria Cebotaria-Rossano Brazzi | Nov. 8,'46 | 137m | Dec. 7,'46 | 3347 | .... | .... |
| Genius at Work (Block 2) | RKO | 710 | Alan Carney-Anne Jeffreys | Oct. 20,'46 | 61m | Aug. 10,'46 | 3138 | 3078 | .... |
| Gentleman from Texas, The | Mono. | 562 | Johnny Mack Brown-Claudia Drake | June 8,'46 | 55m | Aug. 31,'46 | 3174 | 2963 | .... |
| Gentleman Joe Palooka | Mono. | 602 | Leon Errol-Joe Kirkwood | Oct. 5,'46 | 72m | Sept. 28,'46 | 3221 | 3126 | .... |
| Gentleman Misbehaves, The | Col. | 7034 | Osa Massen-Robert Stanton | Feb. 28,'46 | 74m | July 27,'46 | 3114 | 2792 | .... |
| Gentlemen with Guns | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | Mar. 27,'46 | 52m | Mar. 23,'46 | 2906 | .... | .... |
| Ghost Goes Wild, The | Rep. | 605 | James Ellison-Anne Gwynne | Mar. 8,'47 | 66m | ..... | .... | 2972 | .... |
| Ghost of Hidden Valley | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | June 3,'46 | 56m | June 1,'46 | 3017 | .... | .... |
| † Gilda | Col. | 7001 | Rita Hayworth-Glenn Ford | Apr. 25,'46 | 107m | Mar. 23,'46 | 2907 | 2776 | 3264 |
| Ginger | Mono. | 609 | Frank Albertson-Barbara Reed | Jan. 4,'47 | 57m | Jan. 25,'47 | 3434 | 3312 | .... |
| Girl and the Devil, The (Swed.) | Scandia | .... | Gunn Wallgren-Stig Jarrel | Sept. 28,'46 | 90m | Oct. 26,'46 | 3274 | .... | .... |
| Girl in a Million, A (Br.) | British Lion | .... | Hugh Williams-Joan Greenwood | Not Set | 86m | June 8,'46 | 3029 | .... | .... |
| Girl on the Spot | Univ. | 515 | Lois Collier-Jess Barker | Jan. 11,'46 | 75m | Jan. 12,'46 | 2795 | 2467 | .... |
| G.I. War Brides | Rep. | 528 | James Ellison-Anna Lee | Aug. 12,'46 | 69m | Aug. 17,'46 | 3150 | 3127 | .... |
| Glass Alibi | Rep. | 516 | Paul Kelly-Anna Gwynne | Apr. 27,'46 | 68m | May 4,'46 | 2974 | 2792 | .... |
| God's Country (color) | Screen Guild | 003 | Robert Lowery-Helen Gilbert | Apr.,'46 | 62m | July 27,'46 | 3114 | .... | 3264 |
| Great Day (British) (Block 1) | RKO | 703 | Eric Portman-Flora Robson | Oct. 30,'46 | 69m | July 27,'46 | 3114 | .... | .... |
| Great Expectations (Brit.) | GFD | .... | John Mills-Valerie Hobson | Not Set | 118m | Dec. 28,'46 | 3385 | .... | .... |
| Great Waltz, The (R.) | MGM | .... | Luise Rainer-Fernand Gravet | (T) Sept. 30,'46 | 106m | Sept. 21,'46 | 3212 | .... | .... |
| Green for Danger (Brit.) | GFD | .... | Leo Genn-Henry Edwards | Not Set | 91m | Dec. 28,'46 | 3386 | .... | .... |
| † Green Years, The (Special) | MGM | 623 | Charles Coburn-Tom Drake | July 4,'46 | 128m | Mar. 16,'46 | 2893 | 2883 | 3228 |
| Guilty, The | Mono. | .... | Bonita Granville-Don Castle | Mar. 1,'47 | .... | ..... | .... | 3410 | .... |
| Gunman's Code | Univ. | 1107 | Kirby Grant-Fuzzy Knight | Aug. 30,'46 | .... | ..... | .... | 3187 | .... |
| Gunning for Vengeance | Col. | 7206 | Charles Starrett-Phyliss Adair | Mar. 21,'46 | 53m | Apr. 27,'46 | 2962 | 2784 | .... |
| Guy Could Change, A | Rep. | 508 | Allan Lane-Jane Frazee | Jan. 27,'46 | 65m | Jan. 26,'46 | 2818 | 2543 | .... |
| † HARVEY Girls, The (color) (Block 15) | MGM | 611 | Judy Garland-John Hodiak | Jan.-Feb.,'46 | 104m | Jan. 5,'46 | 2785 | 2354 | 2975 |
| Haunted Mine, The | Mono. | 566 | Johnny Mack Brown-Linda Johnson | Mar. 2,'46 | 51m | Aug. 1,'46 | 2926 | 2792 | ..... |
| Heading West | Col. | 7210 | Charles Starrett-Smiley Burnette | Aug. 15,'46 | 56m | Aug. 24,'46 | 3161 | 3127 | 3188 |
| Heartbeat (Special) | RKO | 662 | Ginger Rogers-Jean Pierre Aumont | Apr. 30,'46 | 101m | Apr. 27,'46 | 2961 | 2883 | 3412 |
| Heldorado | Rep. | 543 | Roy Rogers-George "Gabby" Hayes | Dec. 15,'46 | 70m | Jan. 4,'47 | 3397 | 3348 | .... |
| Henry the Fifth (British) (color) | UA | .... | Laurence Olivier-Robert Newton | (T) June 17,'46 | 134m | Dec. 2,'44 | 2626 | .... | .... |
| Her Adventurous Night | Univ. | 538 | Dennis O'Keefe-Helen Walker | July 5,'46 | 75m | June 29,'46 | 3065 | 3007 | .... |
| Here Comes Trouble | UA | .... | William Tracy-Beverly Lloyd | Not Set | .... | ..... | .... | 3363 | .... |
| Her Kind of Man | WB | 518 | Zachary Scott-Janis Paige | May 11,'46 | 78m | Apr. 27,'46 | 2961 | 2838 | 3264 |

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| Her Sister's Secret | PRC | .... | Nancy Coleman-Philip Reed | Sept. 23,'46 | 85m | Sept. 21,'46 | 3210 | 3090 | .... |
| High Conquest | Mono. | .... | Anna Lee-Warren Douglas | Mar. 8,'47 | .... | ..... | .... | 3435 | .... |
| High Barbaree | MGM | .... | Van Johnson-June Allyson | Not Set | .... | ..... | .... | 3238 | ... |
| High School Hero | Mono. | 517 | Freddie Stewart-June Preisser | Sept. 7,'46 | 69m | Aug. 24,'46 | 3161 | 3126 | .. |
| Hit Parade of 1947 | Rep. | .... | Eddie Albert-Constance Moore | Mar. 22,'47 | .... | ..... | .... | .... | .... |
| † Holiday in Mexico (color) | MGM | 701 | Walter Pidgeon-Ilona Massey | Sept.,'46 | 128m | July 27,'46 | 3113 | 2764 | 3288 |
| Home in Oklahoma | Rep. | 5542 | Roy Rogers-Dale Evans | Nov. 8,'46 | 72m | Nov. 9,'46 | 3298 | 3163 | .... |
| Home on the Range (color) | Rep. | 5501 | Monte Hale-Adrian Booth | Apr. 18,'46 | 55m | Apr. 13,'46 | 2938 | 2926 | .... |
| Homesteaders of Paradise Valley | Rep. | .. | Allan Lane-Bobby Blake | Apr. 1,'47 | .... | ..... | .... | .... | .... |
| Home Sweet Homicide | 20th-Fox | 640 | Lynn Bari-Randolph Scott | Oct.,'46 | 90m | July 27,'46 | 3124 | 2939 | 3288 |
| Honeymoon | RKO | .. | Shirley Temple-Guy Madison | Not Set | .... | ..... | .... | 2939 | |
| Hoodlum Saint (Block 16) | MGM | 618 | William Gargan-Philip Reed | June 28,'46 | 93m | Feb. 9,'46 | 2837 | 2830 | 3164 |
| Hot Cargo (Block 5) | Para. | 4523 | William Powell-Esther Williams | Apr.-May,'46 | 57m | Mar. 16,'46 | 2894 | 2870 | .. |
| Hotel Reserve (British) | RKO | 615 | James Mason-Lucie Mannheim | Block 3 | 79m | Mar. 9,'46 | 2881 | .... | .... |
| House of Horrors | Univ. | 525 | Robert Lowery-Virginia Grey | Mar. 29,'46 | 66m | Mar. 9,'46 | 2881 | 2850 | .... |
| How Green Was My Valley (R.) | 20th-Fox | .... | Walter Pidgeon-Maureen O'Hara | Apr.,'47 | 118m | Jan. 4,'47 | 3398 | .... | ... |
| Humoresque | WB | 612 | Joan Crawford-John Garfield | Jan. 25,'47 | 125m | Dec. 28,'46 | 3385 | 3363 | ... |
| Hungry Hill (British) | GFD | .... | Margaret Lockwood-Dennis Price | Not Set | 109m | Jan. 25,'47 | 3433 | .... | .... |
| I COVER Big Town (formerly Big Town) | Para. | .... | Philip Reed-Hillary Brooke | Not Set | .... | ..... | .... | 2776 | .... |
| If I'm Lucky | 20th-Fox | 638 | Vivian Blaine-Harry James | Sept.,'46 | 79m | Aug. 31,'46 | 3174 | 3066 | 3412 |
| I Know Where I'm Going (Brit.) | GFD | .... | Wendy Hiller-Roger Livesey | Not Set | 91m | Dec. 15,'45 | 2758 | .... | .. |
| I'll Be Yours | Univ. | .... | Deanna Durbin-Tom Drake | Jan.,'47 | 93m | Jan. 25,'47 | 3433 | 3348 | .... |
| Imperfect Lady | Para. | .... | Teresa Wright-Ray Milland | Apr. 25,'47 | .... | ..... | .... | 2870 | .... |
| In Fast Company | Mono. | 510 | Leo Gorcey-Huntz Hall | June 22,'46 | 63m | May 11,'46 | 2986 | 2972 | .. |
| Inner Circle, The | Rep. | 526 | Warren Douglas-Lynn Roberts | Aug. 7,'46 | 57m | Sept. 21,'46 | 3211 | 3127 | |
| In Old Sacramento | Rep. | 517 | William Elliott-Constance Moore | May 31,'46 | 89m | May 4,'46 | 2973 | .... | 3188 |
| Inside Job | Univ. | 537 | Preston Foster-Ann Rutherford | June 28,'46 | 65m | June 22,'46 | 3053 | 2987 | ... |
| Invisible Informer, The | Rep. | 529 | Linda Stirling-William Henry | Aug. 19,'46 | 57m | Aug. 24,'46 | 3161 | 3127 | .... |
| I Ring Door Bells | PRC | .... | Robert Shayne-Ann Gwynne | Feb. 25,'46 | 64m | Jan. 5,'46 | 2786 | .... | .... |
| I See a Dark Stranger (British) | GFD | .... | Deborah Kerr-Trevor Howard | Not Set | 112m | Aug. 3,'46 | 3125 | .... | .... |
| It Happened at the Inn (Fr.) | MGM | .... | Fernand Ledoux-Maurice Schutz | (T) Feb. 25,'46 | 96m | Jan. 19,'46 | 2806 | .... | .... |
| It Hapened in Brooklyn | MGM | .... | Frank Sinatra-Kathryn Grayson | Not Set | .... | ..... | .... | 3238 | .... |
| It's Great To Be Young- | Col. | 7038 | Leslie Brooks-Jimmy Lloyd | Sept. 12,'46 | 68m | Sept. 21,'46 | 3210 | 3163 | .... |
| It's a Joke, Son (Eagle-Lion) | PRC | .... | Kenny Delmar-Una Merkel | Not Set | 64m | Jan. 25,'47 | 3433 | 3387 | .... |
| It's a Wonderful Life (Special) | RKO | 781 | James Stewart-Donna Reed | (T) Jan. 7,'47 | 130m | Dec. 21,'46 | 3373 | 3186 | . |
| It Shouldn't Happen to a Dog | 20th-Fox | 632 | Carole Landis-Allyn Joslyn | July,'46 | 70m | June 1,'46 | 3017 | 2963 | ... |
| † I've Always Loved You (color) (Special) | Rep. | 601 | Maria Ouspenskaya-Philip Dorn | Dec. 2,'46 | 117m | Sept. 7,'46 | 3185 | 2628 | 3288 |
| JANIE Gets Married | WB | 520 | Joan Leslie-Robt. Hutton | June 22,'46 | 91m | June 8,'46 | 3029 | 2655 | 3228 |
| Jericho (French) | Lelarge | .... | Pierre Brasseur-Larquey | Dec. 14,'46 | 139m | Dec. 28,'46 | 3386 | .... | .... |
| Jesse James (Reissue) | 20th-Fox | 618 | Tyrone Power-Nancy Kelly | Feb.,'46 | 106m | Jan. 14,'39 | .... | .... | .... |
| Joe Palooka, Champ | Mono. | 502 | Joe Kirkwood-Elyse Knox | May 28,'46 | 70m | Apr. 13,'46 | 2938 | 2809 | 3164 |
| Johnnie Comes Flying Home | 20th-Fox | 624 | Martha Stewart-Richard Crane | Apr.,'46 | 65m | Mar. 23,'46 | 2905 | 2764 | .... |
| Johnny Frenchman (British) | Univ. | .... | Francoise Rosay-Tom Walls | Oct.,'46 | 104m | Nov. 2,'46 | 3286 | .... | .... |
| Johnny in the Clouds (Br.) | UA | .... | Michael Redgrave-John Mills | Mar. 15,'46 | 109m | Nov. 17,'45 | 2717 | .... | .... |
| Johnny O'Clock | Col. | .... | Dick Powell-Evelyn Keyes | (T) Dec. 26,'46 | 85m | Jan. 4,'47 | 3397 | 3388 | .. |
| Jolson Story, The (color) | Col. | .... | Larry Parks-William Demarest | Jan.,'47 | 128m | Sept. 21,'46 | 3209 | 2883 | 3412 |
| Journey Together (British) | English | .... | Edward G. Robinson-Bessie Love | Mar. 2,'46 | 80m | Mar. 9,'46 | 2881 | .... | .... |
| Jungle Flight | Para. | .... | Robert Lowery-Anne Savage | Not Set | .... | ..... | .... | 3126 | .... |
| Jungle Princess (Reissue) | Para. | R5-3620 | Dorothy Lamour-Ray Milland | Sept. 1,'46 | 84m | Sept. 21,'46 | 3212 | .... | .... |
| Junior Prom | Mono. | 514 | Freddie Stewart-June Preisser | May 11,'46 | 69m | Mar. 2,'46 | 2869 | .... | .... |
| Just Before Dawn (formerly Exposed by the Crime Doctor) | Col. | 7021 | Warner Baxter-Mona Barrie | Mar. 7,'46 | 65m | ..... | .... | 2756 | ... |
| † KID from Brooklyn, The (color) | RKO | 652 | Danny Kaye-Virginia Mayo | Special | 114m | Mar. 30,'46 | 2918 | 2628 | 3412 |
| † Killers, The | Univ. | 548 | Burt Lancaster-Ava Gardner | Aug. 30,'46 | 102m | Aug. 17,'46 | 3150 | 3055 | 3350 |
| Kings Row (Reissue) | WB | 608 | Ann Sheridan-Robert Cummings | Dec. 7,'46 | 127m | Nov. 2,'46 | 3286 | .... | .... |
| † Kitty (Block 2) . | Para. | 4509 | Paulette Goddard-Ray Milland | May 10,'46 | 104m | Oct. 6,'45 | 2669 | 2093 | 3288 |
| LADIES' Man | Para. | 4605 | Eddie Bracken-Virginia Welles | Feb. 7,'47 | 90m | Jan. 11,'47 | 3409 | 2809 | ... |
| Lady Chaser | PRC | .... | Robert Lowery-Ann Savage | Nov. 25,'46 | 58m | Dec. 28,'46 | 3386 | 3312 | ... |
| Lady in the Lake | MGM | 712 | Robert Montgomery-Audrey Totter | Jan.,'47 | 105m | Nov. 30,'46 | 3333 | 3312 | |
| Lady Luck (Block 1) | RKO | 702 | Robert Young-Barbara Hale | Oct. 18,'46 | 97m | July 20,'46 | 3102 | 2756 | 3350 |
| Lady Surrenders, A (Brit.) | Univ. | .... | Margaret Lockwood-Stewart Granger | (T) Oct. 4,'46 | 117m | Oct. 12,'46 | 3249 | .... | .... |
| Landrush | Col. | 861 | Charles Starrett-Smiley Burnette | Oct. 17,'46 | 54m | Sept. 21,'46 | 3211 | 2895 | .. |
| Larceny in Her Heart | PRC | .... | Hugh Beaumont-Cheryl Walker | July 10,'46 | 68m | May 25,'46 | 3006 | 2963 | .. |
| Last Chance, The (Bl. 16) (Swiss) | MGM | 621 | E. G. Morrison-John Hoy | Apr.-May,'46 | 105m | Nov. 24,'45 | 2726 | .... | 2930 |
| Last Crooked Mile, The | Rep. | 527 | Donald Barry-Ann Savage | Aug. 9,'46 | 67m | Aug. 17,'46 | 3150 | .... | .... |
| Last Frontier Uprising | Rep. | 5504 | Monte Hale-Adrian Booth | Feb. 1,'47 | . | . | . | 3187 | |
| La Symphone Pastorale (Fr.) | Films Gibe | .... | Michele Morgan-Pierre Blanchar | Not Set | 115m | Dec. 7,'46 | 3346 | | |
| Late George Apley, The | 20th-Fox | .... | Ronald Colman-Peggy Cummins | Not Set | .... | ..... | .... | 3434 | .... |
| Laughing Lady (Brit.) | Brit. Natl. | .... | Anne Ziegler-Webster Booth | Not Set | 91m | Nov. 2,'46 | 3285 | | .. |
| Lawless Breed | Univ. | 1106 | Kirby Grant-Fuzzy Knight | Aug. 16,'46 | 58m | Dec. 14,'46 | 3362 | 3312 | .... |
| Law of the Lash | PRC | .... | Al La Rue-Mary Scott | Feb. 6,'47 | .... | ..... | .... | 3410 | .... |
| † Leave Her to Heaven (color) (Special) | 20th-Fox | 614 | Gene Tierney-Cornel Wilde | Jan.,'46 | 110m | Dec. 29,'45 | 2778 | 2499 | 2898 |
| Les Miserables (Reissue) | 20th-Fox | 704 | Fredric March-Charles Laughton | Jan.,'47 | 105m | Jan. 4,'47 | 3398 | .... | .... |
| Life and Miracles of Blessed Mother Cabrini, The (Ital.) | Elliott | .... | La Cheduzzi-Mila Lanza | July 6,'46 | 60m | July 6,'46 | 3077 | .... | .... |
| Lighthouse | PRC | .... | John Litel-June Lang | Jan. 10,'47 | .... | ..... | .... | 2963 | .... |
| Likely Story, A | RKO | .... | Bill Williams-Barbara Hale | Not Set | .. | ..... | .... | 3312 | .. |
| Lisbon Story (British) | Natl. Anglo | .... | Patricia Burke-David Farrar | Not Set | 100m | Mar. 16,'46 | 2894 | .... | .... |
| Little Giant | Univ. | 520 | Abbott and Costello | Feb. 22,'46 | 91m | Mar. 2,'46 | 2869 | 2756 | 3088 |
| Little Iodine | UA | .... | Jo Ann Marlowe-Marc Cramer | Oct. 11,'46 | 94m | June 8,'46 | 3030 | 2926 | 3412 |
| Little Miss Big | Univ. | 549 | Fay Holden-Beverly Simmons | Aug. 30,'46 | 57m | Sept. 14,'46 | 3198 | 3066 | .... |
| Little Mister Jim | MGM | .... | "Butch" Jenkins-Frances Gifford | (T) June 4,'46 | 61m | Sept. 7,'46 | 3186 | 2963 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Locket, The (Block 3) | RKO | 711 | Laraine Day-Brian Aherne | Dec. 20,'46 | 85m | Dec. 21,'46 | 3373 | 2939 | .... |
| Lone Hand Texan | Col. | .... | Charles Starrett-Smiley Burnette | Feb. 20,'47 | .... | ..... | .... | 3422 | .... |
| Lone Star Moonlight | Col. | 854 | Ken Curtis-Joan Barton | Dec. 12,'46 | 67m | Dec. 14,'46 | 3362 | 3274 | .... |
| Lone Wolf in Mexico, The | Col. | .... | Gerald Mohr-Eric Blore | Jan. 16,'47 | 69m | Jan. 4,'47 | 3398 | 3348 | .... |
| Love Laugh at Andy Hardy | MGM | .... | Mickey Rooney-Bonita Granville | Feb.,'47 | 91m | Dec. 7,'46 | 3345 | 3127 | .... |
| Lover Come Back | Univ. | 536 | George Brent-Lucille Ball | June 21,'46 | 90m | June 22,'46 | 3054 | 2939 | .... |
| Loyal Heart (British) | Strand-Anglo | .... | Harry Welchmann-Percy Marmont | Not Set | 78m | Mar. 16,'46 | 2895 | .... | .... |
| MACOMBER Affair, The (formerly Short Happy Life of Francis Macomber) | UA | .... | Gregory Peck-Joan Bennett | Not Set | .... | ..... | .... | 3076 | .... |
| Madonna of the Seven Seas (British) | Univ. | 526 | Phyllis Calvert-Stewart Granger | Apr. 5,'46 | 88m | Jan. 26,'46 | 2818 | .... | .... |
| Madonna's Secret, The | Rep. | 510 | Francis Lederer-Gail Patrick | Feb. 16,'46 | 79m | Feb. 23,'46 | 2858 | 2838 | .... |
| Magic Bow, The (British) | GFD | .... | Stewart Granger-Phyllis Calvert | Not Set | 106m | Oct. 19,'46 | 3262 | .... | .... |
| Magnificent Doll | Univ. | .... | Ginger Rogers-Burgess Meredith | Nov.,'46 | 95m | Nov. 23,'46 | 3321 | 3274 | 3412 |
| Magnificent Rogue | Rep. | 606 | Lynn Roberts-Warren Douglas | Feb. 15,'47 | 74m | Nov. 16,'46 | 3309 | .... | .... |
| Make Mine Music (color) (Spcl.) | RKO | 692 | Disney Musical Feature | (T) July 4,'46 | 74m | Apr. 27,'46 | 2662 | .... | 3264 |
| Man from Morocco, The (Brit.) | English | .... | Anton Walbrook-Margaretta Scott | Nov. 23,'46 | 89m | Nov. 30,'46 | 3334 | .... | .... |
| Man from Rainbow Valley (color) | Rep. | 5502 | Monte Hale-Adrian Booth | June 15,'46 | 56m | June 22,'46 | 3053 | 2963 | .... |
| Man I Love, The | WB | 611 | Ida Lupino-Robert Alda | Jan. 11,'47 | 96m | Dec. 28,'46 | 3385 | 2784 | .... |
| Man in Grey, The (Brit.) | Univ. | 523 | Margaret Lockwood-James Mason | Mar. 15,'46 | 90m | Dec. 8,'45 | 2746 | .... | .... |
| Man Who Dared, The | Col. | 7040 | Leslie Brooks-George Macready | May 30,'46 | 65m | June 29,'46 | 3065 | 2926 | .... |
| † Margie (color) | 20th-Fox | 646 | Jeanne Crain-Alan Young | Nov.,'46 | 94m | Oct. 19,'46 | 3261 | 2884 | 3412 |
| Mask of Diijon | PRC | .. | Erich Von Stroheim-Jeanne Bates | Apr. 9,'46 | 74m | Feb. 2,'46 | 2829 | 2792 | 3018 |
| Masquerade in Mexico (Block 3) | Para. | 4512 | Dorothy Lamour-Arturo de Cordova | Feb. 22,'46 | 96m | Dec. 1,'45 | 2733 | 2686 | 2975 |
| Meet Me at Dawn (British) | 20th-Fox | .... | William Eythe-Stanley Holloway | Not Set | 99m | Jan. 25,'47 | 3434 | .... | .... |
| Meet the Navy (Br.) | Natl.-Anglo | .... | Oscar Naske | Not Set | 81m | June 15,'46 | 3043 | .... | .... |
| Men of Two Worlds (Br.) (color) | GFD | .... | Eric Portman-Phyllis Cavert | Sept. 9,'46 | 109m | Sept. 28,'46 | 3224 | .... | .... |
| Michigan Kid, The (color) | Univ. | | Jon Hall-Rita Johnson | Not Set | . | ..... | .... | 3090 | .... |
| Mighty McGurk, The | MGM | 711 | Wallace Beery-Edward Arnold | Jan.,'47 | 87m | Nov. 23,'46 | 3321 | 3066 | .... |
| Missing Lady, The | Mono. | 525 | Kane Richmond-Barbara Reed | Aug. 17,'46 | 60m | Sept. 21,'46 | 3211 | 3031 | .... |
| † Miss Susie Slagle's (Block 3) | Para. | 4513 | Sonny Tufts-Veronica Lake | Mar. 8,'46 | 88m | Dec. 8,'45 | 2745 | 2216 | .... |
| Mr. Ace | UA | .... | George Raft-Sylvia Sydney | Aug. 2,'46 | 84m | Aug. 31,'46 | 3173 | 2926 | 3412 |
| Mr. District Attorney | Col. | .... | Dennis O'Keefe-Marg. Chapman | Feb.,'47 | 81m | Jan. 4,'47 | 3398 | .... | .... |
| Mr. Hex | Mono. | 608 | Leo Gorcey-Huntz Hall | Dec. 7'46 | 63m | Dec. 14,'46 | 3362 | 3240 | . |
| † Monsieur Beaucaire (Special) | Para. | 4532 | Bob Hope-Joan Caulfield | Aug. 30,'46 | 93m | May 18,'46 | 2997 | 2883 | 3288 |
| Moon Over Montana | Mono. | 572 | Jimmy Wakely-Lee "Lasses" White | Feb. 23,'46 | 56m | Apr. 20,'46 | 2951 | 2792 | .... |
| Murder in the Music Hall | Rep. | 512 | Vera Hruba Ralston-William Marshal | Apr. 10,'46 | 84m | Feb. 23,'46 | 2858 | 2748 | .... |
| Murder in Reverse (Brit.) | Four Con. | .... | William Hartnell-Jimmy Hanley | Jan.,'47 | 80m | Dec. 28,'46 | 3385 | .... | .... |
| Murder Is My Business | PRC | .... | Hugh Beaumont-Cheryl Walker | Apr. 10,'46 | 63m | Mar. 9,'46 | 2881 | .... | .... |
| My Brother Talks to Horses | MGM | .... | Peter Lawford-"Butch" Jenkins | Feb.,'47 | 94m | Nov. 23,'46 | 3322 | 3031 | .... |
| † My Darling Clementine | 20th-Fox | 645 | Henry Fonda-Linda Darnell | Nov.,'46 | 97m | Oct. 12,'46 | 3249 | 3078 | 3350 |
| My Dog Shep | Screen Guild | 4609 | Tom Neal-Helen Chapman-"Flame" | Dec. 1,'46 | 60m | ..... | .... | 3163 | .... |
| My Favorite Brunette | Para. | . | Bob Hope-Dorothy Lamour | Apr. 4,'47 | .... | ..... | .... | 3388 | .... |
| My Pal Trigger | Rep. | 5541 | Roy Rogers-George "Gabby" Hayes | July 10,'46 | 79m | June 22,'46 | 3053 | .... | .... |
| † My Reputation | WB | 510 | Barbara Stanwyck-George Brent | Jan. 26,'46 | 96m | Jan. 12,'46 | 2793 | 2792 | 2975 |
| My Heart Goes Crazy (Br.) (col.) (formerly London Town) | Univ. | .... | Syd Field-Greta Gynt | Not Set | 121m | Sept. 21,'46 | 3209 | .... | .... |
| Mysterious Intruder | Col. | 7025 | Richard Dix-Barton MacLane | Apr. 11,'46 | 61m | Mar. 30,'46 | 2917 | 2907 | .... |
| Mysterious Mr. Valentine | Rep. | 531 | William Henry-Linda Stirling | Sept. 3,'46 | .... | ..... | .... | 3312 | .... |
| 'NEATH Canadian Skies | Screen Guild | 4606 | Russell Hayden-Inez Cooper | Oct. 15,'46 | 41m | ..... | .... | 3127 | .... |
| Never Say Goodbye | WB | 606 | Erroll Flynn-Eleanor Parker | Nov. 9,'46 | 97m | Oct. 26,'46 | 3273 | 2838 | 3350 |
| † Night and Day (color) | WB | 523 | Cary Grant-Alexis Smith | Aug. 3,'46 | 132m | July 13,'46 | 3089 | 2838 | 3228 |
| Night Boat to Dublin (Brit.) | A.B.P.C.-Pathe | .. | Robert Newton-Raymond Lovell | Not Set | 100m | Feb. 2,'46 | 2830 | .... | .... |
| Night Editor | Col. | 7023 | William Gargan-Janis Carter | Apr. 18,'46 | 67m | Apr. 6,'46 | 2925 | 2895 | .... |
| Night in Casablanca, A | UA | .... | Marx Brothers-Lois Collier | May 10,'46 | 85m | Apr. 20,'46 | 2949 | 2884 | 3288 |
| Night in Paradise, A (color) | Univ. | 529 | Merle Oberon-Turhan Bay | May 3,'46 | 84m | Apr. 13,'46 | 2937 | 2278 | 3100 |
| Night Train to Memphis | Rep. | 523 | Roy Acuff-Adele Mara | July 12,'46 | 67m | July 27,'46 | 3114 | 2748 | 3288 |
| Nobody Lives Forever | WB | 604 | John Garfield-Geraldine Fitzgerald | Oct. 12,'46 | 100m | Sept. 28,'46 | 3221 | 2830 | 3412 |
| Nocturne (Block 2) | RKO | 706 | George Raft-Lynn Bari | Oct. 29,'46 | 87m | Oct. 19,'46 | 3261 | 3055 | 3412 |
| † No Leave, No Love | MGM | 704 | Van Johnson-Marie Wilson | Oct.,'46 | 117m | Aug. 31,'46 | 3173 | 2818 | 3412 |
| Nora Prentiss (formerly The Sentence) | WB | .... | Ann Sheridan-Kent Smith | Feb. 22,'47 | 111m | ..... | .... | 2883 | .... |
| North of the Border | Screen Guild | 4610 | Russell Hayden-Inez Cooper | Nov. 15,'46 | 42m | ..... | .... | 3090 | .... |
| No Time for Comedy (Reissue) | WB | 516 | James Stewart-Rosalind Russell | Apr. 13,'46 | 99m | Sept. 7,'40 | .... | .... | .... |
| † Notorious (Special) | RKO | 761 | Ingrid Bergman-Cary Grant | Sept. 6,'46 | 101m | July 27,'46 | 3113 | 2870 | 3350 |
| Notorious Gentleman (British) | Univ. | 603 | Rex Harrison-Lilli Palmer | Nov. 1,'46 | 109m | Oct. 26,'46 | 3273 | .... | 3412 |
| Notorious Lone Wolf | Col. | 7028 | Gerald Mohr-Janis Carter | Feb. 14,'46 | 64m | Mar. 16,'46 | 2894 | 2792 | .... |
| OF Human Bondage | WB | 522 | Paul Henreid-Eleanor Parker | July 20,'46 | 105m | July 6,'46 | 3077 | 3031 | 3228 |
| One Exciting Week | Rep. | 521 | Al Pearce-Arline Harris | June 8,'46 | 69m | June 15,'46 | 3042 | 2809 | .... |
| One More Tomorrow | WB | 519 | Ann Sheridan-Dennis Morgan | June 1,'46 | 89m | May 18,'46 | 2997 | 2838 | 3228 |
| Open City (Italian) | Mayer-Burstyn | .... | Aldo Fabrizi-Anna Magnani | Not Set | 100m | Mar. 2,'46 | 2870 | .... | .... |
| † O.S.S. (Block 6) | Para. | 4526 | Alan Ladd-Geraldine Fitzgerald | July 26,'46 | 107m | May 18,'46 | 2997 | 2963 | 3350 |
| Our Hearts Were Growing Up (Block 5) | Para. | 4522 | Gail Russell-Diana Lynn | June 14,'46 | 84m | Mar. 16,'46 | 2893 | 2555 | 3264 |
| Out California Way (color) | Rep. | 5503 | Monte Hale-Adrian Booth | Dec. 5,'46 | 67m | Dec. 14,'46 | 3362 | 3127 | .... |
| Outlaw, The | UA | .... | Jack Buetel-Jane Russell | Feb. 8,'46 | 111m | Mar. 23,'46 | 2905 | .... | .... |
| Outlaw of the Plains | PRC | .... | Buster Crabbe-Al St. John | Sept. 22,'46 | 56m | Sept. 28,'46 | 3225 | 3126 | .... |
| Overlanders, The (British) | GFD | .... | Chips Rafferty-John N. Hayward | Not Set | 91m | Oct. 19,'46 | 3261 | .... | .... |
| Overland Riders | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | Aug. 21,'46 | 54m | Aug. 24,'46 | 3162 | 3126 | .... |
| Over the Santa Fe Trail | Col. | .... | Ken Curtis-Jennifer Holt | Feb. 13,'47 | .... | ..... | .... | 3422 | .... |
| PARIS Frills (French) | Leo Cohen | .... | Micheline Presle-Raymond Rouleau | Nov. 24,'46 | 123m | Dec. 7,'46 | 3347 | .... | .... |
| Partners in Time | RKO | 625 | Pamela Blake-John James | Block 5 | 76m | Apr. 20,'46 | 2951 | .... | .... |
| Passkey to Danger | Rep. | 518 | Stephanie Bachelor-Kane Richmond | May 11,'46 | 58m | Aug. 24,'46 | 3161 | 2987 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Perfect Marriage, The | Para. | 4604 | Loretta Young-David Niven | Jan. 24,'47 | 87m | Nov. 23,'46 | 3321 | 2883 | . |
| Perilous Holiday | Col. | 7008 | Pat O'Brien-Ruth Warrick | Mar. 21,'46 | 89m | May 25,'46 | 3007 | 2776 | 3018 |
| Perils of Pauline (color) | Para. | .... | Betty Hutton-John Lund | Not Set | .... | ..... | .... | 2939 | .... |
| Personality Kid | Col. | 7039 | Anita Louise-Michael Duane | Aug. 8,'46 | 68m | Aug. 24,'46 | 3161 | 3031 | .... |
| Phantom Thief, The | Col. | 7031 | Chester Morris-Jeff Donnell | May 2,'46 | 65m | June 22,'46 | 3053 | 2926 | ... |
| Philo Vance Returns | PRC | .... | Alan Curtis-Terry Austin | Feb. 27,'47 | .... | ..... | .... | 3422 | .... |
| Philo Vance's Gamble | PRC | .... | Alan Curtis-Tala Birell | Mar. 20,'47 | .... | ..... | .... | 3434 | .... |
| Piccadilly Incident (British) | Pathe | .... | Anna Neagle-Michael Wilding | Sept. 20,'46 | 100m | Sept. 7,'46 | 3185 | .... | ... |
| Pilgrim Lady, The | Rep. | 602 | Adele Mara-Warren Douglas | Jan. 22,'47 | 67m | Jan. 25,'47 | 3433 | 3347 | .... |
| Pinocchio (color) (Reissue) | RKO | 691 | Disney Feature Cartoon | Special | 85m | Feb. 3,'40 | .... | .... | ... |
| Pirates of Monterey (color) | Univ. | .... | Maria Montez-Rod Cameron | Not Set | .... | ..... | .... | 3127 | .... |
| Plainsman, The (Reissue) | Para. | R5-3624 | Gary Cooper-Jean Arthur | Sept. 1,'46 | 113m | Sept. 21,'46 | 3212 | .... | .... |
| Plainsman and the Lady, The | Rep. | 532 | William Elliott-Vera Hruba Ralston | Nov. 15,'46 | 87m | Nov. 9,'46 | 3297 | 3127 | 3350 |
| Portrait of a Woman (French) | Mayer-Burstyn | .... | Francoise Rosay-Henry Guisol | Apr. 20,'46 | 80m | Apr. 20,'46 | 2950 | .... | .... |
| Possessed | WB | .... | Joan Crawford-Van Heflin | Not Set | .... | ..... | .... | 3078 | .... |
| † Postman Always Rings Twice, The (Block 16) | MGM | 620 | Lana Turner-John Garfield | Apr.-May,'46 | 113m | Mar. 16,'46 | 2893 | 2883 | 3228 |
| Postmaster's Daughter (French) | Vog | .... | Harry Baur-Jeanine Crispin | Aug. 17,'46 | 74m | Aug. 24,'46 | 3162 | .... | .... |
| Prairie Badmen | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | July 17,'46 | 55m | July 27,'46 | 3114 | 3055 | .... |
| Private Affairs of Bel Ami | UA | .... | George Sanders-Angela Lansbury | Not Set | .... | ..... | .... | 3311 | .... |
| Pursued | WB | .... | Teresa Wright-Robert Mitchum | (T) Feb. 17,'47 | .... | ..... | .... | 3435 | .... |
| QUEEN of Burlesque | PRC | .... | Evelyn Ankers-Carleton Young | July 24,'46 | 70m | July 6,'46 | 3078 | 2987 | .... |
| Queen for a Night (Swed.) | Saga | .... | Gurli Lemon Bernhard-Gosta Bjoerling | Dec. 28,'46 | 89m | Jan. 4,'47 | 3398 | .... | .... |
| Queen of the Amazons | Screen Guild | 4611 | Robert Lowery-Patricia Morrison | Jan. 15,'47 | 62m | ..... | .... | 3311 | .... |
| Quiet Weekend (British) | ABP | .... | Derek Farr-Frank Cellier | Not Set | 90m | May 25,'46 | 3006 | .... | .... |
| RAGE in Heaven (R.) | MGM | 705 | Ingrid Bergman-Robert Montgomery | Oct.,'46 | 85m | Aug. 24,'46 | 3162 | .... | .... |
| Raider, The (British) (color) | English | .... | Documentary | May,'46 | 70m | Oct. 5,'46 | 3237 | .... | .... |
| Raiders of the South | Mono. | 564 | Johnny Mack Brown-Raymond Hatton | Jan. 18,'47 | .... | ..... | .... | 3348 | .... |
| Rainbow Over the Rockies | Mono. | 683 | Jimmy Wakely-Lee "Lasses" White | Feb. 8,'47 | .... | ..... | .... | 3410 | .... |
| Range Beyond the Blue | PRC | .... | Eddie Dean-Roscoe Ates | Feb. 17,'47 | .... | ..... | .... | 3411 | .... |
| Razor's Edge, The | 20th-Fox | 701 | Tyrone Power-Gene Tierney | Jan.,'47 | 146m | Nov. 30,'46 | 3334 | 3127 | 3412 |
| Rebecca (Reissue) | UA | .... | Laurence Olivier-Joan Fontaine | Apr. 26,'46 | 125m | Mar. 30,'40 | .... | .... | .... |
| Red House, The (formerly No Trespassing) | UA | .... | Edw. G. Robinson-Lon McAllister | Feb. 7,'47 | .... | ..... | .... | 3090 | .... |
| Red River Renegades | Rep. | 557 | Sunset Carson-Peggy Stewart | July 25,'46 | 55m | Sept. 7,'46 | 3185 | 3066 | .... |
| Rendezvous 24 | 20th-Fox | 627 | William Gargan-Marie Palmer | May,'46 | 70m | May 4,'46 | 2974 | 2951 | .... |
| Rendezvous With Annie | Rep. | 525 | Eddie Albert-Faye Marlowe | July 22,'46 | 89m | Aug. 17,'46 | 3149 | .... | .... |
| Renegade Girl | Screen Guild | 4612 | Alan Curtis-Ann Savage | Dec. 25,'46 | 65m | ..... | .... | 3363 | .... |
| Renegades (color) | Col. | 7003 | Evelyn Keyes-Willard Parker | June 13,'46 | 87m | May 25,'46 | 3005 | 2776 | 3228 |
| Resistance (French) | Vog | .... | Lucien Coedel-Yvonne Gaudeau | July,'46 | 76m | July 13,'46 | 3089 | .... | .... |
| Return of Frank James, The (Reissue) | 20th-Fox | 619 | Henry Fonda-Gene Tierney | Feb.,'46 | 92m | Aug. 17,'40 | .... | .... | .... |
| Return of Monte Cristo, The | Col. | 829 | Louis Hayward-Barbara Britton | Dec.,'46 | 91m | Dec. 7,'46 | 3345 | 3312 | 3412 |
| Return of Rusty, The | Col. | 7032 | Ted Donaldson-Barbara Wooddell | June 27,'46 | .... | ..... | .... | 3007 | .... |
| Riding the California Trail (formerly Cisco and the Angel) | Mono. | 610 | Gilbert Roland-Martin Garralaga | Jan. 11,'47 | .... | ..... | .... | 3287 | .... |
| Rio Grande Raiders | Rep. | 558 | Sunset Carson-Peggy Stewart | Sept. 9,'46 | 57m | Oct. 12,'46 | 3250 | 3163 | 3350 |
| Riverboat Rhythm | RKO | 620 | Leon Erroll-Glenn Vernon | Block 4 | 65m | Feb. 16,'46 | 2849 | .... | .... |
| † Road to Utopia (Special) | Para. | 4531 | Bing Crosby-Bob Hope-D. Lamour | Mar. 22,'46 | 89m | Dec. 8,'45 | 2745 | 2744 | 3088 |
| Roaring Rangers | Col. | 7205 | Charles Starrett-Smiley Burnette | Feb. 14,'46 | 56m | Mar. 9,'46 | 2882 | 2543 | .... |
| Rolling Home | Screen Guild | 4607 | Jean Parker-Russell Hayden | Nov. 1,'46 | 71m | ..... | .... | 3163 | .... |
| Roll On, Texas Moon | Rep. | 542 | Roy Rogers-Dale Evans | Sept. 12,'46 | 68m | Sept. 31,'46 | 3211 | 3030 | .... |
| Romance of the West (color) | PRC | .... | Eddie Dean-Joan Barton | Mar. 20,'46 | 58m | Feb. 9,'46 | 2838 | 2792 | .... |
| Runaround, The | Univ. | 535 | Ella Raines-Rod Cameron | June 14,'46 | 86m | June 15,'46 | 3043 | 2987 | 3350 |
| Russia on Parade (Russ.) (col.) | Artkino | .... | Documentary | Sept. 6,'46 | 45m | Sept. 28,'46 | 3221 | .... | .... |
| Rustler's Roundup | Univ. | 1105 | Kirby Grant-Fuzzy Knight | Aug. 9,'46 | 56m | Nov. 9,'46 | 3297 | 3138 | .... |
| SAN QUENTIN (Block 3) | RKO | 712 | Lawrence Tierney-Marion Carr | (T) Dec. 17,'46 | 66m | Dec. 7,'46 | 3345 | 3336 | 3412 |
| Santa Fe Uprising | Rep. | 661 | Allan Lane-Bobby Blake | Nov. 15,'46 | .... | ..... | .... | 3322 | .... |
| † Saratoga Trunk | WB | 514 | Gary Cooper-Ingrid Bergman | Mar. 30,'46 | 135m | Nov. 24,'35 | 2725 | 1431 | 2975 |
| Scandal in Paris, A | UA | .... | George Sanders-Signe Hasso | July 19,'46 | 100m | July 20,'46 | 3112 | 2764 | .... |
| Scared to Death (color) | Screen Guild | 4608 | Bela Lugosi-Joyce Compton | Feb. 1,'46 | 65m | ..... | .... | 3127 | .... |
| School for Secrets (Brit.) | GFD | .... | Ralph Richardson-Raymond Huntley | Not Set | 108m | Dec. 7,'46 | 3346 | .... | .... |
| Sea of Grass | MGM | .... | Spencer Tracy-Katharine Hepburn | Not Set | .... | ..... | .... | 3238 | .... |
| Searching Wind, The (Block 6) | Para. | 4527 | Robert Young-Ann Richards | Aug. 9,'46 | 107m | May 11,'46 | 2985 | 2884 | 3288 |
| Secret Heart, The | MGM | 709 | Claudette Colbert-Walter Pidgeon | Dec.,'46 | 97m | Nov. 30,'46 | 3334 | 3274 | .... |
| Secret of the Whistler | Col. | 818 | Richard Dix-Leslie Brooks | Nov. 7,'46 | 65m | Nov. 2,'46 | 3286 | 3274 | .... |
| Secrets of a Sorority Girl | PRC | .... | Mary Ware-Rick Vallin | Aug. 15,'46 | 58m | Aug. 24,'46 | 3161 | 3031 | .... |
| Sentimental Journey | 20th-Fox | 621 | John Payne-Maureen O'Hara | Mar.,'46 | 94m | Feb. 9,'46 | 2837 | 2756 | 2975 |
| † Seventh Veil, The (Brit.) | Univ. | 519 | James Mason-Ann Todd | Feb. 15,'46 | 94m | Nov. 10,'45 | 2786 | .... | .... |
| Seven Were Saved | Para. | .... | Richard Denning-Catherine Craig | Not Set | .... | ..... | .... | 2972 | .... |
| Shadowed | Col. | 7042 | Anita Louise-Robert Scott | Sept. 26,'46 | 70m | Nov. 30,'46 | 3334 | 3163 | .... |
| Shadow of a Woman | WB | 602 | Andrea King-Helmut Dantine | Sept. 14,'46 | 78m | Aug. 17,'46 | 3150 | 2543 | 3288 |
| Shadows on the Range | Mono. | 567 | Johnny Mack Brown-R. Hatton | Aug. 10,'46 | 57m | Oct. 12,'46 | 3250 | 3066 | .... |
| Shadows Over Chinatown (formerly The Mandarin Secret) | Mono. | 518 | Sidney Toler-Sen Yung | July 27,'46 | 64m | ..... | .... | 2963 | .... |
| Shadow Returns, The | Mono. | 527 | Kane Richmond-Barbara Reed | Feb. 16,'46 | 61m | Jan. 19,'46 | 2806 | .... | .... |
| Sheriff of Redwood Valley | Rep. | 566 | "Wild" Bill Elliott-Alice Fleming | Mar. 29,'46 | 54m | Apr. 13,'46 | 2938 | 2778 | .... |
| She-Wolf of London | Univ. | 531 | June Lockhart-Jan Wiley | May 17,'46 | 61m | Apr. 13,'46 | 2938 | 2809 | .... |
| She Wrote the Book | Univ. | 533 | Joan Davis-Jack Oakie | May 31,'46 | 76m | May 11,'46 | 2987 | 2870 | .... |
| Shock | 20th-Fox | 615 | Vincent Price-Lynn Bari | Feb.,'46 | 70m | Jan. 19,'46 | 2805 | 2764 | .... |
| Shocking Miss Pilgrim, The (color) | 20th-Fox | 703 | Betty Grable-Dick Haymes | Jan.,'47 | 85m | Jan. 4,'47 | 3397 | 2884 | .... |
| Shoot to Kill | Screen Guild | 4615 | Russell Wade-Susan Maters | Mar. 15,'47 | .... | ..... | .... | .... | .... |
| Show-Off, The | MGM | 708 | Red Skelton-Marilyn Maxwell | Dec.,'46 | 83m | Aug. 17,'46 | 3149 | 2951 | 3350 |
| Silver Range | Mono. | 563 | Johnny Mack Brown-Raymond Hatton | Nov. 16,'46 | 53m | Dec. 7,'46 | 3346 | 3240 | .... |
| Silver Stallion (Reissue) | Mono. | 612 | David Sharpe-Janet Waldo | Dec. 14,'46 | 57m | ..... | .... | .... | |

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|---|---|---|---|---|---|---|---|---|---|
| Sinbad, the Sailor (color) (Bl. 2) | RKO | .... | D. Fairbanks, Jr.-Maureen O'Hara | (T) Jan. 13,'47 | 117m | Jan. 18,'47 | 3421 | 3031 | .... |
| Singin' in the Corn | Col. | 804 | Judy Canova-Allen Jenkins | Dec. 26,'46 | 68m | Nov. 23,'46 | 3322 | 3312 | .... |
| Singing on the Trail | Col. | 7224 | Ken Curtis-Jeff Donnell | Sept. 12,'46 | .... | ..... | .... | 3187 | .... |
| Sing While You Dance | Col. | 7033 | Ellen Drew-Robert Stanton | July 25,'46 | .... | ..... | .... | 3055 | .... |
| Sin of Harold Diddlebock, The | UA | .... | Harold Lloyd-Raymond Walburn | Not Set | .... | ..... | .... | 2870 | .. |
| Stanley and Livingstone (R.) | 20th-Fox | 705 | Spencer Tracy-Nancy Kelly | Jan.,'47 | 101m | Jan. 4,'47 | 3398 | .. | .... |
| Sioux City Sue | Rep. | 681 | Gene Autry-Lynn Roberts | Nov. 21,'46 | 69m | Dec. 7,'46 | 3345 | 3322 | .... |
| Sirocco (French) | Leo Cohen | .... | Viviane Romance-Dalio | Aug. 10,'46 | 90m | Aug. 17,'46 | 3150 | .... | .... |
| Sister Kenny (Block 1) | RKO | 701 | Rosalind Russell-Alexander Knox | Oct. 10,'46 | 118m | July 20,'46 | 3101 | 2907 | 3350 |
| Six Gun Serenade | Mono. | .... | Jimmy Wakely-Kay Morley | Mar. 22,'47 | .... | ..... | .... | .... | .... |
| Slightly Scandalous | Univ. | 544 | Sheila Ryan-Fred Brady | Aug. 2,'46 | 62m | Aug. 3,'46 | 3125 | 3031 | .... |
| Smash-Up | Univ. | .... | Susan Hayward-Lee Bowman | Feb.,'47 | .... | ..... | .... | 3421 | .... |
| † Smoky (color) | 20th-Fox | 631 | Fred MacMurray-Anne Baxter | July,'46 | 87m | June 15,'46 | 3041 | 2628 | 3350 |
| Smooth as Silk | Univ. | 521 | Kent Taylor-Virginia Grey | Mar. 1,'46 | 65m | Mar. 9,'46 | 2882 | 2809 | .... |
| So Dark the Night | Col. | 805 | Micheline Cheirel-Steven Geray | Oct. 10,'46 | 70m | Sept. 21,'46 | 3211 | 2850 | .... |
| So Goes My Love | Univ. | 528 | Myrna Loy-Don Ameche | Apr. 19,'46 | 88m | Mar. 30,'46 | 2917 | 2809 | 3018 |
| Somewhere in the Night | 20th-Fox | 629 | John Hodiak-Nancy Guild | June,'46 | 110m | May 11,'46 | 2986 | 2859 | .... |
| Song of Scheherazade (color) | Univ. | .... | Brian Donlevy-Yvonne de Carlo | Feb.,'47 | .... | ..... | .... | 3312 | .... |
| Song of the Sierras | Mono. | 681 | Jimmy Wakely-Lee "Lasses" White | Dec. 28,'46 | 58m | Jan. 18,'47 | 3421 | 3240 | .... |
| Song of the South (Spcl.) (col.) | RKO | 791 | Disney Feature Cartoon | Nov. 20,'46 | 95m | Nov. 2,'46 | 3285 | .... | 3412 |
| South of the Chisholm Trail | Col. | .... | Charles Starrett-Smiley Burnette | Jan. 30,'47 | .... | ..... | .... | 3387 | .... |
| South of Monterey | Mono. | 530 | Gilbert Roland-Frank Yacanelli | July 10,'46 | 63m | Sept. 28,'46 | 3224 | 3127 | .... |
| Specter of the Rose | Rep. | 524 | Ivan Kirov-Viola Essen | July 5,'46 | 90m | May 25,'46 | 3006 | 2776 | 3350 |
| Spider Woman Strikes Back, The | Univ. | 524 | Gale Sundergaard-Kirby Grant | Mar. 22,'46 | 59m | Mar. 23,'46 | 2906 | 2850 | .... |
| † Spiral Staircase, The | RKO | 611 | George Brent-Dorothy McGuire | Block 3 | 83m | Jan. 5,'46 | 2785 | 2695 | 2930 |
| Splendor (Reissue) | Film Classics | .... | Miriam Hopkins-Joel McCrea | June 15,'46 | 75m | ..... | .... | .... | .... |
| Spook Busters | Mono. | 512 | Leo Gorcey-Huntz Hall | Aug. 24,'46 | 68m | Aug. 24,'46 | 3162 | 3138 | .... |
| Spring Song (British) | Brit. Natl. | .... | Peter Graves-Carol Raye | Not Set | 90m | Oct. 26,'46 | 3273 | .... | .... |
| Stagecoach to Denver | Rep. | 662 | Allan Lane-Bobby Blake | Dec. 23,'46 | 56m | Jan. 4,'47 | 3398 | 3348 | .... |
| Stairway to Heaven (Brit.) (col.) | Univ. | .... | David Niven-Kim Hunter | (T) Dec. 9,'46 | 104m | Nov. 16,'46 | 3310 | .... | .... |
| Stallion Road | WB | .... | Zachary Scott-Alexis Smith | Not Set | .... | ..... | .... | 2939 | .... |
| Stanley and Livingstone (R.) | 20th-Fox | 705 | Spencer Tracy-Nancy Kelly | Jan.,'47 | 101m | Jan. 4,'47 | 3398 | .... | .... |
| Stars Over Texas | PRC | .... | Eddie Dean-Shirley Patterson | Nov. 18,'46 | 57m | Dec. 28,'46 | 3386 | 3287 | .... |
| Step by Step (Block 1) | RKO | 705 | Lawrence Tierney-Anne Jeffreys | Aug. 30,'46 | 62m | July 20,'46 | 3101 | 3076 | .... |
| † Stolen Life, A | WB | 521 | Bette Davis-Glenn Ford | July 6,'46 | 109m | May 4,'46 | 2973 | 2756 | 3350 |
| Stone Flower, The (Russ.) (col.) | Artkino | .... | Vladimir Druzhnikov-Elena Derevschikova | Dec. 27,'46 | 88m | Jan. 11,'47 | 3409 | .... | .... |
| Stormy Waters (French) | MGM | .... | Jean Gabin-Michele Morgan | (T) June 5,'46 | 80m | July 13,'46 | 3089 | .... | .... |
| Story of the Pope, The | Chapel | .... | Documentary | Dec. 19,'46 | 65m | Dec. 28,'46 | 3386 | .... | .... |
| Strange Conquest | Univ. | 530 | Jane Wyatt-Lowell Gilmore | May 10,'46 | 63m | Apr. 20,'46 | 2950 | 2883 | ... |
| Strange Holiday | PRC | .... | Claude Rains-Barbara Bate | Sept. 2,'46 | 56m | Nov. 2,'46 | 3286 | .... | .... |
| Strange Impersonation | Rep. | 513 | Brenda Marshall-William Gargan | Mar. 16,'46 | 62m | Feb. 23,'46 | 2859 | 2776 | .... |
| Strange Journey | 20th-Fox | 643 | Paul Kely-Osa Massen | Oct.,'46 | 65m | Sept. 14,'46 | 3197 | .... | .... |
| † Strange Love of Martha Ivers (Block 6) | Para. | 4529 | Barbara Stanwyck-Van Heflin | Sept. 13,'46 | 117m | Mar. 23,'46 | 2907 | 3870 | 3412 |
| Stranger, The (Special) | RKO | 683 | Edw. G. Robinson-Loretta Young | (T) July 15,'46 | 95m | May 25,'46 | 3005 | 2756 | 3350 |
| Strange Triangle | 20th-Fox | 630 | Signe Hasso-John Shepperd | June,'46 | 65m | May 11,'46 | 2986 | 2951 | .... |
| Strange Voyage | Mono. | 521 | Eddie Albert-Forrest Taylor | July 6,'46 | 61m | Mar. 2,'46 | 2870 | .... | .... |
| Strange Woman, The | UA | .... | Hedy Lamar-George Sanders | Oct. 25,'46 | 101m | Nov. 2,'46 | 3285 | 2884 | 3412 |
| Strike Me Pink (Reissue) | Film Classics | .... | Eddie Cantor-Ethel Merman | May 15,'46 | 100m | Jan. 25,'36 | .... | .... | .... |
| Suddenly It's Spring | Para. | .... | Fred MacMurray-Paulette Goddard | Mar. 21,'47 | .... | ..... | .... | 2987 | .... |
| Sunset Pass (Block 1) | RKO | 704 | James Warren-Nan Leslie | Oct. 1,'46 | 59m | July 20,'46 | 3102 | 3090 | .... |
| Sun Valley Cyclone | Rep. | 567 | "Wild" Bill Elliott-Bobby Blake | May 10,'46 | 56m | June 15,'46 | 3042 | 2987 | .... |
| Sun Valley Serenade (R.) | 20th-Fox | 641 | Sonja Henie-John Payne | Sept.,'46 | 86m | Aug. 24,'46 | 3163 | .... | .... |
| Susie Steps Out | UA | .... | David Bruce-Cleatus Caldwell | Dec. 13,'46 | 65m | Nov. 23,'46 | 3322 | 3078 | .... |
| Suspense (Special) | Mono. | 699 | Belita-Barry Sullivan | June 15,'46 | 101m | Mar. 30,'46 | 2917 | .... | 3100 |
| Swamp Fire (Block 6) | Para. | 4528 | Johnny Weissmueller-Virginia Grey | Sept. 6,'46 | 69m | May 11,'46 | 2986 | 2963 | 3228 |
| Sweetheart of Sigma Chi | Mono. | 606 | Elyse Knox-Phil Regan | Dec. 21,'46 | 75m | Dec. 7,'46 | 3346 | 3240 | .... |
| Swell Guy | Univ. | .... | Sonny Tufts-Ann Blyth | Jan.,'47 | 87m | Dec. 14,'46 | 3361 | 3274 | 3412 |
| Swing Parade of 1946 | Mono. | 503 | Gale Storm-Phil Regan | Mar. 16,'46 | 74m | Jan. 26,'46 | 2817 | 2628 | .... |
| Symphonie D'Amour (French) | Alganzy | .... | Fernand Gravet-Jacqueline Francell | Mar. 9,'46 | 90m | Mar. 23,'46 | 2906 | .... | .... |
| TALK About a Lady | Col. | 7016 | Jinx Falkenburg-Joe Besser | Mar. 28,'46 | 71m | June 8,'46 | 3030 | 2818 | .... |
| Tangier | Univ. | 522 | Maria Montez-Preston Foster | Mar. 8,'46 | 76m | Mar. 16,'46 | 2895 | 2756 | 2975 |
| Tarzan and the Leopard Woman | RKO | 618 | Johnny Weissmueller-J. Sheffield-B. Joyce | Block 4 | 72m | Feb. 16,'46 | 2849 | 2655 | .... |
| Temptation | Univ. | 604 | Merle Oberon-George Brent | Dec.,'46 | 98m | Dec. 21,'46 | 3374 | 3076 | .... |
| Tenth Avenue Angel | MGM | .... | Margaret O'Brien-George Murphy | Not Set | .... | ..... | .... | 3031 | .... |
| Terror by Night | Univ. | 517 | Basil Rathbone-Nigel Bruce | Feb. 1,'46 | 60m | Feb. 2,'46 | 2830 | 2748 | .... |
| Terrors on Horseback | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | Aug. 14,'46 | 55m | Apr. 20,'46 | 2951 | 2884 | .... |
| Terror Trail | Col. | 862 | Charles Starrett-Smiley Burnett | Nov. 21,'46 | 55m | Nov. 2,'46 | 3286 | 3274 | .... |
| That Brennan Girl | Rep. | 533 | James Dunn-Mona Freeman | Dec. 23,'46 | 95m | Nov. 16,'46 | 3310 | 3090 | .... |
| That's My Gal | Rep. | .... | Lynn Roberts-Donald Barry | Mar. 5,'47 | .... | ..... | .... | 3434 | .... |
| That Texas Jamboree | Col. | 7223 | Ken Curtis-Jeff Donnell | May 16,'46 | 67m | ..... | .... | 2786 | .... |
| That Way With Women | WB | .... | Sydney Greenstreet-Martha Vickers | Not Set | .... | ..... | .... | 3031 | .... |
| Theirs Is the Glory (British) | GFD | .... | Documentary | Oct. 14,'46 | 82m | Sept. 21,'46 | 3210 | .... | .... |
| These Three (Reissue) | Film Classics | .... | Merle Oberon-Joel McCrea | Feb. 15,'46 | 95m | Feb. 29,'36 | .... | .... | .... |
| They Made Me a Killer (Bl. 4) | Para. | 4518 | Robert Lowery-Barbara Britton | May 3,'46 | 66m | Jan. 26,'46 | 2817 | 2695 | .... |
| They Were Sisters (British) | Univ. | 1065 | James Mason-Phyllis Calvert | Sept. 20,'46 | 108m | Aug. 3,'46 | 3125 | .... | .... |
| Thieves' Holiday (formerly Scandal in Paris) | UA | .... | George Sanders-Signe Hasso | July 19,'46 | 100m | July 20,'46 | 3112 | 2764 | .... |
| 13 Rue Madeleine | 20th-Fox | 702 | James Cagney-Annabella | Jan.,'47 | 95m | Dec. 21,'46 | 3374 | .... | .... |
| Thirteenth Hour, The | Col. | .... | Richard Dix-Karen Morley | (T) Feb. 6,'47 | .... | ..... | .... | 3421 | .... |
| This Man Is Mine (Brit.) | Col. Brit. | .... | Tom Walls-Jeanne de Casalis | Not Set | 103m | Sept. 28,'46 | 3224 | .... | .... |
| This Time for Keeps (color) | MGM | .... | Esther Williams-Jimmy Durante | Not Set | .... | ..... | .... | 3238 | .... |
| † Three Little Girls in Blue (color) | 20th-Fox | 639 | June Haver-Vivian Blaine | Oct.,'46 | 90m | Sept. 14,'46 | 3198 | 2907 | 3350 |
| Three on a Ticket | PRC | .... | Hugh Beaumont-Cheryl Walker | Mar. 3,'47 | .... | ..... | .... | 3435 | .... |
| Three Strangers | WB | 511 | Geraldine Fitzgerald-Sydney Greenstreet | Feb. 16,'46 | 92m | Jan. 26,'46 | 2817 | 2366 | .... |
| Three Wise Fools (Block 17) | MGM | 628 | Margaret O'Brien-Lionel Barrymore | Aug. 29,'46 | 90m | June 22,'46 | 3054 | 2907 | 3350 |

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|---|---|---|---|---|---|---|---|---|---|
| Thrill of Brazil | Col. | 7006 | Evelyn Keyes-Keenan Wynn | Sept. 30,'46 | 91m | Sept. 21,'46 | 3209 | 3090 | 3264 |
| Throw a Saddle on a Star | Col. | 7221 | Ken Curtis-Adele Roberts | Mar. 14,'46 | 65m | Mar. 23,'46 | 2906 | 2850 | . . . |
| Thunder Town | PRC | .... | Bob Steele-Syd Saylor | Apr. 10,'46 | 57m | Apr. 6,'46 | 2926 | .... | ... |
| Till the Clouds Roll By (color) | MGM | 710 | Robert Walker-Judy Garland | Jan.,'47 | 137m | Nov. 16,'46 | 3309 | 2963 | ... |
| Till the End of Time (Block 6) | RKO | 626 | Dorothy McGuire-Guy Madison | Aug. 1,'46 | 105m | June 15,'46 | 3041 | 2784 | 3350 |
| Time of Their Lives | Univ. | 546 | Bud Abbott-Lou Costello | Aug. 16,'46 | 82m | Aug. 17,'46 | 3149 | 2939 | 3228 |
| Time, the Place, the Girl (color) | WB | 610 | Dennis Morgan-Jack Carson | Dec. 28,'46 | 105m | Dec. 14,'46 | 3361 | 2555 | 3412 |
| † To Each His Own (Block 5) | Para. | 4524 | Olivia De Havilland-John Lund | July 5,'46 | 122m | Mar. 16,'46 | 2894 | 2861 | 3288 |
| Tokyo Rose (Block 3) | Para. | 4511 | Byron Barr-Lotus Long | Feb. 8,'46 | 70m | Dec. 8,'45 | 2745 | 2744 | 2930 |
| † Tomorrow Is Forever | RKO | 682 | Claudette Colbert-Orson Welles | Special | 105m | Jan. 19,'46 | 2805 | 2555 | 2975 |
| Traffic in Crime | Rep. | 522 | Kane Richmond-Adele Mara | June 28,'46 | .... | ..... | .... | 3055 | .... |
| Trailing Danger | Mono. | .... | Johnny Mack Brown-Raymond Hatton | Mar. 15,'47 | . . . | ..... | .... | 3435 | .... |
| Trail Street (Block 4) | RKO | .... | Randolph Scott-Anne Jeffreys | (T) Feb.,'47 | .... | ..... | .... | 3364 | .... |
| Trail to Mexico | Mono. | 574 | Jimmy Wakely-Lee "Lasses" White | June 29,'46 | 56m | July 6,'46 | 3077 | 3031 | .... |
| Trail to San Antone | Rep. | 682 | Gene Autry-Peggy Stewart | Jan. 25,'47 | .... | ..... | .... | 3434 | .... |
| Trap, The | Mono. | 607 | Sidney Toler-Manton Moreland | Nov. 30,'46 | 62m | Jan. 18,'47 | 3421 | 3287 | .... |
| Trigger Fingers | Mono. | 568 | Johnny Mack Brown-Raymond Hatton | Sept. 21,'46 | 56m | Oct. 5,'46 | 3237 | 3126 | .... |
| Trouble with Women | Para. | .... | Ray Milland-Teresa Wright | Not Set | .... | ..... | .... | 2776 | .... |
| Truth About Murder, The | RKO | 624 | Bonita Granville-Morgan Conway | Block 5 | 63m | Apr. 20,'46 | 2950 | 2776 | .... |
| Tumbleweed Trails | PRC | .... | Edie Dean-Shirley Patterson | Oct. 28,'46 | 57m | Nov. 9,'46 | 3297 | .... | .... |
| Turning Point, The (Russian) | Artkino | .... | Mikhail Derzhaven-Pavel Andrievsky | Oct. 26,'46 | 107m | Nov. 9,'46 | 3298 | .... | .... |
| Turn of the Century (Swedish) | Scandia | .... | Edvard Persson-Stina Hedberg | Feb. 23,'46 | 110m | Mar. 9,'46 | 2882 | .... | .... |
| Twilight on the Rio Grande | Rep. | .... | Gene Autry-Adele Mara | Apr. 1,'47 | .... | ..... | .... | .... | .... |
| Two Fisted Stranger | Col. | 7208 | Charles Starrett-Smiley Burnette | May 30,'46 | 50m | June 15,'46 | 3043 | 2951 | .... |
| † Two Guys from Milwaukee | WB | 524 | Dennis Morgan-Joan Leslie | Aug. 17,'46 | 90m | Aug. 3,'46 | 3126 | 2884 | 3350 |
| Two Mrs. Carrolls, The | WB | .... | Barbara Stanwyck-Humphrey Bogart | Not Set | .... | ..... | .... | 2628 | .... |
| † Two Sisters from Boston (Bl. 16) | MGM | 622 | Jimmy Durante-June Allyson | Apr.-May,'46 | 112m | Mar. 9,'46 | 2881 | 2695 | 3264 |
| Two Smart People | MGM | 706 | John Hodiak-Lucille Ball | Nov.,'46 | 93m | June 8,'46 | 3029 | 2748 | 3288 |
| † Two Years Before the Mast | Para. | 4601 | Alan Ladd-Brian Donlevy | Nov. 22,'46 | 98m | Aug. 31,'46 | 3173 | 3055 | 3350 |
| UNDER Arizona Skies | Mono. | 561 | Johnny Mack Brown-Raymond Hatton | Apr. 27,'46 | 59m | June 8,'46 | 3030 | 2870 | .... |
| Unexpected Guest | UA | .... | Bill Boyd-Rank Brooks | Not Set | 61m | Dec. 14,'46 | 3362 | .. | .... |
| Undercover Woman | Rep. | 515 | Stephanie Bachelor-Robert Livingston | Apr. 11,'46 | 56m | July 6,'46 | 3077 | 2748 | |
| Undercurrent | MGM | 707 | Katharine Hepburn-Robert Taylor | Nov.,'46 | 116m | Oct. 5,'46 | 3237 | 3007 | 3412 |
| Under Nevada Skies | Rep. | 541 | Roy Rogers-Dale Evans | Aug. 26,'46 | 69m | Aug. 31,'46 | 3174 | 3127 | .... |
| Unfinished Dance (color) | MGM | .... | Margaret O'Brien-Cyd Charisse | Not Set | .... | ..... | .... | 3240 | .... |
| Unholy Garden (Re-Issue) | Film Classics | .... | Ronald Colman-Fay Wray | July 29,'46 | 77m | Aug. 8,'31 | ... | ... | .... |
| Unknown, The | Col. | 7027 | Karen Morley-Jim Bannon | July 4,'46 | 70m | Dec. 21,'46 | 3374 | 2055 | .. |
| Untamed Fury | PRC | .... | Mikel Conrad-Gaylord Pendleton | Feb. 22,'47 | .... | ..... | .... | 3435 | .... |
| VACATION Days | Mono. | 611 | Freddie Stewart-June Preisser | Jan. 25,'47 | .... | ..... | .... | 3363 | .... |
| Vacation in Reno (Block 3) | RKO | 713 | Jack Haley-Anne Jeffreys | Dec. 10,'46 | 60m | Oct. 12,'46 | 3249 | 3127 | .... |
| Valley of Fear | Mono. | .... | Johnny Mack Brown-Raymond Hatton | Feb. 15,'47 | ... | ..... | .... | 3410 | .. |
| Valley of the Zombies | Rep. | 520 | Robert Livingston-Adrian Booth | May 24,'46 | 56m | June 1,'46 | 3017 | 3007 | .. |
| Verdict, The | WB | 607 | Sydney Greenstreet-Peter Lorre | Nov. 23,'46 | 86m | Nov. 9,'46 | 3297 | 2764 | 3350 |
| Vigilantes of Boomtown | Rep. | .... | Allan Lane-Bobby Blake | Feb. 15,'47 | .... | ..... | .... | 3435 | . |
| † Virginian, The (color) (Bl. 4) | Para. | 4516 | Joel McCrea-Brian Donlevy | Apr. 5,'46 | 90m | Jan. 26,'46 | 2817 | 2242 | 3228 |
| WAKE Up and Dream (col.) | 20th-Fox | .... | John Payne-June Haver | Dec.,'46 | 92m | Nov. 30,'46 | 3333 | 2499 | .... |
| Walk in the Sun, A | 20th-Fox | 616 | Dana Andrews-Richard Conte | Mar.,'46 | 117m | Dec. 1,'45 | 2733 | 2242 | 2979 |
| Walls Came Tumbling Down, The | Col. | 7011 | Lee Bowman-Marguerite Chapman | June 7,'46 | 82m | May 25,'46 | 3005 | 2963 | 3188 |
| Wanted for Murder (Brit.) | 20th-Fox | 644 | Eric Portman-Dulcie Gray | Nov.,'46 | 91m | Nov. 9,'46 | 3298 | .... | .... |
| Way We Live, The (British) | GFD | .... | Peter Willes | Not Set | 64m | Aug. 24,'46 | 3162 | .... | .... |
| Wedding Night (Reissue) | Film Classics | .... | Gary Cooper-Anna Sten | June 15,'46 | 83m | Feb. 23,'35 | ... | .... | .. |
| Welcome, Stranger | Para. | .... | Bing Crosby-Barry Fitzgerald | Not Set | ... | ..... | .... | 2939 | .... |
| Welldigger's Daughter (Fr.) | Siritzky | .... | Raimu-Fernandel-Josette Day | Sept. 28,'46 | 122m | Oct. 5,'46 | 3238 | .... | .... |
| † Well Groomed Bride, The (Bl. 4) | Para. | 4519 | Ray Milland-Olivia DeHavilland | May 17,'46 | 75m | Feb. 2,'46 | 2829 | 2786 | 3228 |
| West of the Alamo | Mono. | 573 | Jimmy Wakely-Lee "Lasses" White | Apr. 20,'46 | 58m | May 25,'46 | 3006 | 2883 | ... |
| West to Glory | PRC | .... | Eddie Dean-Roscoe Ates | Mar. 22,'47 | .... | ..... | .... | 3422 | .... |
| Where There's Life | Para. | .... | Bob Hope-Signe Hasso | Not Set | ... | ..... | .... | 3078 | .... |
| While Nero Fiddled (Brit.) | Bacon-Bell | .... | Tommy Trinder-Frances Day | Apr. 29,'46 | 65m | Mar. 11,'46 | 2986 | .... | .... |
| Whirlwind of Paris (French) | Hoffberg | .... | Charpin-Marguerite Perry | Feb. 9,'46 | 88m | Feb. 23,'46 | 2859 | .. | .... |
| White Tie and Tails | Univ. | 550 | Dan Duryea-Ella Raines | Aug. 30,'46 | 74m | Sept. 14,'46 | 3197 | .. | .... |
| Wicked Lady, The (British) | Univ. | 605 | Margaret Lockwood-James Mason | Jan.,'47 | 98m | Dec. 14,'46 | 3361 | .. | 3412 |
| Wife of Monte Cristo | PRC | .... | John Loder-Lenore Aubert | Apr. 23,'46 | 80m | Mar. 30,'46 | 2918 | 2895 | 3018 |
| Wife Wanted | Mono. | 605 | Kay Francis-Paul Cavanaugh | Nov. 2,'46 | 73m | Oct. 26,'46 | 3273 | 3138 | ... |
| Wild Bill Hickok Rides (R.) | WB | 609 | Bruce Cabot-Constance Bennett | Dec. 7,'46 | 72m | Nov. 2,'46 | 3286 | .... | .... |
| Wild Beauty | Univ. | 545 | Don Porter-Lois Collier | Aug. 9,'46 | 61m | Aug. 17,'46 | 3150 | 3076 | .... |
| Wild Country | PRC | .... | Eddie Dean-Al "Fuzzy" St. John | Jan. 17,'47 | .... | ..... | .... | 3411 | .... |
| Wild West (color) | PRC | .... | Eddie Dean-Al LaRue | Dec. 1,'46 | 73m | Dec. 7,'46 | 3347 | 3138 | .... |
| Without Dowry (Russian) | Artkino | .... | Olga Pyshova-Nina Alisova | Apr. 6,'46 | 81m | Apr. 27,'46 | 2962 | .. | .... |
| † Without Reservations | RKO | 621 | Claudette Colbert-John Wayne | Block 5 | 107m | May 11,'46 | 2985 | 2884 | 3164 |
| Woman Chases Man (R.) | Film Classics | .... | Miriam Hopkins-Joel McCrea | May 15,'46 | 70m | May 1,'37 | .... | .... | .... |
| Woman of My Own, A | MGM | .... | Greer Garson-Richard Hart | Not Set | .... | ..... | .... | 3287 | .... |
| Woman on the Beach (formerly Desirable Woman) | RKO | .... | Joan Bennett-Robert Ryan | Not Set | .... | ..... | .... | 2883 | .... |
| Woman to Woman (British) | Brit. Nat'l | .... | Douglass Montgomery-Joyce Howard | Not Set | 100m | Nov. 16,'46 | 3310 | .... | .... |
| YANK in London, A (Br.) | 20th-Fox | 622 | Anna Neagle-Dean Jagger | Mar.,'46 | 106m | Feb. 23,'46 | 2858 | . . . | . . . |
| Yankee Fakir | Rep. | .... | Douglas Fowley-Joan Woodbury | Apr. 1,'47 | .... | ..... | .... | .... | .... |
| Yearling, The (color) | MGM | .... | Gregory Peck-Jacqueline White | (T) Sept. 13,'46 | 135m | Nov. 30,'46 | 3333 | 2883 | .. |
| Years Between, The (British) | GFD | .... | Michael Redgrave-Valerie Hobson | Not Set | 100m | Apr. 20,'46 | 2949 | .... | |
| Young Widow | UA | .... | Jane Russell-Louis Hayward | Mar. 1,'46 | 98m | Feb. 23,'46 | 2857 | 2454 | 3264 |
| † ZIEGFELD Follies of 1946 (color) (Special) | MGM | 617 | MGM Contract Stars | Mar.,'46 | 110m | Aug. 25,'45 | 2638 | 1913 | 3188 |

# FAME

*Edited by* TERRY RAMSAYE

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# Romeo was a Bum—




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SHAKESPEARE'S swoon-provoker had his hands full just trying to pitch a little "woo" with *one* innocent femme . . . and then the poor guy lost his book on "porch climbing". . . and had to trade his banjo for a harp.

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Yeah . . . when it comes to wooing your public . . . you can count on The PRIZE BABY! He's the *Great Lover* of the industry!



MARCH OF DIMES—JANUARY 24-30

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

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# MOTION PICTURE HERALD

*REVIEWS*

*(In Product Digest)*

Song of Sheherazade
The Macomber Affair
Blind Spot
Bedelia
South of the Chisholm Trail
Trail to San Antone
Wild Country
The Devil on Wheels

## EXHIBITOR UNITS STUDY DECREE OPERATIONS AS APPEALS WAIT

## CIRCUIT-OWNER PRODUCER SEES DECREE PERIL TO INDEPENDENTS

## JACK WARNER TELLS BRITISH WORLD PLAN FOR ABPC FILMS

## MGM, UNIVERSAL SHOW RECORD GAINS; TAXES SHOW GROSSES HOLDING AT HIGH LEVELS

*VOL. 166, NO. 5; FEBRUARY 1, 1947*

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# "HAVE A HEART, M-G-M!

Now it's THE YEARLING at
Radio City Music Hall—
We just finished 7 weeks of
handling the mobs for M-G-M's
'Till The Clouds Roll By'—
They tell me it broke
all records at the Hall!
Oh, my aching feet!
From the looks of things
THE YEARLING
will top it!"



*(You're right, officer!*
*M-G-M's Prize Picture*
*is off to a terrific start.*
*The reviews are ecstatic!*
*The audiences rave about it.*
*Call us up officer and this*
*time we'll give you a ticket!)*

AMERICAN BROTHERHOOD WEEK, FEBRUARY 16-23

# ANN SHERIDAN



plays

# "NORA PRENTISS"



as only

# ANN SHERIDAN



could play

# "NORA PRENTISS"



This is the next → WARNER PICTURE

CO-STARRING

KENT SMITH · BRUCE BENNETT

WITH ROBERT ALDA · ROSEMARY DECAMI

DIRECTED BY VINCENT SHERMAN · PRODUCED BY WILLIAM JACOBS

SCREEN PLAY BY N. RICHARD NASH · FROM A STORY BY PAUL WEBSTER & JACK SOBELL · MUSIC BY FRANZ WAXMAN

"Humoresque" is a honey!

"The Time The Place and The Girl"
A Technicolor Darling

"Deception" is a daisy!

"The Man I Love" is a sweetheart!

-The pen that



JACK L. WARNER, Executive Producer

"The Beast with Five Fingers"

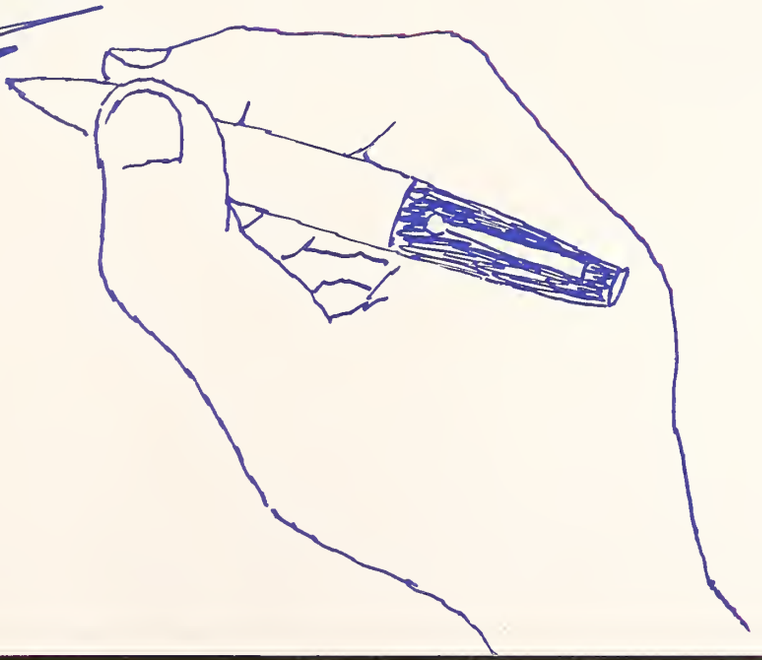
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"Nora Prentiss" – a sensation!

"Pursued" – will be one of the all-time great!

(United States Pictures)

rites under Warner!





ALREADY THE ENTIRE INDUSTRY IS A-BLAZE WITH THE EXCITEMENT PRESAGING A GREAT EVENT!

AN EVENT SO STARTLING IT WILL FOREVER LEAVE ITS IMPRINT UPON THE INDUSTRY!!!!

# Boomerang!

Darryl F. Zanuck Presents DANA ANDREWS in "BOOMERANG!" with JANE WYATT
LEE J. COBB • Cara Williams • Arthur Kennedy • Sam Levene • Taylor Holmes
Robert Keith • Ed Begley • Directed by ELIA KAZAN • Produced by
LOUIS de ROCHEMONT • Screen Play by Richard Murphy • Based
Upon an Article by Anthony Abbot, Published in The Reader's Digest

No Company Has Such Sensational Boxoffice Hits Now Playing And On The Way As 20th Century-Fox

THE RAZOR'S EDGE" • "MARGIE" In Technicolor • "THE SHOCKING MISS PILGRIM" In Technicolor
MY DARLING CLEMENTINE" • "THE LATE GEORGE APLEY" • "CARNIVAL IN COSTA RICA" In Technicolc

MARCH OF DIMES — JANUARY 24th-30th

# MOTION PICTURE HERALD

*MARTIN QUIGLEY, Editor-in-Chief and Publisher* — *TERRY RAMSAYE, Editor*

Vol. 166, No. 5 — February 1, 1947

## YOUNG ON VASSALS

MR. ROBERT R. YOUNG, industrialist, cinema investor and rail operator, is riding full tilt against the status quo in industry, finance and political economy. He is of special interest here because of his participation in Eagle-Lion, Pathe Industries and PRC, with sundry Rank affiliations.

Mr. Young's immediate passion is railroads, evidenced aplenty of late in his utterances and movements pertaining to the Chesapeake & Ohio, which today holds high rating on the investment lists.

On the subject of railroads and railroading, bankers and politics, Mr. Young has taken his pen in hand for *The Atlantic Monthly*, laying about him with such candour and vigour as have not been seen out of the high places of American finance in decades.

After flashlighting the financial history of railroads leading to what he terms "complaisant vassalage", he takes the scene apart in such expressions as these:

"Labor and shippers are organized and articulate. The railroad security holders are neither. By liberal wages and niggardly rates the government can salve labor and shippers. This raid on public savings for political gain can be made invisible to the extent that interest-paying debt and dividend-paying stock can be wiped out in reorganization—a principle which, once established and repeated, a depression or two could soon reach the last dollar of the capitalistic system."

On the subject of voting trusts and their control he says: "The bankers do not care if they have Molotov for a partner, if they have three votes out of five."

Mr. Young also decorates his copy with some pungent pieces of history not so widely known. There is, for instance, his recital about the litigation when he found himself in the middle between financial interests controlling voting power over the Chesapeake & Ohio and the ensuing lawsuit.

" . . . During the pendency of the suit Judge Manton's bagman told us we could have the decision for $250,000, or else the decision would go to the bankers, who were threatening to see that the Judge's loans were called. I disbelieved. We lost the decision, and some time later Judge Manton and his bagman went to jail."

You'll remember we heard something about Manton matters in motion picture affairs, too.

"The dry rot that has come from . . . pattern of banker control as opposed to ownership control . . . by those men who talk about free enterprise . . . has brought the largest and most essential industry (rails) in the richest nation in the world to the sad state where a dollar invested in it is not as good as an idle dollar in the bank," says Mr. Young.

Particularizing on aspects of railroad administration, Mr. Young observes: "Air conditioning in day coaches was discouraged, by illegal agreement, when it was introduced. . . . What matters if a Pullman car costs three times as much per pound as a Buick automobile? . . . The purchasers of a vehicle so simple as a box car must face 150 items of patronage."

## DESTINY

YOUR editor, being at times sore beset by the vagaries of the language as it is often spoken and too often written, occasionally seeks counsel and sympathy from Mr. Henry L. Mencken, the sage of Baltimore, an eminent authority and practitioner in the field.

The special irritation of the week was in certain representations and misrepresentations on the subject of film stock and fire prevention. In response, the following self-explanatory, if not encouraging, comment arrives from Mr. Mencken:

*"The news that multitudes of Americans believe that* inflammable *means* not *inflammable doesn't surprise me in the slightest. I am thoroughly convinced that the public schools, the radio, the evening newspapers and the New Deal have reduced the whole country to imbecility, and that it will never recover. We'll probably go down in history as the first completely comic nation ever heard of."*

■ ■ ■

## STRICTLY RESEARCH

OUT in Sacramento, California, taken as a typical west coast metropolis, the outdoor advertising interests have been making a study of the attention values of the medium. It is reported that 36 per cent of the men and 34 per cent of the women read the posters, figures based on the total population. Those who ride in motorcars and those who use the street cars and buses pay more heed to the posters than those who use only public conveyances. The most attention comes under age 35, and the attention from those who are over 50 is decidedly lower than those up to 40.

Incidentally, the best-read board of the survey period was a brewery poster tastefully presenting two surefire elements, a cute bear cub and a winsome girl in leg art pose. That one got 66 per cent of the readership.

It just may be that the age line at 50 is thereby explained. After a half a century, maybe, the interest in baby bears and bare babies falls off.

■ ■ ■

WINTER NOTE: . . . A calming grace claims the valley of the Silvermine as the deepening evening settles over woodland and meadow. The solemn sky of the year's end fades out the day in Quaker-greys with no pageantry of sunset. It is the hour of half-tones. A thin staccato of mingled sleet and freezing rain ticks on roof and windowpane, as dark comes its stealthy way. Within it is so still that fireplace embers seem to purr as they glow and melt to ash. There is silent music in the soft play of lights on the gleam of reddening copper and the velvet tone of pewter mug exhaling the spicy vapours of old Puritan rum. They rise to mingle with the lazy drift of the slow incense of latakia-perique-and-virgina, blended, ripened and now resolving into smoke and mood. The pipe is the companion of reflection. They say it is a time of many problems. They say it is a New Year. There is nothing so old as Time. —*Terry Ramsaye*

# THIS WEEK IN THE NEWS

## Time Out from Murder

THE problem of how to entertain a jury in a lengthy murder trial was solved in Madison, Wis., this week. Having been isolated from the outside world for 10 days, 14 jurors in such a trial there were permitted to go and see a picture. It turned out to be Warners' "The Time, the Place and the Girl." Before they went, however, the presiding judge in the Circuit Court made sure the Technicolor musical did not contain any prejudicial material. Result: A front-page newspaper break for Warners.

## Convention Plans

MEMBERS of the American Theatres Association will hold their annual convention probably in April with indications pointing to Chicago as the most likely meeting place. It is understood that a board of directors meeting will precede the annual gathering. Although no agenda for the convention has as yet been set up, an ATA spokesman said it would include discussions of taxation, intervention on trade practices, the organization's efforts to get charity organizations to agree on a single collection, a possible alliance with another national exhibitor organization and censorship. Also to be considered are charges of communism in Hollywood and the production of pictures which contain the basis for possible moral objections from church and censorship groups. It is felt that such films tend to reflect on the theatre rather than on the producer and some exhibitors have suggested an information program for the public to clarify these issues.

## Last Roundup

AS IT MUST to all horses death came this week to Champion, Gene Autry's sorrel horse and inseparable screen companion from 1934 to 1942. The equine hero of dozens of Westerns films, who had carried the cowboy-star through hot screen battles and chases died peacefully in a stable, having been retired in 1942. Champion, who was 17, began his film career when only a colt and was trained by Autry personally.

## Color Duel

THE comparative values of mechanical and electronic color television were impressed on members of the Federal Communications Commission this week as both the Radio Corporation of America and the Columbia Broadcasting System demonstrated their systems to the FCC. CBS installed color receivers in a room at the Federal Court House in New York and showed the feasibility of sending color television over long distances over coaxial cables by transmitting a live program from its Washington studios. Dr. Peter C. Goldmark testified that, in his opinion, the mechanical method was sufficiently developed to justify operations on a commercial basis. He was opposed by Alan B. Du Mont who called the CBS system "totally inadequate." The RCA demonstration at Princeton, N. J. featured the transmission of a live color program by means of an ultra high frequency circuit over a half-mile distance.

## Paris Switch

FRANK McCARTHY, formerly assistant to Byron Price on the coast, has been named manager for the Motion Picture Association in France by Eric Johnston, MPA president. He replaces Harold L. Smith, who will be transferred from Paris to the association's Hollywood office.

Mr. McCarthy has a distinctly military background with added experience in the State Department and in Hollywood. During the war he was military secretary to George C. Marshall, then General of the Army and now U. S. Secretary of State. Holding the rank of colonel, he accompanied General Marshall on nine trips abroad. Later he became Assistant Secretary of State, but had to resign later because of ill health.

Since February 1946 Mr. McCarthy has been assistant to Byron Price, MPA vice-president in charge of the Hollywood office.

## Complaint

*Hollywood Bureau*

A NEW angle on reissues was brought up this week when the Screen Writers', Actors' and Directors' Guilds took a look at the situation and found that "reissues of fine pictures pay only the studio." An article in the February issue of *The Screen Writer* brings up the point that revivals not only pay no royalties like revived books and plays, but they also deprive screen-writers of their jobs. "While all of us in the industry are pleased to have made pictures of such lasting quality that they merit revival, it is none the less clear that it is money out of our pockets, which makes our pleasure less complete," the article says.

## The Beginning

THE English-speaking world, at least, will be told the story of America's atom bomb, in a most graphic form—MGM's "The Beginning or the End." The picture will open simultaneously February 20 in Washington, D. C., London, New York, Ottawa, Canada, and Sidney, Australia. Immediate release will follow these openings. One hundred and fifty cities and towns in this country have bookings for the first week. The picture was made with the cooperation of political, military and scientific authorities and in its Washington preview, at the Palace, will be seen by important people.


EXHIBITOR groups study decree operation as appeal waits Page 13

METRO and Universal report new record profits for year Page 17

ON THE MARCH—Red Kann in comment on industry affairs Page 20

IMPORT boom to bring 125 foreign films to U. S. this year Page 21

WARNERS to sell British pictures, Jack Warner says in London Page 24

DECREE is a blow to independent exhibitor, says Ansell Page 27

NEWSREELS plan rental increase due to increased costs Page 30

NATIONAL SPOTLIGHT—Notes about industry people across country Page 32

NEW YORK License Commissioner explains basis of his policies Page 41

DENMARK seeks to simplify all laws relating to industry Page 45

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Short Subjects Chart Page 3447
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## Dutch Treat

AMERICAN films which re-entered the Dutch market early this month after an absence of six years are doing top business, according to the New York office of the Motion Picture Export Association. Hollywood-made product has opened in 43 key situations and everywhere the results have been capacity and near-capacity houses, holdovers and extended runs. A black market in tickets has begun to flourish and several houses were completely sold out for as many as six performances in advance. According to the MPEA representative in Holland all ten of Amsterdam's first run houses were playing MPEA-released pictures during the week ending January 24.

## By Helicopter

THE Governor, the Mayor, the manager and assorted notables waited at the door of the Senate Theatre, Harrisburg, Pa., Wednesday morning, for the first print of Eagle-Lion's "Bedelia." The picture then had its world premiere, not only there but at the Astor Theatre, Reading.

It came by helicopter. Not because other means of transportation were lacking, but just to show that a helicopter could do it. Or, possibly, to draw a crowd.

Anyway, the helicopter came from Camden, where it had picked up the print flown from the Eagle-Lion studio in Hollywood. The landing was in Market Square, Harrisburg, at the theatre's door. Automobiles and pedestrians were shooed away. The important spectators were Governor James H. Duff, Mayor Howard Milliken, British producer Isadore Goldsmith, and Senate Theatre manager Robert Sidman.

## Amused, Confused

IN Vera Caspary's novel, "Bedelia," the principal character, played by Margaret Lockwood in the film produced by I. G. Goldsmith, commits suicide. The Johnston office rejected this in script. Mr. Goldsmith persuaded the author to write another ending in which the murderess—she uses poison three times successfully—gives herself up to justice. Both endings were filmed.

In London, Mr. Goldsmith sought advice from professionals and reviewers. He says they voted for the suicide, or British, finish. Aside from a minor change, this same ending, originally rejected in script, was passed by the Johnston office, giving Mr. Goldsmith two conclusions and only one film. Thereafter, he screened both endings for professionals and friends in Hollywood where the vote went to the American ending.

Mr. Goldsmith is not at all certain what it means beyond the obvious conclusion that British and American tastes are not always identical. He thinks, maybe, the Britishers —the women more particularly—went for the self-liquidation sequence because the way it is handled tends to put the husband, Ian Hunter, a bit on the more noble side. And also that the Hollywood group went for the American ending because it tends to build Miss Lockwood into a slightly more heroic figure. There's not much of the heroic in it, though.

## Scoop

A NEWSREEL scoop has been scored by A. Grant McLean, cameraman for the National Film Board of Canada, who has brought back to Canada the first films shot in the Chinese Communist Capital of Yenan, according to a Canadian press dispatch from Ottawa. The material will be used for a full length Canadian documentary film on China. Three reels have been turned over to the United Nations Relief and Rehabilitation Administration, Mr. McLean said. While in China he also arranged for a monthly exchange of newsreel film between Canada and the Central Film Studios of China.

## Home for Rank

*London Bureau*

THE FORMER town house of the Earls of Aberconway, the famous house in aristocratic South Street, Mayfair, has been purchased by J. Arthur Rank as headquarters for himself and his personal staff. Lately they have been operating from the exceptionally over-crowded headquarters of the Odeon Circuit, but, by moving into this house, in the spacious Victorian and Edwardian days the scene of many a fabulous soiree, they are now nicely remote from the turmoil of Wardour Street.

## HOUSE VOTES 20% TAX

*Washington Bureau*

**The House of Representatives Wednesday passed legislation which would continue indefinitely the wartime excise rates. Instead of reverting to the pre-war rate of 10 per cent on July 1, theatre admission taxes will continue at 20 per cent. Now it is up to the Senate.**

# PEOPLE

SAM DEMBOW, JR., is to be sales and distribution representative for Federal Films, Inc., it has been announced by United Artists. Mr. Dembow will begin work immedately on "Carnegie Hall," produced by BORIS MORROS and WILLIAM LEBARON for release through United Artists.

FRANK G. PLANAS, for the past 17 years connected with Warner Brothers, has been appointed general manager of National Pictures Corporation in Puerto Rico, it has been announced by RAMOS COBIAN, president of National Pictures.

WILLIAM K. SAXTON, ex-chief barker of the Baltimore Variety Club, will be guest of honor at a testimonial dinner-dance February 14 at the Variety Club headquarters in Baltimore, Md. Mr. Saxton is Loew's city manager in that city.

DR. HARRY J. SCHAD, president of Schad Theatres in Reading, Pa., was reelected a director of the Reading Fair and also its vice-president at the fair association's annual meeting. PAUL H. ESTERLY, manager of the Strand, was also reelected a director and assistant secretary.

KATHERINE RANDALL, PRC booker-salesman in the Memphis, Tenn., branch office, has won the five-week booker-sales drive sponsored by the company. The Memphis branch is managed by LEONARD SHEA.

JEROME HODES, for many years with RKO Radio, has joined Eagle-Lion Films in New York as assistant to M. J. WEISFELDT, Eagle-Lion special sales representative.

DAVID E. GRIFFITHS, distribution executive in England, has been appointed British representative for Sol Lesser Productions. Mr. Griffiths represented International Pictures prior to its merger with Universal.

WILLIAM W. BRUMBERG, manager of Warner Brothers' field public relations staff, was guest speaker Tuesday at a luncheon of the Motion Picture Council of Central Queens at Jamaica, L. I., N. Y. He talked on field exploitation.

FORTUNAT BARONAT, director of foreign relations for Universal-International, Monday was elected chairman of the International Film Relations Committee in New York.

WILLIAM M. FINNEY, southeastern manager of Loew's Theatres in Atlanta, Ga., has retired because of ill health. He had been with Loew's for 40 years.

TOM FRIDAY of Scranton, Pa., has been appointed executive secretary of the United Motion Picture Owners of Pennsylvania by LEWEN PIZOR, president, with whom he will work on legislative matters in Harrisburg.

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# THIS WEEK the Camera reports:



A DISTINGUISHED AUDIENCE came to the preview, Tuesday night, January 21, of Isadore Rappaport's completely modern, but "different", Baltimore theatre, the Town. For his opening picture he chose RKO's "It's a Wonderful Life", and above are Frank Capra, the picture's producer; James Stewart, its star, and Ned E. Depinet, RKO executive vice-president.



By the Herald

JOSEPH BERNHARD, president of Film Classics, as he appeared taking office at New York headquarters, last week.



THE GAIETY at the right was part of the opening, last week, of Mexico's first Variety Club and the National Variety Clubs of America first international tent, Number 29, of Mexico City. The principals in the song and dance routine are Robert J. O'Donnell, national chief barker; Boris Morros, producer of "Carnegie Hall", and Sam Dembow, Jr., head of Producers Service, Inc.



Zintgraff

THE EYES OF TEXAS were upon these Hollywood troupers as they descended from the train at Houston for personal appearances in coordination with the showing of Eagle-Lion's first production, "It's a Joke, Son!" Striding along the platform are Benny Rubin, June Lockhart, Una Merkel, Guy Kibbee, Jane Darnell and Kenneth Farrell. The premiere at Austin, state capital, was attended by the Mayor, who gave the troupers the city's keys, and Texas Governor Beauford Jester.



By the Herald

ALBERT E. SCHILLER this week was appointed supervisor of exchange operations for Republic Pictures, succeeding Walter Titus, Jr., new southern sales manager.



ANNUAL MEETING, MPTO of Southern Illinois, St. Louis and Eastern Missouri at St. Louis. In the front row, above, are Homer Strowig, president of the Kansas-Missouri Theatres Association; Morris Loewenstein, national MPTOA secretary, and Fred Wehrenberg, MPTOA president. In the rear, Herman Levy, MPTOA general counsel; Henderson M. Richey, MGM; James West, tri-state chapter president, and David Palfreyman, MPA.



J. C. HUNTER, new president of Ralph Talbot Theatres, Inc., supervising four downtown theatres in Tulsa, Oklahoma. Mr. Hunter joined the circuit in 1926.



THEY'RE DISCUSSING an important premiere, that of MGM's "The Yearling". It will be in February, in Chicago, at the Balaban & Katz circuit State Lake theatre. The men are MGM and B. & K. exploiteers, meeting at the Drake Hotel, Chicago, with William R. Ferguson, MGM exploitation director. Seated, left to right, are William Green, MGM; James Savage, assistant to William Hollander, B. & K. advertising and publicity director; Mr. Ferguson, Mr. Hollander, William G. Bishop and Louis Orlove of MGM. Standing, Hal Marshall, MGM, Indianapolis exploiteer, and J. E. Watson, Cincinnati.



By the Herald

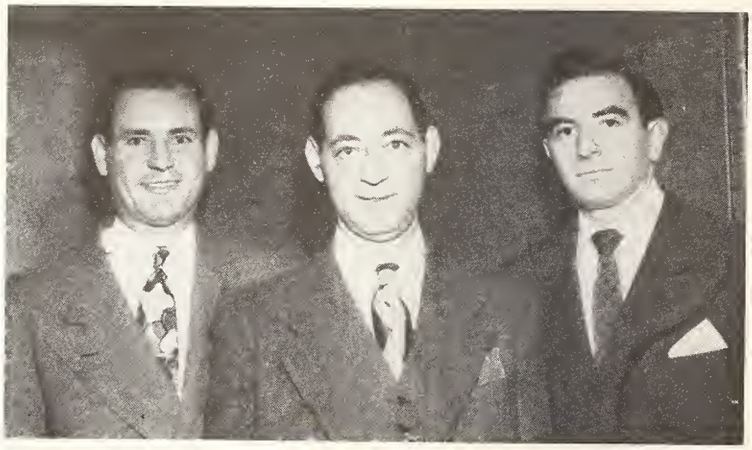
IN NEW YORK, left, at the unusual testimonial, last week, to a film salesman, Harry Furst, who was with Universal 30 years and is retiring. Samuel Rinzler, left, circuit owner and one of the speakers, gives some advice to Mr. Furst. Three hundred attended the luncheon at the Hotel Astor.



IN PARIS, as Warner Brothers introduced their "French Danny Kaye" to the press at a reception. He is Yves Montand, second from the right, and is signed to a seven-year contract. Joseph Hummel, Warner International vice-president and European supervisor, is in the center.



UP FROM THE RANKS, in line with an established Warner policy, Nat Marcus, formerly a salesman in Milwaukee, has been appointed branch manager there. He succeeds Don Woods, who was transferred to branch manager in Dallas.



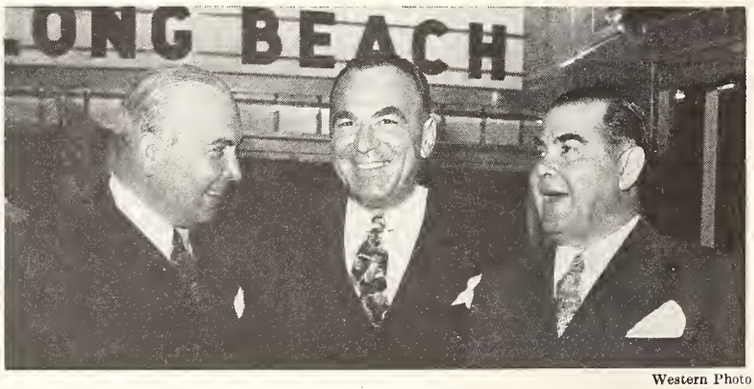
By the Herald

IN NEW YORK, at the Motion Picture Bookers' annual dinner-dance and officers' installation, Monday night, Oscar Lager, center, reelected president, stands with Harry Margolis, left, first vice-president, and Lou Wolff, second vice-president.




Western Photo

HOLLYWOOD PREMIERE in Long Beach, Calif. It's the world's first prefabricated—"prefashioned"—house, Charles Skouras' "Theatre of the Future", the Crest, which opened Thursday night, January 23, with all the fanfare California alone provides.




Western Photo

AT THE CREST OPENING: Spyros Skouras, left, Twentieth Century-Fox president; George Bowser, Fox West Coast general manager, and Charles Skouras, president of that circuit and of National Theatres, in the lobby of the Fox West Coast prefabricated theatre in Long Beach, Calif.

# EXHIBITORS FIND SOME GOOD IN DECREE; APPEALS WAIT

## *Schine Ruling Held to Be Divorcement Precedent; Predict Bidding Relief*

It was an uneasy week for the industry. Waiting out the decision of the three-judge Federal statutory court still, at midweek, considering deletions, amendments and additions to their December 31 final decree in the U. S. versus Paramount, et al, anti-trust suit was ticklish business that temporarily halted appeals from the decision to the Supreme Court.

"There will be a great day tomorrow and tomorrow belongs to the exhibitor," declared Abram F. Myers, chairman of the board of Allied States, in Washington Friday. Exhibition, distribution and the Department of Justice were working for that tomorrow this week, but not necessarily all had Mr. Myers' hoped-for end result in mind, particularly as Mr. Myers came out strongly again for divorcement.

### *Little Three Busy Completing Appeals*

The Little Three busied themselves putting the final touches to the appeals, which, they announced in court last Wednesday, they would make.

The five theatre-owning defendants were holding joint meetings to lay the groundwork for an appeal.

In Washington the Department of Justice was closely watching the appeal to the Supreme Court of the Schine Chain Theatres, believing that the decision in this action would set the precedent for the complete divorcement which the Department wishes as a solution to the New York case.

In Charlotte, Robert T. Barton, Jr., counsel for the Confederacy of Southern Associations, predicted that it was quite possible the Supreme Court might eliminate the New York District Court's competitive bidding order.

All phases of the industry nervously wanted to jump, but much of its counsel wished to wait until the judges or its prosecutors said "go."

Definite action was taken by Samuel Goldwyn and David O. Selznick, who announced methods of distributing their current and top product without running afoul of the decree's prohibition against price fixing.

### *Goldwyn Forms Company To Lease Theatres*

Mr. Goldwyn announced this week the formation of Samuel Goldwyn Pictures, Inc., which will lease theatres for the purpose of exhibiting "The Best Years of Our Lives." RKO, through which Mr. Goldwyn is releasing, will assist in the acquisition of the theatres. The exhibitions will be prerelease engagements since general release of the picture will not be until after January 1, 1948. In his own theatres, of course, Mr. Goldwyn could charge whatever he wished for his own picture.

Vanguard has decided, for the present, not to roadshow its "Duel in the Sun." Neil F. Agnew, vice-president in charge of distribution, announced Monday that Robert J. O'Donnell, for the Interstate Circuit, Dallas, and Charles P. Skouras, for Fox West Coast Theatres, had decided to play the picture on a grind policy at advanced prices of $1.50, including tax.

While the distributors were thus preoccupied with the decree, the exhibitors continued their attack on the competitive bidding provisions.

Addressing the thirty-fifth annual convention of the Theatre Owners of North and South Carolina in Charlotte Monday, Mr. Barton stated flatly that "competitive bidding is not the solution" to the industry's ills. He believes, moreover, that if an appeal is taken, "it is reasonably safe to say that the U. S. Supreme Court will, at the worst, only affirm what the statutory court has done and will not attempt to make com-

*(Continued on following page)*

# *Myers Praises Clark But Asks Divorcement*

*Washington Bureau*

In his annual report to the Allied board Friday in Washington, Mr. Myers recommended that Allied send an official dispatch to Attorney General Tom C. Clark praising the Justice Department for its efforts to eliminate monopoly in the industry. He suggested that the board include in its message an appeal that the Government continue its fight for divorcement with "full vigor."

Divorcement, he claimed, is the only one answer for a free film market and he believes that if the Supreme Court orders divestiture the way will be opened for new producers and distributors with new ideas and methods; rentals will come down, the film shortage will be eased. He reported exhibitors are fast approving divorcement.

Intra-industry problems will not soon be settled, Mr. Myers believes. He told the board that the task of interpreting, policing and enforcing the decree will continue for several years. Further, he is of the opinion that attaining industry harmony is difficult because "the distributors refuse to cooperate."

### *Appeared on Crutches*

Mr. Myers appeared before the board on crutches. He has been recovering from a broken leg for four weeks.

In emphasizing the importance of a free market for films, he criticized prior-run theatres as the bottleneck which restricts the free flow of films. He said: "Producer-owned theatres which for years had a policy of one or two changes a week now run pictures until they have been milked dry. In the meantime, completed films accumulate on the studio shelves and production slows down. The current film shortage and price structure are as artificial as store teeth."

If the present "artificial" picture shortage continues, he admonished, independent exhibitors will lose the last vestiges of their buying power and will be denied the right of selection which the court sought to confer by the ban on compulsory block booking.

In a dynamic ridicule of the proposed government film messages, Mr. Myers expressed the belief that Republicans in Congress will eliminate the film section of Government Reports. He refused to recommend that the board appoint a representative to the 12-man industry-government film committee.

### *Screen Will Maintain Strength*

Speaking on the outlook for the industry, the Allied counsel said: "No one doubts that regardless of internal convulsions or economic changes, motion pictures will maintain the strength of their position as the people's basic entertainment. Undoubtedly many new theatres will be built—under the American system that sort of progress cannot be halted. Competition will develop where it has never existed before. Expansion in the exhibition field will be restricted to independents and the distributors will be allowed to play no favorites."

Mr. Myers asserted that exhibition will insist that it be treated as a distinct branch of the industry. He declared that exhibitors cannot entrust their interest to those, who, by reason of actual affiliation or long collaboration with the producer-distributors, are divided in their allegiance. He cautioned that efforts to get the industry together should be handled quietly and sensibly "with a minimum of ballyhoo and politics."

# STUDY DECREE

(Continued from preceding page)

petitive bidding more pernicious than it is now."

But even more optimistically: "I feel certain," he said, "that it is quite possible that the Supreme Court may entirely eliminate competitive bidding. . . ."

More than 500 theatre owners and industry officials heard Mr. Barton's speech. Other speakers at the convention were Carl Hoblitzelle, president of Interstate Theatres, Inc., Dallas, and E. V. Richards, Jr., temporary chairman of the Motion Picture Foundation.

### *Strozier Reelected Head Of Carolina Group*

Ben L. Strozier of Rock Hill, S. C., was reelected president of the association at its closing session Tuesday. Charles H. Arrington, Rocky Mount, N. C., and J. C. Long, Charleston, S. C., were elected vice-presidents.

Others speculating about the Supreme Court were attorneys of the Department of Justice. The real test for theatre divorcement, they believe, will begin when the Schine case is heard by the court. The Buffalo District Court decided that Schine should divest itself of some of its theatre interests. That decision is now being appealed.

Mr. Myers is in agreement, believing that the Schine hearing "will afford the Supreme Court another intimate view of conditions in the motion picture business."

At the Department, an attorney expressed the belief that if the high court upholds the lower court's ruling on divorcement, the New York case will be decided in favor of the Government. If the lower court is not upheld, then it is possible, it was reported from Washington, that the Government possibly will settle for a ban on cross licensing between affiliated theatres and competitive bidding. No date has been set for hearing the Schine case and it is expected that the New York case could not be heard by the court before next October, because of the crowded docket.

Mr. Meyers recommended to the Allied board that any action on any commitment to join in an industry-wide forum be postponed until after the Supreme Court acts in the suit as until then "there will be no basis for a discussion on the matter."

### *Nelson Suggests Single Showcase for a Company*

While Donald M. Nelson, president of the Society of Independent Motion Picture Producers, is not in favor of complete divestiture, he believes it might be a good idea if each picture company were to have only one "showcase" theatre in each principal city. In New York Friday, on his way to the west coast, Mr. Nelson said he believed such a plan would put the operations of the industry on an equitable basis for all. The SIMPP has a committee headed by Loyd Wright working on an analysis of the decree's effect upon the organization.

The Pacific Coast Conference of Independent Theatre Owners is also studying the decree. At its meeting in Portland last Thursday the organization passed a resolution recommending that its four territorial units establish committees to study enforcement of the decree.

Meanwhile the New York District Court has entered a formal denial of the petitions for intervention in the anti-trust suit of the CSA and the ATA. The way is now clear for both organizations to appeal to the Supreme Court to intervene. ATA has announced that it will appeal. CSA has as yet made no announcement.

## BERGE URGES INDUSTRY TRY BIDDING SYSTEM

**While admitting that the competitive bidding system contains many loose ends and is subject to "unlimited ramifications", Wendell Berge, Assistant Attorney General in charge of the Anti-Trust Division, said in Washington, Tuesday, that he believes the industry should be willing to try the system and that, if any suffering results, the court is bound to discontinue it.**

## Seek Decision Reversal In Momand Verdict

The distributor defendants in the conspiracy suit brought by A. B. Momand, former Oklahoma exhibitor, have filed for a reversal of the jury's verdict in Boston last week which awarded the plaintiff damages of $966,000, including interest. Judge Charles E. Wyzanski, Jr., who has reserved the right to set aside the jury's decision, now has the new motion under advisement. The defendants allege several errors in the jury's determination of the case.

## Eastin Opens 16mm Film Office in Chattanooga

Eastin Pictures, Inc., of Davenport, Ia., distributors of 16mm educational and entertainment pictures, has opened a branch office in Chattanooga, Tenn., and will serve the territory covering Washington, D. C., Maryland, Virginia, West Virginia, Kentucky, Tennessee, North Carolina, South Carolina, Georgia, Alabama, Mississippi and Florida. Edward H. Hierenymus, formerly manager of the company's offices in Davenport and Colorado Springs, is managing the Chattanooga office.

## Honor Waters and Moore

The Albany Variety Club will hold a joint farewell testimonial dinner February 3 to Welden Waters, Twentieth Century-Fox manager, moving from Albany to Pittsburgh, and to John Moore, Paramount branch manager, moving from Albany to Buffalo.

# *Forum Meeting March 10-11*

The first meeting to discuss a Motion Picture Forum, proposed by Fred Wehrenberg, president of the Motion Picture Theatre Owners of America, will be held in New York March 10 and 11, Mr. Wehrenberg announced Wednesday in St. Louis. He has sent invitations to heads of national and regional exhibitor organizations to send representatives to the meeting. As the MPTOA board suggested last week, the first step toward formation of the Forum will be exhibitor meetings. Distributors will be invited to give their viewpoints on a later date.

## Urge San Francisco Not Relax on Building Code

A request that there be no relaxation in the safety regulations now in force in the San Francisco Building Code, has been made by the California Theatres Association to the Board of Supervisors.

Particular stress was laid on the section of the Code which relates to theatre construction and maintenance. George Nasser, president of the association, probably will cite several proposed amendments to the prevailing Code, and urge that the Board eliminate some of these amendments.

The present Code provides that buildings seating 300 or more are required to be not only of Class "A" construction, but in addition are required to comply with certain miscellaneous restrictions, dealing with exists and other matters, all of which are designed for the safety of the theatre-going public.

## Dr. Clifford Music Head Of Korda Productions

Dr. Hubert Clifford, professor of composition at the Royal Academy of Music in London and also a well known composer, has been named musical director of London Film Productions by Sir Alexander Korda. Dr. Clifford, who has conducted all major British orchestras, during the war headed the music department of the British Broadcasting Corporation's empire service. He will collaborate with other composers on film scores besides being general music director of all Korda films. Dr. Clifford will visit the coast to investigate current musical practices.

## Rappaport Opens Town Theatre in Baltimore

The Town, Baltimore, Maryland's eighth first run theatre, was opened last week. Operated by Isador M. Rappaport, who also owns the Hippodrome and Little theatres in that city, the Town will have a policy of first run pictures. The opening attraction was "It's a Wonderful Life." Also scheduled are "Sinbad the Sailor" and "The Best Years of Our Lives."

# YOU

# – AND AMERICAN BROTHERHOOD

The National Conference of Christians and Jews is an organization devoted to good will among men. Or, what the charter of the United Nations defines as, "Universal respect for an observance of human rights and fundamental freedoms for all, without distinction as to race, language or religion." ¶ American Brotherhood Week will be observed February 16-23, 1947.

*Joining together in this fight against prejudice will be:*

## RADIO
## THE PRESS
## NATIONAL ORGANIZATIONS
**and**
## THE MOTION PICTURE INDUSTRY!

*You* are the Motion Picture Industry!

*You* are the vital part of this drive!

All *you* are asked to do is to obtain a minimum of *10* people to sign a pledge card and mail it in with a contribution of at least $1.00

SPYROS P. SKOURAS, National Chairman; JACK KIRSCH, FRED WEHRENBERG, TED GAMBLE, National Co-Chairmen.

*First sign and mail the pledge, printed here for your convenience . . . then turn to the next page for more information on how to implement the drive!*

## AMERICAN BROTHERHOOD

HARRY S. TRUMAN, *Hon. Chairman* — JOHN G. WINANT, *Chairman*

I pledge allegiance to the ideal of my country—fair play for all.

I pledge myself to keep America free from the disease of hate.

In good heart I pledge unto my fellow-Americans all of the rights and dignities I desire for myself.

And to win support for these principles, I join the American Brotherhood.

NAME..... THEATRE.....

CITY..... STATE.....

To become a member I give $..... (TAX DEDUCTIBLE)

# YOU ARE AN EXHIBITOR

Into your theatre regularly come the most important figures of your community — merchants, professional people, ordinary citizens. ¶ All you are asked to do is to obtain 10 pledges — BUT YOU CAN GO FURTHER. ¶ Through your many public-spirited activities in the past, your community has come to look to you for leadership. ¶ Your friends, acquaintances and business connections will respond to your leadership in this drive—and will work with you in obtaining additional pledges beyond the minimum of 10 you are asked for!

## NOTE:

You will receive these pledges through the mail, together with additional information about the drive. ¶ A special short news featurette, produced by David O. Selznick and featuring stars America knows and loves will be included in all newsreels issued the week of the drive!

NO AUDIENCE COLLECTIONS—

NO EXTENSIVE EFFORTS ON YOUR PART—

JUST OBTAIN A MINIMUM OF 10 PLEDGES—

YOU!

**AMERICAN BROTHERHOOD**
National Conference of Christians and Jews
381 FOURTH AVENUE,
NEW YORK 16, N. Y.

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# NET GAINS AND GROSSES UP

## *Metro Profit in Year Increases To $18,691,533*

Loew's, Inc., reported last week net income for the fiscal year ending August 31, 1946, of $18,691,533, a gain of about $5,500,000 from the previous year's net of $13,199,925.

The more recent net was equivalent to $3.66 per share on 5,100,327 shares, as compared with the previous year's dividend of $2.61 on 5,055,327 shares.

The profit and loss statement follows:

| | | |
|---|---|---|
| Operating Revenues: | | |
| Theatre Receipts, Rentals and Sales of Films and Accessories | $181,669,541.61 | |
| Rent Income | 3,448,314.55 | |
| Miscellaneous | 3,318,461.53 | |
| Includes $23,517,850 from Operations of Partly Owned Corporations) | | $188,476,317.69 |
| Operating and General Expenses: | | |
| Theatre and Office Buildings, including Film Rental Expense | $53,275,072.03 | |
| Distribution and Other Film Division Expenses | 18,965,148.68 | |
| Amortization and Write-off of Film Costs | 59,443,388.23 | |
| Film Advertising Accessories | 642,725.69 | |
| Outside Producers' Share of Film Rentals | 3,136,498.88 | |
| General and Administrative | 2,372,587.76 | |
| Contributions to Employees' Retirement Plan | 3,157,726.05 | 140,993,147.32 |
| | | $47,483,170.37 |
| Depreciation of Buildings and Equipment: | | |
| Properties of Wholly Owned Corporations (Excluding Studio Depreciation Charged to Film Costs) | $1,809,350.87 | |
| Properties of Partly Owned Corporations | 572,897.58 | |
| Real Estate and Other Taxes | 7,530,088.93 | |
| Rent on Leased Properties | 3,583,113.95 | 13,495,451.33 |
| | | $33,987,719.04 |
| Other Income: | | |
| Dividends Received | $133,417.93 | |
| Interest and Discount Earned | 286,424.62 | |
| Miscellaneous | 604,459.74 | 1,024,302.29 |
| | | $35,012,021.33 |
| Other Deductions: | | |
| Interest on Debentures and Notes Payable—Loew's Incorporated | $1,092,187.21 | |
| Interest on Bonds, Mortgages and Notes Payable ($345,981 on Indebtedness of Partly Owned Corporations) | 563,761.90 | |
| Preferred Dividends — Subsidiary and Affiliated Corporations | 82,542.06 | |
| Miscellaneous | 577,689.09 | 2,316,180.26 |
| Income before Taxes | | $32,695,841.07 |
| Federal Taxes: | | |
| Income Taxes | $9,832,083.13 | |
| Excess Profits Taxes | 3,097,544.08 | 12,929,627.21 |
| Net Income after Taxes | | $19,766,213.86 |
| Minority Interests' Share | | 1,074,680.25 |
| Loew's Incorporated Share of Net Income—All Corporations | | $18,691,533.61 |
| Less—Net Undistributed Income—Partly Owned Corporations | | 732,588.50 |
| Net Income of Loew's Incorporated and Wholly Owned Subsidiaries | | $17,958,945.11 |

Total current and working assets on August 31, 1946, aggregated $127,830,012 against $120,835,889 the year before, while total current liabilities were $30,844,315 against $28,868,487.

At the same time the year's statement was released, the company released its financial report for the 12-week period ended November 21, 1946. Net income after depreciation, taxes and other deductions, subject to year-end audit, totaled $3,650,976, equivalent to 72 cents a share. This compares with $4,333,623 or 86 cents a share for the corresponding 12 weeks for the previous year.

## DECEMBER REVENUE UP TO $41,182,000

*Washington Bureau*

**The United States Treasury Department reported this week that the December collections from all amusements totaled $41,182,000—a substantial increase over the November collections of $36,393,291.**

**December collections were the third highest on record since the Federal amusement tax of one cent on each five cents of admission became effective, April 1, 1944. The tax collected in December was surpassed only by the revenue in October, 1945, when the figure was $42,389,372, and the October, 1946, collections which reached the all-time high of $48,597,428. Receipts from the Broadway area collected during December amounted to $4,891,301.**

**Treasury receipts for a particular month usually reflect business at the box office for the previous month.**

## "BASIC STABILITY" OF INDUSTRY CITED

**The motion picture industry has a "great basic stability" beneath its "Hollywood glamour", J. Cheever Cowdin, chairman of the board, and N. J. Blumberg, president of Universal, told stockholders in the annual financial report this week. Their points: It has a market of more than 90,000,000 weekly in the U. S. and upwards of 200,000,000,000 weekly throughout the world. It is a strictly cash business with an income exceeding $1,500,000,000 in the U. S. last year. It is one of the greatest export industries in the U. S. and one of the best salesmen of American goods. It is a young and aggressive industry with long term growth prospects. It is one of the last industries to feel a depression and one of the first to recover.**

## *Universal Profit In Year Record High $4,565,219*

Universal had the best year in its history during the fiscal year ended November 2, 1946, N. J. Blumberg, president, told stockholders this week. Net profits for the year were $4,565,219, equal to $5.32 a share on 827,119 shares of common stock outstanding. This compares with a net of $3,910,928 for the previous year, or $4.86 a share on 804,219 shares.

Income from operations in 1946 amounted to $53,934,865, compared with $51,049,428 in the preceding year. Operations in the U. S. accounted for a record $30,809,450 against $28,707,500, and exhibition of pictures in foreign countries brought in an all-time high of $23,125,415 against $22,341,928 for the previous year. The 1946 foreign revenues, according to the report, equalled 43 per cent of the company's total income.

According to the company's report, foreign sales dropped only two per cent from the time war was declared in Europe in 1939 until the end of 1942, when the percentage of foreign returns started its upward swing. During 1939, foreign revenue accounted for 38 per cent of the company's total sales. In the following years, despite the continually increasing sales of the company, the foreign returns dropped from 38 in 1939 to 36 per cent in 1942. From 1942 until the end of 1946 foreign sales increased from 36 per cent to 43 per cent, while the returns from all sales during that period increased from $14,100,000 in 1942 to $23,100,000 in 1946.

The company's income has tripled since Universal's purchase from its previous owners in April, 1936. The comparison between 1936 and 1946:

| | 1936 | 1946 |
|---|---|---|
| Income from operations | $17,415,636 | $53,934,865 |
| Net profits (d) | 1,985,860 | 4,565,219 |
| Per share earnings (d) | 4.72 | 5.32 |
| Net working capital | 6,072,570 | 29,278,995 |
| Inventories | 6,593,773 | 21,665,043 |
| Ratio of current and working assets to current liability | $2.88 to 1 | $5.16 to 1 |
| Dividends paid on common stock | None | 7,643,169 |
| Production program | 6,019,000 | 25,330,000 |
| No. of domestic accounts | 7,500 | 12,000 |

(d)—deficit.

Inventories increased $2,553,002 during 1946 to a total of $21,665,043. Net working capital stood at $29,278,995 for the year, compared with $23,030,555 a year earlier.

## Bell & Howell Dividends Set

The board of directors of the Bell & Howell Company in Chicago late last week declared the regular quarterly dividend, payable March 1, 1947. On the cumulative preferred stock the dividend will be $1.0625 per share. On the common stock it will be 12½ cents per share to holders of record Feb. 15.

It's BIG It's START

# Johnny O'clock

IS COMING!

A COLUMBIA PICTURE



# NG It's BOXOFFICE

## Johnny O'clock

IS A ***REALLY*** DIFFERENT KIND OF PICTURE

## Johnny O'clock

SETS A ***NEW*** PACE IN SUSPENSE

## Johnny O'clock

IS ***SOLID*** ENTERTAINMENT

## Johnny O'clock

IS THE ANSWER TO AUDIENCE ***SATISFACTION***



Remember PLEASE

# It's Johnny O'clock

# ON THE MARCH

by RED KANN

SIR STAFFORD CRIPPS, president of the British Board of Trade, is talking publicly about restricting importations of American films into England unless their quality improves and Britain gets a greater measure of reciprocal distribution in the States. He complains because Hollywood is draining about $100,000,000 a year from Britain [the figure is regarded generally at $80,000,000 in New York] while British films gross about $10,000,000 here. At the same time, he tends to break down his own argument by conceding his native industry produced only 30 pictures in 1946, hoping for 60 to 80 by 1948 "if we all pull together."

The House Special Post-War Committee on Economic Policy is considering recommending that Congress pass legislation restricting films of those nations which restrict ours. This has been enough to give the Motion Picture Association and the Motion Picture Export Association a fine case of the shakes.

In Rocheser Monday evening, Eric Johnston spoke on behalf of reciprocal trade, but was sharp in pointing out: "There is great, and frequently unfair and abusive, agitation [in Britain] to impose even greater restrictions on the showing of American pictures." This persuaded him to "remind our friends abroad that they can't expect America to make all the concessions" and that "America alone can't give the world freer and expanded trade."

Immediately ahead of this in sequence were F. A. Prior and W. R. Fuller, president and executive secretary respectively of the Cinematograph Exhibitors' Association, Britain's sole theatre operators' organization, deploring "quite perpetual disparagement" of Hollywood. There was Prior declaring so flatly he left no leeway for misunderstanding that Britain's independent exhibitors had better close down without a free flow of American product; and also calling a decent understanding of America the essence of the very livelihood of the British theatreman.

FINALLY on Tuesday came Jack L. Warner's address at a London luncheon in his honor, among those attending being Cripps. His comment reads rationally and sensibly and has much to recommend it as a basis for policy and approach on both sides of the Atlantic. For instance:

*"We feel the growth which has taken place in the United Kingdom is a very healthy thing. There is plenty of room for all the good pictures America and England can produce. There is not and never was room for bad pictures no matter where they are made. An active interchange of films between our two countries will help create the kind of understanding which makes for world peace and commerce. . . . In the meantime, we would both do well not to criticize each other's films too narrowly. We should look for the many things we have in common rather than single out the differences between us."*

But he went substantially further in connection with Warner plans to make a series of six attractions in London. Warner, out of Hollywood, will supply its leading talent and subsequently withdraw after the enterprise is sufficiently nourished. At that juncture, Associated British Picture Corp., its British associate, will continue with parent company advice and aid. This additional statement of policy, moreover, is of prime importance. From Warner:

*"The films will be shown throughout the complete Warner theatre circuit in America and all other theatres in the U. S. and Canada which our distribution organization services and, in addition, will be distributed by Warners throughout the world."*

In general terms, however, the Anglo-American situation is tightening very rapidly. It is bringing about strained relations and moving toward an open quarrel. This would serve little purpose. It would not help the long road which British films have yet to travel toward widespread public acceptance in this country. It would not keep the American industry in international balance if the opportunity to fall or rise by the same yardstick—public acceptance by the British—is severely limited by one-sided and nationalistic legislative processes.

The matter of public acceptance of its product here, in fact, is being deliberately ignored on the part of some in the English industry. No matter how favored the treatment which the principal circuits may extend, there has never been devised, nor will there ever be, a method of cajoling the public to patronize what it does not want to see.

The first job of the industry in Britain is to turn out a steady flow of merchandise widely accepted in this market. Patronage, in its due course, will follow. It's inevitable.

◆ ◆

Press release:

"Hollywood—Warner Bros. announced over the weekend that it will definitely not make a screen version of the Charles Jackson novel, 'The Fall of Valor.'"

*One wonders why they ever tried.*

◆ ◆

Her social conscience justifiably aroused, Hedda Hopper reports in her syndicated column:

"With half the world starving, one of the studios is filming an 1880 banquet sequence in 'Song of Love' that has huge roasts, pheasants and all the trimmings. On a nearby stage a cocktail party with an equal number of scenes given to over-lubrication is being shot for 'The Birds and the Bees.' Our producers should take a trip abroad and learn what misery such scenes bring. England has taken another cut in meat rationing. . . . Scenes such as the above naturally build up resentment against our people and our country."

*Also, they do Hollywood no good.*

## *Ends Clearance Because House Uses Premiums*

A decision eliminating clearance on the ground that a theatre uses special cut admission rates and gives away premiums "other than legitimate entertainment to attract patrons," was handed down last Saturday by the Milwaukee tribunal of the American Arbitration Association.

The tribunal dismissed complaints against Twentieth Century-Fox and Warner Brothers and ruled that the clearance of the Milwaukee and Hollywood theatres, Milwaukee, in favor of the Burleigh be eliminated. The arbitrator stated that only "upon discontinuance of the practices referred to as objectionable (giveaways) . . . and the charging of regular adult admission prices at all times after 5 P.M." will the two houses be awarded 14 days over the Burleigh.

In another AAA action reported this week, the Appeal Board in New York has sustained a ruling of the New Orleans tribunal in rejecting a request by Joy Theatres, Inc., operating the Joy, Shreveport, La., for reduction or elimination of clearance favoring the Glenwood in Shreveport. Loew's and MGM Distributing Corporation of Texas were named in the complaint.

In Boston, the local tribunal awarded a reduction of clearance from 30 days to 21 days in favor of the Norwood and Guild theatres, Norwood, Mass., over the Elite theatre, at Walpole, Mass. The complaint, filed by Elite, named MGM, Twentieth Century-Fox, Warner Brothers, RKO Radio, Paramount and the George A. Giles Company, which is the operator of the two Northwood theatres.

## Goldwyn Scores in Astor Fight with Selznick

David O. Selznick lost another round in his fight with Samuel Goldwyn over occupancy of the Astor theatre in New York when State Supreme Court Judge Dennis Cohalon ruled that Mr. Goldwyn did not have to submit to arbitration.

The arbitration clause was included in an agreement between Mr. Goldwyn and Mr. Selznick under which the two producers, joint lessees of the theatre, arranged to take turns in using the house for their product. Several months ago, when Mr. Selznick did not have a "Duel in the Sun" print available to take his turn at the Astor, he attempted to put in United Artists "Strange Woman" to fill the gap pending availability of a "Duel" print.

Following legal moves, Mr. Goldwyn's "Best Years of Our Lives" went into the Astor for a long run, which is still continuing. Later, Mr. Selznick claimed to have suffered damages by having been denied the use of the theatre and he sought to invoke the arbitration clause to settle the dispute. Mr. Goldwyn opposed arbitration.

# IMPORT BOOM BRINGING 125 FOREIGN FILMS THIS YEAR

## *Distributors Optimistic of Regaining Market Here Lost During the War*

The film import boom is on.

During the coming year American distributors of foreign language films will release from 125 to 150 features for exhibition in the United States in an effort to recapture the market lost during the war years when few foreign pictures were imported.

From all indications the distribution of these films is going to be highly competitive, with considerable product and few exhibition outlets. Executives directing the distribution point out that many of the pre-war art theatres were forced to change their policy during the war years and devote a major portion of their exhibition time to the showing of American product or reissued foreign product. Some executives feel it will take considerable promotion to get these exhibitors to reconvert to a full-time foreign film policy.

### *Many See Lucrative Market Ahead*

Others, however, are more optimistic. They see an expanding and highly lucrative market as a result of the favorable reception to such pictures as Mayer-Burstyn's Italian-produced drama of German occupied Rome, "Open City," and Siritzky International's "The Well-Digger's Daughter," produced in France and starring the late Raimu.

James J. Mage, owner of Mage Films of New York and the Cinephone Circuit which operates theatres in France, Belgium and England, will shortly release 10 representative films from Belgium, Sweden and France, dubbed in English. Mr. Mage has established synchronization studios in various European cities and has hired English-speaking actors to dub English dialogue into the foreign pictures.

Among the first for America under Mr. Mage's program will be a Belgium picture, "Dawn at Midnight," a story of the resistance movement within the Buchenwald concentration camp, and three French pictures: "Bewitching Heights," a story of life in the French mountains; "Shopgirls of Paris," the Emil Zola story, and the tentatively titled "African Diary," a film story of a doctor's life in Africa.

### *Sees Dubbed Versions Finding Place Here*

Mr. Mage feels that the dubbed version of foreign pictures can be introduced to American audiences as the second picture on a double bill.

During 1947 52 pictures in Spanish will be forthcoming from Clasa-Mohme, Inc. Of these 40 will be Mexican films while 12 will come from studios in the Argentine. Several of the pictures will star the Mexican comedian, "Cantinflas." In addition the company will also distribute a 12-chapter serial titled "Las Calaveras del Terror," and 52 issues of the one-reel subject, Mexican Review.

For some time the company has been distributing Mexican and Spanish product to more than 400 theatres throughout the country through its exchanges in Los Angeles, New York, San Antonio and Denver.

Siritzky International Pictures, in addition to "The Well-Digger's Daughter," will release 14 French pictures with English titles, plus two reissues — "Harvest" and "The Baker's Wife." Soon to be released in Marcel Pagnol's trilogy, "Marius," "Fanny" and "Cesar," which runs a total of nine hours.

### *Siritzky Plans to Exhibit Trilogy at Three Theatres*

Starring Raimu, Siritzky International plans to have the three pictures playing almost simultaneously in three different theatres. They will open first in New York and then will be released in other centers.

Following the trilogy will come Louis Jouvet in Jules Romain's "Volpone"; Viviane Romance in Alexander Dumas' "The Queen's Necklace"; Raimu in Honore de Balzac's "Colonel Chabert"; "Nais" Marcel Pagnol's adaptation of Emil Zola's "Nais" and "Micoulin," and "Redhead" which stars Harry Baur.

Jack Barnstyn, New York representative for the Franco-London Film Export Company, has imported 12 French feature pictures and a number of short subjects for which he is currently negotiating distribution deals for the United States, Canada, South America, and the Far East. These feature pictures include "La Bataille du Rail," a story of the French resistance movement during the German occupation; "Une Femme Dans La Nuit," a melodrama starring Viviane Romance and Claude Dauphin; "Au Bonheur des Dames," a screen adaptation of another Zola story, and "La Capitan," a film in two parts which was one of the outstanding films in France during the 1945-46 season.

Mayer-Burstyn, in addition to "Open City" and other foreign pictures, have the American distribution rights to two features from India. They are "Shakuntala" and "The Journey of Dr. Kotnis."

An optimistic viewpoint on the future of foreign-language films in America is held by Marcello Girosi, president of Superfilm Distributing Corporation which has the North American rights to more than 75 Italian features of the Minerva and Scalera producing companies in Rome. Mr. Girosi believes the war developed new audiences for foreign films from among those sent overseas.

### *Cites Success of Several Italian Films in U. S.*

Superfilm already has released several features this year which have been successful, Mr. Girosi said. They are: "The Blood Red Rose," "Carmen," "The Bridge of Sighs," "I Live As I Please," starring Ferruccio Tagliavini, who recently opened at the Metropolitan Opera in New York, and others.

By the end of the year the company expects to have released some 25 to 27 Italian pictures in all. This coming program will include such pictures as "Life Begins Anew," starring Alida Valli, who recently arrived in the United States to appear in David O. Selznick's production of "The Paradine Case"; a screen adaptation of Giuseppe Verdi's opera "Rigoletto"; a human interest story of a five-year-old boy, "Precocious"; "Music on Run," starring the Italian baritone Gino Bechi, and a film of Sardou's "The Tragedy of Tosca" with Puccini's compositions supplying the musical background.

Superfilm will also distribute some 50 short subjects from the Incom Production Studio in Rome during the current year. All will have English narration and the first four are ready for release.

Additionally, Trans World Films of New York is importing approximately 16 Italian-produced features and most of these, according to Robert Haggiag, president, who arrived in the United States from Italy last week, will be released by Trans World.

### *"Montecassino" Tells Story Of Famous Siege*

Already en route to this country from Italy is the screen story of the siege of the Benedictine Abbey at Montecassino during the war. Titled "Montecassino," the picture is concerned with the Italian people who sought refuge in the abbey and the German officers and men who fought at Cassino. The picture was produced at Cassino and in Rome during 1946.

### SUPERFILM TO RELEASE EUROPEAN NEWSREEL

**Superfilm Distributing Corporation of New York, distributors of Italian feature pictures and short subjects, has concluded negotiations with Incom Productions of Rome, Italy, for the American distribution of their newsreels, "European Weekly". Incom has cameramen throughout Europe who supply the material for the newsreel. According to present plans, the first issue will be released in the United States within a few weeks with weekly or bi-monthly issues planned.**



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Directed by ROBERT B. SINCLAIR · Produced by SAMUEL BISCHOFF

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There's a law
against women
like her...

# WARNERS TO SELL BRITISH PICTURES

## *Jack Warner, in London, Calls for Interchange Between Countries*

by PETER BURNUP
*in London*

Answering recent British producer and exhibitor demands for de-Americanization of the Associated British Picture Corporation, Jack L. Warner, vice-president and executive producer of Warner Brothers, told a London luncheon audience Tuesday that ABC was not an American-dominated company and credit, rather than discredit, should be given Warner Bros. for aiding the ABC theatre circuit with their productions.

He also disclosed that ABPC would produce a series of six pictures at their Elstree studios, which now are being reconstructed. Warner Brothers owns 37½ per cent of the shares in the company. Warners will provide their leading stars and directors for these films and the Associated British share in the returns will be payable to the corporation in London.

### *Cripps Present*

Mr. Warner spoke at a luncheon given by Sir Philip Warter, chairman of ABPC. Also in attendance were Sir Stafford Cripps, president of the Board of Trade, high government officials, editors and the principal film critics. The Warner production head is on a tour to survey conditions in England and Europe.

Sir Philip, whose company was England's greatest pre-war film producer, said this condition would have continued had the Government not requisitioned the studios. He declared that Britain owed a vast debt to Americans and particularly the Warner Bros. who, he said, "are doing as much as the British for the sake of England's pictures."

Referring to recent British criticism of U. S. pictures, Mr. Warner, in his talk, said that there never was any room for bad pictures and called for an active interchange of films between the U. S. and Britain. "We should look for the many things we have in common rather than single out the differences between us," he said.

### *To Produce Six Films*

He then disclosed plans for ABPC to produce six pictures and said that they would be similar in quality to those now produced by Warner Bros. at their California studios. "Warner Bros. personnel will be in charge of production of these films, but they will be produced by ABPC," he stated. "The films will be shown throughout the complete Warner Bros. theatre circuit in America and all other theatres in the U. S. and Canada which our distribution organization services.



*JACK L. WARNER, vice-president in charge of production for Warner Brothers, has been awarded the War Department's Medal for Merit. It will be presented on his return from Europe. The award is for war services from September, 1939, when Mr. Warner began recruiting motion picture talent for the armed services, producing training and recruiting films at the studio, and throwing its resources into maintenance of troop morale, to September, 1945.*

"These pictures will not be distributed as additional pictures in the United Kingdom, but will constitute a part of Warners' regular program. This type of program will definitely lay a foundation for the future pictures to be produced by ABPC in England and from this start there is no doubt that ABPC can build a solid, secure and long-range motion picture production program of strictly British quality films. Once this program is in successful operation, Warner will withdraw from the production field in the United Kingdom, but we will continue to extend aid to ABPC in its future activities."

Mr. Warner denounced as "ridiculous" charges that ABPC was an American-dominated company and he pointed out that Warner Bros bought its shares in the organization at a time when it needed its aid very badly. "For those who may not know it, the time of our original interest in ABPC was in 1940 when many others had the same opportunity to come to the aid of ABPC, but did not share with us the faith we had in the future of Great Britain," he said.

"The purchases have always been approved by the British Government. Instead of shortsightedness, credit should be given, rather than discredit, for what Warner Bros. have done, not only in aiding this great ABC Theatre circuit with their productions, but also in supplying it and other exhibitors in the United Kingdom with product as well. By this constant guaranteed supply of quality films the circuit has been built up to the enviable position it now holds. Warner Bros. are very proud to have played a part in accomplishing this.

Sir Stafford Cripps said he was gratified to see Mr. Warner's appreciation for the need of a more equitable dollar exchange and he welcomed the Warner-ABPC production plan as a means of getting more than dollars into Britain.

Industry circles in London hailed the Cripps' speech as both a necessary and salutary corrective. Despite the friendly feelings for Mr. Warner expressed at the luncheon the speeches nevertheless carried a clearly discernible undertone, indicating that Britain fully intends to eventually stand on her own legs in film production and distribution.

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# *Johnston Seeks A Free Market For U.S. Product*

*Washington Bureau*

One of the major missions of Eric Johnston, president of Motion Picture Association, when he goes to London in April, will be to urge that present playing time quotas on American films be continued, his office said last Friday. Mr. Johnston plans to confer with Sir Stafford Cripps, president of the British Board of Trade.

Mr. Johnston will present the views of the American industry on quota regulations and plans to point out that the British market in this country is steadily increasing.

Speaking before the Rochester Chamber of Commerce Monday in support of the U. S. reciprocal trade program, Mr. Johnston again hit at international trade barriers and in one instance took British film restrictions sharply to task.

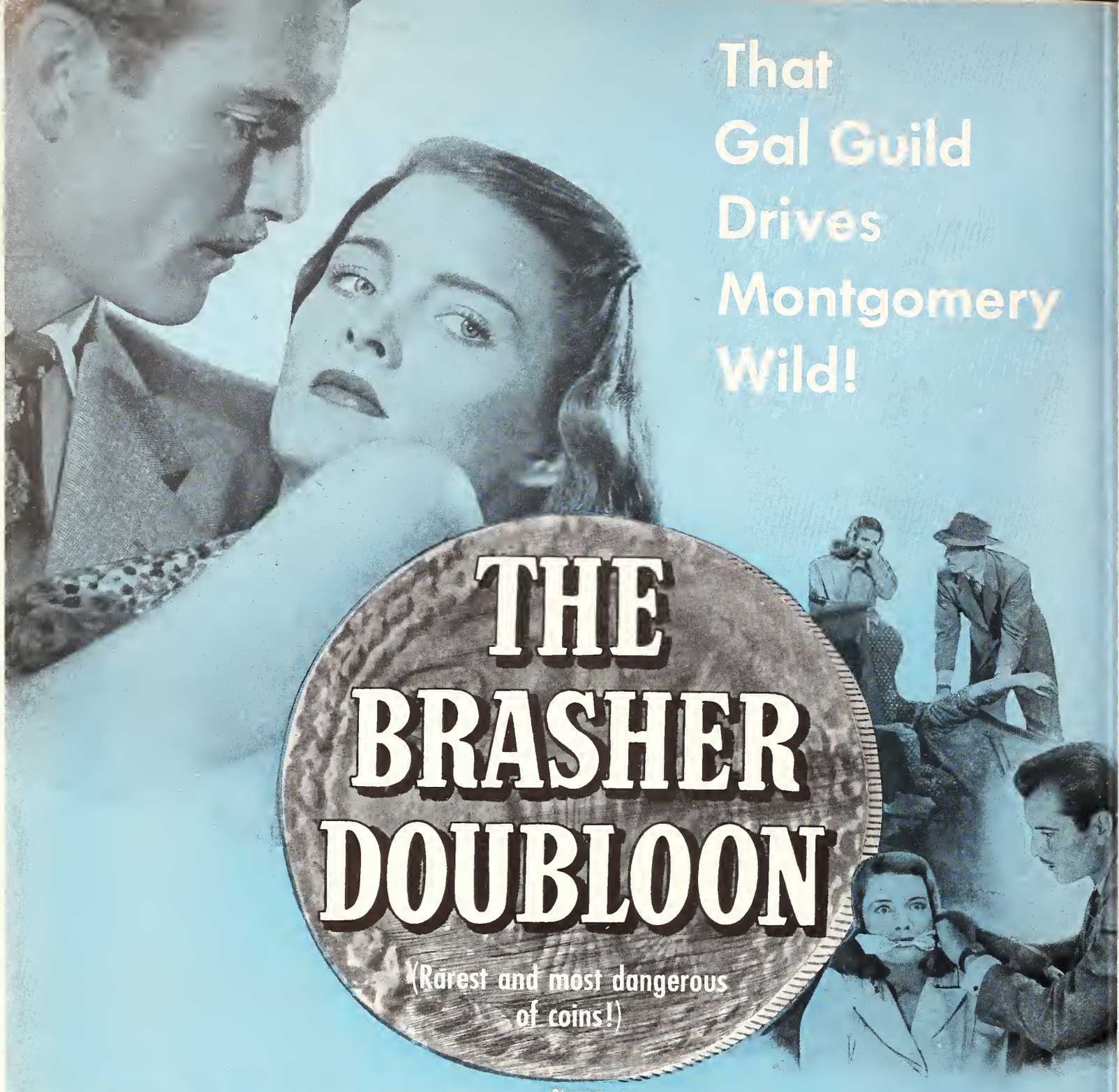
"I must remind our friends abroad that they can't expect America to make all the concessions. America alone can't give the world freer and expanded trade," he said.

Mr. Johnston said the Republican party should support America's reciprocal trade program as a "necessary measure" for world prosperity. He pointed out that if the sentiment in England against a policy of freer trade grows, it will "dim the chances of success at Geneva."

At the Geneva Trade Conference in April, in which 18 nations will participate, Mr. Johnston will outline the trade problems of the industry.

It was reported in Washington last week that Mr. Johnston would urge continuation of the State Department's program of reciprocal trade agreements when he appears before the Inter-Departmental Committee on Reciprocity February 6.


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# DECREE A BLOW TO EXHIBITOR: ANSELL

*Louis K. Ansell, president of Ansell Brothers Theatres in St. Louis, and currently producing pictures in Hollywood, has some interesting and pertinent observations on the future of the theatre business under the decree.*

by LOUIS K. ANSELL
*in Hollywood*

While I am now in production, I am still in the exhibition field and there my heart still lies. And generally speaking, after a study of the decree, it is the worst blow that could have befallen the exhibitors of our nation, particularly the independent exhibitor, as through it whatever form of protection an independent exhibitor has had to help safeguard his investment has now been destroyed. I refer, of course, to the assurance of a steady flow of product of a given calibre to maintain whatever policy has been established for a house.

Under the auction method of buying, the new decree has created a distributor's joyful picnic, with every opportunty for film prices to rise beyond ability to pay, with the result that before many years elapse there will be no such thing as an independent theatre, as of necessity bankrupt theatres by the score will fall into the hands of the already existing distributor-owned theatre circuits.

### *Sees Many Theatre Closings*

If this isn't possible under the meaning of the decree many theatre owners today will neverthless not be the owners of theatres in a short time to come. Many houses will ultimately merely be shuttered. Those that stay open will constantly be changing ownership, as each new owner learns his bitter lesson.

Also, ultimately, because of constantly rising costs of operation, box office prices are certain to rise to the point where motion pictures will no longer be the poor man's form of entertainment, and when this happens the business as a whole will degenerate. The legitimate theatre is a good example, with its high box office prices. And our Government will find that instead of doing something to benefit the people as a whole, it has created a condition that will work in the opposite direcion.

The decree as written is certain to cause no end of litigation, since it leaves so much to the discretion of the distributor, and this can only cause more loss and chaos.

### *Unhealthy for Whole Industry*

In summary, while this decree will at first work to the great financial benefit of the distributor and producer, it is certain ultimately to destroy them too, as anything that is basicly unhealthy cannot survive long.

But as always, light is certain to follow darkness, but not before a great industry has suffered greatly and many people who have given their life's work and savings to it, will be forced out of it. The light will come in the form of a new liberalized decree that will more than likely restore the business to its methods of operation as existed before the decree went into effect—but, of course, with new people to benefit from the change that follows.

### *Forced to Drop New Plans*

As an example of how the new decree will work out in practice, I will cite our own case. For quite some time we had been planning spending considerable for rehabilitation of our theatres as soon as materials were available, and to build several new theatres, but under the menace of this new decree we must abandon all these notions.

Where is the wisdom in gambling large sums of money one one-purpose buildings without assurance of product to play in these theatres, and with the constant threat of newcomers who do not know the business, but with war profits bulging in their pockets, building new competing theatres and destroying your investment? What does it help if they too will ultimately be destroyed? I am sure that this is the line of reasoning that runs through every existing exhibitor today. For the time being at least, it is pitch dark. The light is a long way off—if ever.

## Philadelphia Theatre Assessments Rise

Revision of real estate assessments for 1947 in Philadelphia has resulted in a marked increase for all central city theatre properties. The biggest increase in valuation was rated for Warners' Mastbaum, an increase of $356,900 bringing the assessment to $1,477,000. The circuit's Earle theatre, including office building property, was increased $262,900 to make for the highest theatre property assessment, $2,726,000. Other Warner assessments included an increase of $118,100 for the Stanley, making a total of $646,400; Boyd increased $58,300 to $524,000; Aldine, $34,300, to $484,100; Stanton, $51,800, to $344,700; Palace, $21,800, to $606,000.

William Goldman's Goldman theatre, built last year, was assessed at $788,200. For his other midtown houses, increases included $82,800 for the Erlanger, bringing the assessment to $503,600; Karlton, $79,100, to $924,000; Keith's, $11,000, to $434,000. 20th Century-Fox's Fox was increased $77,600 to $1,399,000, which includes an office building. The independent Arcadia was increased $27,900, to make the assessment $337,800.

## *Johnston to Ask Screen Census*

Eric Johnston will recommend several programs, including an industry-wide census, study of the foreign market, industry harmony and additional educational film activities in his annual report to the board of directors of the Motion Picture Association March 26. The MPA head now is collecting data and departmental information for his report, which will be delivered in New York.

Mr. Johnston will cover the ramifications of the west coast studio jurisdictional strike and also is expected to discuss foreign trade barriers in detail. His report also may include a progress review of legislative measures affecting the industry. Progress of the association's educational film program also will be outlined by Mr. Johnston.

Mr. Johnston's report will concern MPA plans for an industry-wide census which will take in theatres and production and a study of the foreign market, it is understood. He again will stress the importance of self-regulation for the industry and the need for a free screen.

## Californians Ask Probe of Communism in Hollywood

Representative John Rankin of Mississippi said in Washington last week that he had a petition containing "thousand of names" of Californians who demand an immediate investigation into Communism in Hollywood by the Un-American Activities Committee of the House of Representatives. Rep. Rankin said he believed the West Coast probe should "head the list" of committee investigations. It is indicated, however, that other studies will have priority. The House Un-American Activities Committee is headed by Representative J. Parnell Thomas of New Jersey, and includes the following members: Rep. Karl E. Mundt (S.D.); John McDowell (Penn.); Richard M. Nixon (Cal.); Richard B. Vail (Ill.); John S. Wood (Ga.); Rep. Rankin, committee founder; J. Hardin Peterson (Fla.), and Herbert C. Bonner (N. C.).

## Short on Tolerance Shown in New York

The first public screening of "The Brotherhood of Man," an animated cartoon based on the pamphlet, "The Races of Mankind," by Dr. Ruth Benedict and Dr. Gene Weltfish and sponsored by the United Automobile Workers, CIO, had its first public showing last Thursday at the Museum of Modern Art, New York. The 10-minute subject is in 16mm; distributed by Film Alliance of America, New York. Speakers at the screening were Dr. Benedict; Pare Lorentz, chief of the films and theatre section, Re-Orientation Branch, War Department Civil Affairs Division; and Edward Lawson, chief of the section on the prevention of discrimination of the United Nations.

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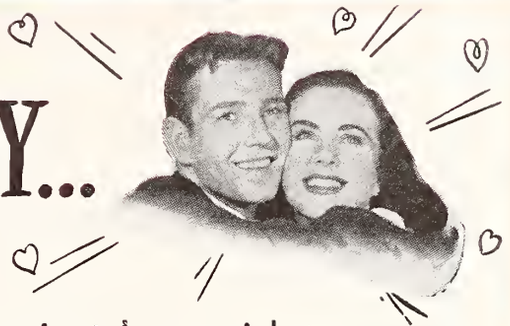
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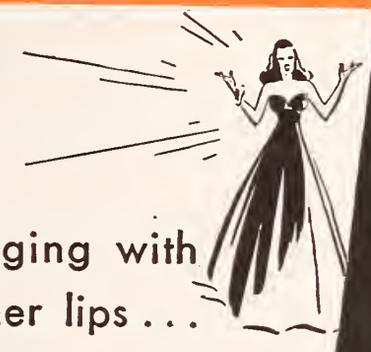
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# ATIONAL MAGAZINE CAMPAIGN!

# NEWSREELS PLAN RENTAL INCREASE

## *Cite Production Cost Rise Up to 50% Above Years Before War Began*

Newsreel production costs have risen 25 to 50 per cent above pre-war years and distributors are planning an upward adjustment in rentals, newsreel editors and sales executives of the home offices confirmed in New York this week.

In addition to the increased costs of labor and operation, the five newsreel companies are now paying more for raw stock since a price increase of approximately 15 per cent went into effect last August. Raw stock now costs from $9.60 to $10 per thousand feet, and currently the five newsreels, each producing two 750-foot issues a week, are making from 800 to 1,200 prints per issue, bringing the total number of prints to an average of 10,000 per week, requiring some 7,500,000 feet of film.

### *Demand Spot News*

Further, exhibitors are demanding more spot news from the companies and refuse to accept dated issues. As M. D. Clofine, managing editor of MGM's News of the Day, has pointed out, at one time an issue could play from three to four months in second, third and fourth run engagements before it had exhausted itself. Today the maximum running time is three to four weeks at the most. This was cited as another cause of increased production cost.

Universal Newsreel's managing editor, Thomas Mead, said production costs had risen at least 25 per cent and the home office sales department is currently studying the situation.

Speaking for Twentieth Century-Fox, Peter Levathes, assistant to Spyros Skouras, president of the company, said the short subject sales department is considering an increase in newsreel rentals along with its plan to increase rentals on all short subjects. He attributed part of the rising production costs to the more extensive international coverage the newsreel companies were now undertaking.

### *RKO Studies Adjustment*

An RKO spokesman said that the company was studying similar adjustments to balance the rising cost in production. It was pointed out that short subject and newsreel rentals have not been increased in many years. The value of the newsreel has been undersold, the company spokesman said, and its full value has not been appreciated by the exhibitor.

However, any increase in the newsreel rentals is expected to meet strong exhibitor resistance, and especially by operators of newsreel theatres. Several circuit executives have said that newsreels are losing their drawing power and attendance is falling below pre-war years.

Discussing the contemplated increase in rentals, Colonel A. G. Rudd, vice-president of Newsreel Theatres, Inc., which operates four newsreel theatres in metropolitan New York and one in Newark, N. J., said newsreel theatres have been and are paying a proportionately higher rate for newsreels than regular theatres. Further, the operating costs of newsreel theatres have gone up considerably since the beginning of the war while admissions have increased hardly at all. Added to this, attendance has dropped more than 15 per cent in the New York area since the end of the war, he said.

### *Convert Newsreel Houses*

Because of the drop in business Telenews Theatres, Inc., of New York, operating 12 newsreels throughout the country, have reconverted their theatres in Dallas, Cincinnati, Buffalo, N. Y., and Tacoma, Wash., to a policy of presenting feature pictures and short subjects. The remaining eight theatres are, for the time being, continuing with the newsreel policy.

Norman V. Elson, vice-president of Trans-Lux, a newsreel theatre circuit with houses in Boston, Washington, D. C., New York and Philadelphia, estimated the drop in newsreel theatre attendance at 25 to 35 per cent since the end of the war. He attributed this decline to the lack of news in the newsreels and the attention given to subjects of little interest to the public. Further, he said, the newsreel format has not changed in 15 years.

To recapture some of the lost audience Trans-Lux has cut the running time of the newsreel from 40 to 25 minutes and added more short subjects, especially informative subjects, to round out the one-hour show.

### *Suggests Fewer Subjects*

In his opinion, Mr. Elson said, newsreel presentation could be improved if, instead of having six unrelated spot news events in each issue, the editors used only two or three topics of interest and included more background material.

Several executives reported that a move was under way in New York by a newsreel circuit to produce its own films. Through these specially produced issues, the circuit-producer hopes to make news-documentary subjects which would take the place of newsreels. As yet the whole plan is in its primary stage and full details have yet to be worked out.

## Plan Negro House

Rock Hill, S. C., will have a theatre for Negroes, the Lincoln, in the near future, according to Ben Strozier, president of Rock Hill Theatres. According to Mr. Strozier, the $60,000 house will seat 450.

# *RKO Holds Sales Talk in New York*

Current RKO Radio releases, including "Notorious," "Nocturne," "Sister Kenny" and "San Quentin," were discussed at Monday's meeting of the companys district managers at the Waldorf-Astoria Hotel, New York, with Robert Mochrie, RKO Radio vice-president and general sales manager, presiding. "Sinbad the Sailor," going into general release early in February, also was discussed, as was "The Locket," which goes into national release in late February or early March.

Home office executives at the three-day meeting included Harry Michalson, Walter E. Branson, Nat Levy, M. G. Poller, Harry Gittleson, Frank Drumm, A. A. Shubart, Leon J. Bamberger, Sid Kramer and William J. McShea. Tuesday's discussions were concerned with Liberty Film's "It's a Wonderful Life" and Walt Disney's "Song of the South," and the forthcoming "The Farmer's Daughter."

Present at the meeting were Leo M. Devaney, Canadian division sales manager, and the following district managers: Charles Boasberg, metropolitan; R. J. Folliard, eastern; M. E. Cohen, eastern central; David Prince, southeastern; Ben Y. Cammack, southwestern; J. H. McIntyre, western; H. H. Greenblatt, midwestern; R. V. Nolan, prairie, and Len S. Gruenberg, Rocky Mountain district manager, and captain of the 1947 Ned Depinet Drive.

## Paramount Realigns Press Department

C. N. Odell has been promoted to head a newly created press department in a realignment of Paramount's home office promotion and publicity department, following the resignation of Al Wilkie, publicity manager. Mr. Odell, who has been with the company since 1931, formerly was in charge of newspaper contacts. Gordon Swarthout, formerly director of special events, is now coordinator of the company's publicity and exploitation activities and will be in charge of a service department which will handle all research work. All publicity services will be handled by Mr. Odell's new department, the magazine department, of which Aileen Brenon remains in charge, and by the radio department, continuing under the direction of Burt Champion and Martin Lewis. A new photo department, managed by Rex Taylor, has been added. Ed Sullivan has been named assistant to Mr. Taylor.

## Filmack To Increase Output

Filmack Trailers of Chicago has purchased new laboratory equipment and expects to increase its output to five times its present trailer production, according to Irving Mack, sales manager. The new equipment will enable Filmack's Chicago plant to develop all prints of the company's new prevue service in addition to all special trailers.

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ALL The Best Loved Music of RIMSKY-KORSAKOFF

"SONG OF INDIA" "FANDANGO" "ARABESQUE"

"SCHEHERAZADE" "HYMN TO THE SUN"

"FLIGHT OF THE BUMBLE BEE" "CAPRICE ESPAGNOL"

with EVE ARDEN • PHILIP REED • JOHN QUALEN

and Star of the Metropolitan Opera Company CHARLES KULLMAN

Director of Photography, Hal Mohr, A.S.C. • Associate Producer, Edward Dodds

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A UNIVERSAL-INTERNATIONAL PICTURE

## ALBANY

The Palace spotted two MGM pictures, "The Show Off" and "Two Smart People." The Strand, for the second consecutive week, played a single feature, this time, "The Dark Mirror." The Ritz had "Two Years Before the Mast," carried over from the Strand, where it did a big week's business. "Susie Steps Out" completed the Ritz bill. The Grand held "The Jolson Story" (carried over from the Palace) for another week, making the third week for this feature. . . . Sylvia Steinberg has been appointed Columbia pictures cashier replacing Mrs. Camille McCaffrey, who resigned after more than a decade of service. . . . S. J. Ullman, upstate manager of the Fabian theatres, has been elected second assistant chief barker of the Variety Club.

## ATLANTA

New officers for the year elected by Atlanta Tent 21 Variety Club are: Charles D. Durmeyer, chief barker; Oscar Lam and John Cunningham, first and second chief barkers; Walter Speigh, dough guy; Guy Brown, property master; and directors, E. E. Whitaker, Emery Austin, Ike Katz, E. D. Martin, Foreman Rogers, Mack Jackson, Paul Wilson, Jack Demestre, Harry Ballance and William K. Jenkins. . . . Hap Barnes, Alabama drive-in theatre owner; Nat Williams, the showman from south Georgia; Luke Stoin and Carl Floyd, the circuit owners from Georgia and Florida; Fred Jabley, H. G. Fuller, and George Weeks were all in the city. . . . The Park theatre in Cave Springs, Ga., expected to open about May 1. . . . Hazel Hooks, formerly with PRC has been appointed secretary to Ralph McCoy, Eagle-Lion. . . . The Martin theatre in Calhoun, Georgia, will open under the sponsorship of the American Legion. . . . T. W. Williams, Vincent theatre, Vincent, Ala., has closed his theatre. . . . The following officers were elected for the Motion Picture Operators Union: Bill Schinder, president; Flynn Haygood, vice-president; Jack Price, business agent; Bruce Self, recording secretary. . . . Homer Davis, 57 years old, well-known showman, died at his home recently. . . . The Crescent Amusement Company, Nashville, Tenn., will build another theatre there soon. . . . Completely remodeled after a fire several months ago, the Mars theatre, LaFayette, Ga., has reopened. . . . The Bijou Amusement Company, Nashville, Tenn., announces the acquisition of the Grand in Knoxville. . . . A fourth theatre is now under construction in Gadsden, Ala. The house will be operated by the Alga Theatre Corp. of Chipley, Ga., and will cost about $150,000, to seat 1,000.

## BALTIMORE

Business is excellent. The new Town started with "It's a Wonderful Life." Two holding pictures for the fourth week each are Hippodrome with "The Jolson Story" and the Little with "The Well-Digger's Daughter." The New theatre held "The Razor's Edge" for a fifth week. Stanley went zooming along with "Blue Skies" into a third week. Century ploughed through with "The Secret Heart" into a second week. Mayfair started nicely with "Her Sister's Secret." Keith's opened finely with "Perfect Marriage." The Times and Roslyn started well with "Blonde for a Day," plus "Tall in the Saddle." Surprise was the holding "Till the Clouds Roll By," at the second run Valencia for a second week. . . . Big news was I. M. Rappaport's opening of his new Town with 1,500 seats on January 22. Town has James Gladfelter and Cliff Jarrett as manager and assistant, respectively.




## BOSTON

Rev. J. Whitcomb Brougher, former pastor of Tremont Temple here, and now spending some time here from the Pacific Coast, made a personal visit to all theatres this week checking on any possible infractions of the law or violations of the moral code. . . . As a result drastic orders have gone forth to the burlesque houses, but picture theatres drew a clean bill. . . . The New England Sportsmens and Boat Show opens February 1, bringing more than 100,000 visitors to the city. All the motion picture companies and theatres are cooperating with the show. . . . Sam Haas had a highly successful operation on his eye and will in three weeks be able to remove the bandages. He is one of the leaders in the Boston Variety Club. . . . Joe Engel, of Syracuse, formerly of Film Row here, was in the city this week. . . . George Ryan, film attorney, has been exceptionally busy the past several weeks on the Momand anti-trust suit. . . . Charles Mekelberg, former film salesman here, has died. . . . P. Gilbert White has been named sales manager for MGM records in this territory.

## WHEN AND WHERE

**February 1–3:** Virginia Motion Picture Theatre Owners Association midwinter convention, Shoreham Hotel, Washington, D. C.

**March 3–7:** Institute of Radio Engineers national convention at Hotel Commodore, New York.

**March 18–19:** Independent Theatre Owners of Ohio annual convention at the Dashler Wallick Hotel, Columbus, Ohio.

## CHARLOTTE

Miss Annie Mae Williams, who has been with MGM since 1935, is resigning to accept another position, outside of the film business. . . . Herb Gaines, who has been working in the booking department of the Charlotte branch of Warner Brothers Pictures, has been assigned to duty in the New York office. . . . West End theatre at High Point, N. C., is for sale. . . . Marguerite Muse is the new billing clerk at Twentieth Century-Fox, taking the place of Sara Proctor who has been advanced to the contract department. . . . Ellen Nicklas, formerly with Universal Exchange, is now working with the Theater Booking Service in Charlotte as secretary. . . . Max Holder, formerly MGM salesman in Charlotte, has taken over the Waxhaw theatre at Waxhaw, N. C. . . . H. L. Tabor, southeastern regional office assistant manager of Army Motion Pictures of Atlanta, visited Film Row in Charlotte this weekend. . . . It is announced by T. W. Davis of the Mimosa and Alva theatres at Morganton, N. C., that plans are complete for the erection of a new 1,000-seat theatre in Morganton. . . . Among the visiting theatre men seen this weekend on Film Row: W. A. Grey, Belton, S. C.; Sam Hinson and Vern Bennfield, of Valdese, N. C.; Bob Bryant, Rock Hill, S. C.; George Parr, Lancaster, S. C.; Ira Smith, Beaufort, S. C.; T. K. Lee, Kershaw, S. C.; Charlie Myers, Jr., Rich Square, N. C.; R. O. Johnson, Norwood, N. C.; Lyle Wilson, Roanoke Rapids, N. C. . . . Dell Theatre Corporation of Charlotte has been issued a charter with authorized capital stock of $100,000.

## CHICAGO

Business is continuing on an even keel despite the fact that temperatures have been varying from zero weather to mild spring climate. A loop surprise has been the excellent grosses—almost a record-breaker for the house—of two Paramount re-issues, "The Jungle Princess" and "The Plainsman," at the Rialto. . . . Charles Simonelli has been subbing for Ben Katz as local exploitation man for Universal. . . . Stanley DeSair, saxophone player for Woody Herman's orchestra, has sued the Oriental theatre for $25,000 damages allegedly sustained when a mirror from a reflector reportedly fell upon him while he was on stage. . . . More than 50 Wisconsin exhibitors gathered at the Pfister Hotel in Milwaukee January 23 at a welcome luncheon for J. T. McBride, recently appointed branch manager for Paramount in Milwaukee. . . . Grace Parnass of the RKO Theatres staff in Chicago, has returned to work after an illness. . . . William Ghering, division manager, for the 20th Century-Fox, has been headquartering in the Chicago office the past week. . . . Lou Lichtenstein has been appointed local office manager at the Fox exchange. . . . Following "Babe" Cobb's recent transfer to Los Angeles, Dave Kimmel has been appointed country salesman at RKO here, and George Busch made head booker.

## CINCINNATI

Tom Breneman broadcast his "Breakfast in Hollywood" program from the Taft thea-

(*Continued on page 34*)

es only one indiscretion
l a woman's life
adventure,
er and
ache!




with
YLLIS THAXTER
AR BUCHANAN
ARRY CAREY
JTH NELSON
ERT ARMSTRONG
Play by Marguerite Roberts and Vincent Lawrence
on the Novel by Conrad Richter • Directed by
KAZAN • Produced by PANDRO S. BERMAN
A Metro-Goldwyn-Mayer Picture

# TRADE SHOW

# IT's BIG!

**Oh what a Cast! Oh what an Attraction! Louella Parsons in Cosmopolitan Magazine gives it "Citation of the Month!"**

# SPENCER TRACY
# KATHARINE HEPBURN
# ROBERT WALKER
# MELVYN DOUGLAS

**in M-G-M's Spectacular Drama of the Best Seller**

# "THE SEA OF GRASS"

| | | | |
|---|---|---|---|
| ALBANY | 20th-Fox Screen Room, 1052 Broodway | TUES. 2/11 | 8 P.M. |
| ATLANTA | 20th-Fox Screen Room, 197 Wolton St., N. W. | TUES. 2/11 | 10 A.M. |
| BOSTON | M-G-M Screen Room, 46 Church Street | TUES. 2/11 | 10:30 A.M. & 2:15 P.M. |
| BUFFALO | 20th-Fox Screen Room, 290 Franklin Street | TUES. 2/11 | 2:30 P.M. |
| CHARLOTTE | 20th-Fox Screen Room, 308 South Church Street | TUES. 2/11 | 1:30 P.M. |
| CHICAGO | H. C. Igel's Screen Room, 1301 South Wobosh Ave. | TUES. 2/11 | 2 P.M. |
| CINCINNATI | RKO Screen Room, 16 East Sixth Street | TUES. 2/11 | 8 P.M. |
| CLEVELAND | 20th-Fox Screen Room, 2219 Poyne Avenue | TUES. 2/11 | 1 P.M. |
| DALLAS | 20th-Fox Screen Room, 1803 Wood Street | TUES. 2/11 | 10:30 A.M. |
| DENVER | Paromount Screen Room, 2100 Stout Street | TUES. 2/11 | 2 P.M. |
| DES MOINES | 20th-Fox Screen Room, 1300 High Street | TUES. 2/11 | 1 P.M. |
| DETROIT | Max Blumenthol's Sc. Rm., 2310 Coss Avenue | TUES. 2/11 | 1:30 P.M. |
| INDIANAPOLIS | 20th-Fox Screen Room, 326 North Illinois Street | TUES. 2/11 | 2 P.M. |
| KANSAS CITY | Vogue Theotre, 3444 Broodwoy | TUES. 2/11 | 1:30 P.M. |
| LOS ANGELES | Ambossodor Theotre, Ambassodor Hotel | TUES. 2/11 | 1:30 P.M: |
| MEMPHIS | 20th-Fox Screen Room, 151 Vonce Avenue | TUES. 2/11 | 10 A.M. |
| MILWAUKEE | Worner Screen Room, 212 W. Wisconsin Ave. | TUES. 2/11 | 1:30 P.M. |
| MINNEAPOLIS | 20th-Fox Screen Room, 1015 Currie Avenue | TUES. 2/11 | 2 P.M. |
| NEW HAVEN | 20th-Fox Screen Room, 40 Whiting Street | TUES. 2/11 | 2:00 P.M. |
| NEW ORLEANS | 20th-Fox Screen Room, 200 South Liberty | TUES. 2/11 | 1:30 P.M. |
| NEW YORK / NEW JERSEY | RKO Screen Room, 630 Ninth Avenue | TUES. 2/11 | 2:30 P.M. |
| OKLA'MA CITY | 20th-Fox Screen Room, 10 North Lee Street | TUES. 2/11 | 1 P.M. |
| OMAHA | 20th-Fox Screen Room, 1502 Davenport | TUES. 2/11 | 1:30 P.M. |
| PHILADELPHIA | M-G-M Screen Room, 1233 Summer Street | TUES. 2/11 | 11 A.M. |
| PITTSBURGH | M-G-M Screen Room, 1623 Blvd. of Allies | TUES. 2/11 | 2 P.M. |
| PORTLAND | B. F. Sheorer Screen Room, 1947 N.W. Koorney St. | TUES. 2/11 | 2 P.M. |
| ST. LOUIS | S'Renco Screen Room, 3143 Olive Street | TUES. 2/11 | 1 P.M. |
| SALT LAKE CITY | 20th-Fox Screen Room, 216 Eost First Street, So. | TUES. 2/11 | 1 P.M. |
| S. FRANCISCO | 20th-Fox Screen Room, 245 Hyde Street | TUES. 2/11 | 1:30 P.M. |
| SEATTLE | Jewel Box Preview Theatre, 2318 Second Avenue | TUES. 2/11 | 1 P.M. |
| WASHINGTON | 20th-Fox Screen Room, 932 New Jersey, N.W. | TUES. 2/11 | 1 P.M. |

(Continued from page 32)

tre January 22, 23 and 24, at $1.25 admission, with all proceeds going to the March of Dimes fund. The theatre was sold out for the three days within 48 hours after the announcement was made. . . . H. J. "Pop" Wessel, owner of the Film Service Co., local film truckers, voted the "Swell Guy of 1946" by the Cincinnati Variety Club, Tent No. 3, was presented with the Mark Hellinger "Swell Guy" award on the stage of Keith's theatre, January 20, between showings of the Universal film of the same name. Mr. Wessel is a past chief barker and has long been chairman of the Heart Committee. The presentation was made by Police Chief Eugene T. Weatherly, with Authur Reilly, WCPO newscaster, as master of ceremonies. . . . The RKO Albee, playing stage shows and pictures, has temporarily discontinued stage shows, and will play only pictures for the time being.

## CLEVELAND

Business is holding up well at the local theatres where the big ones are being held for four and five weeks, including "Till the Clouds Roll By," "Razor's Edge" and "Henry V." . . . Ernest Schwartz continues in his post as president of the Cleveland Motion Picture Exhibitors Association for the 14th consecutive year. He was re-elected by acclamation at the annual CMPEA meeting last Thursday. At the same time all other officers were also re-elected by acclamation. They are vice-president, Albert E. Ptak, serving his 11th year; secretary, George W. Erdmann for the 21st term; treasurer, James E. Scoville, for the fifth term. . . . Ray Brown, owner of the Columbia, Ohio, Morrison and Mount Union theatres in Alliance, is celebrating his 40th anniversary in show business. He is president of the Wallace Theatre Corp., presidence of the Alliance Theatres, Inc., general manager and treasurer of Tri-Theatres, Inc. . . . Al A. Sunshine has been named Filmack Trailer distributor for the Northern Ohio area. . . . Harry Goldman, PRC branch manager, has made two important organization promotions. Judd Spiegel, Toledo salesman, comes into the office as office manager and city salesman; Gordon Bugie moves up from head booker to succeed Spiegel in the field. . . . Two new theatres in this area are under construction. In Shreve, Ohio, a 400-seat house is being built by Messrs. Asch and Saurer of Apple Creek. In Barberton, the Solenian Society is erecting a 750-seat house. Both are expected to be completed this summer.

## COLUMBUS

Severe cold wave cut heavily into attendance for several days but business quickly rebounded when the zero snap abated. "The Jolson Story" at the Ohio and "Humoresque" at the Palace divided major box office attention with "Notorious Gentleman" doing well at the Grand, the first time this theatre has played a first run feature in several weeks. "Angel On My Shoulder" came into the Broad to moderate returns. . . . Gov. Thomas J. Herbert failed to advocate specific tax reductions or changes in his first message to the Ohio legislature but did emphasize that reduction of taxes remains one of his general objectives. . . . Increased patronage and higher admission prices were reflected in collections of the three per cent admissions tax for the year 1946 which totaled $3,050,842 against $2,484,250 in 1945. Also a greater number of films were reviewed by the state censor board with 1946 collections in censor fees of $259,111 compared with $218,417 in 1945, according to figures released by Don H. Ebright, state treasurer. . . . Ira Epstein, Warner Brothers representative, is now in charge of the newly combined Indianapolis-Cincinnati territories. . . . Robert Gibbons has been promoted to manager of Loew's Plaza.




## DES MOINES

"The Jolson Story" is breaking all house records at the RKO Orpheum here. The picture has been held over for a third week—a rare occurrence in this city. . . . Business activity here in 1946 was the greatest in the history of Des Moines. Payments by check during the year amounted to $2,797,517,000, more than a third of a million above 1945. . . . After being known as the Pastime for more than 30 years, that theatre in Iowa City has changed its name to the Capitol. Owner is Earnest Pannos, formerly of Davenport. . . . More than $7,000 has been raised for a Memorial theatre in Glidden. . . . Kenneth Vohs, former manager of the Ritz, Chariton, has rejoined the Central States Theatre Corp. and is now with the Iowa at Fort Dodge. . . . Harold Hill has purchased a theatre in Winfield.

## DETROIT

United Detroit's four major downtown houses have been doing good holdover business with three RKO films, "Notorious," "Song of the South," and "It's a Wonderful Life," and with Metro's "Strange Woman." Bob Lenox has been moved from Columbia's shipping room to the recently vacated assistant booker's desk. He replaces Herman Cohen, now state salesman for Columbia. . . . Frank Wetsman, co-head of the Wisper and Wetsman circuit, is still convalescing at Grace hospital. . . . Operating out of Grand Rapids, Eddie Loy, office manager at RKO, is substituting for Harold Hellman, hospitalized salesman. . . . Detroit's theatrical insurance broker, Leonard Soskin, has moved to larger quarters in the Book Cadillac Hotel.

## HARTFORD

Hartford had four holdovers in the first runs. Columbia's "The Jolson Story" stayed for a fourth week at the E. M. Loew's. Other holdovers included: "The Killers," "The Razor's Edge" and "The Strange Woman." . . . In town: Dan Finn, Warner zone executive; Al Gorson, UA exploitation representative; Harry F. Shaw, division manager, Loew's Poli-New England theatres. . . . At the State Capitol, State Senator Nicholas J. Palladino of Bridgeport has introduced a bill into the Senate proposing that V-J Day be provided in the list of holidays to be observed in Connecticut.

## INDIANAPOLIS

Sign of New Year prosperity: only one double feature, and that a "horror" bill, is showing at a first run house this week. Both Loew's and the Indiana are enjoying January's second consecutive holdover, "The Secret Heart" rating extra playing time at Loew's with a fine $15,000 in its first week, "Notorious" turning the trick with a bouncey $18,000 at the Indiana. "White Tie and Tails" split a satisfactory $19,000 with Alvino Rey's orchestra at the Circle. . . . Reissues from the Children's Library of Pictures are playing to packed houses at Manny Marcus's Ritz on Saturday afternoons. . . . Abe Baker, who recently opened the Towne theatre, admits defeat in an-

(Continued on page 36)

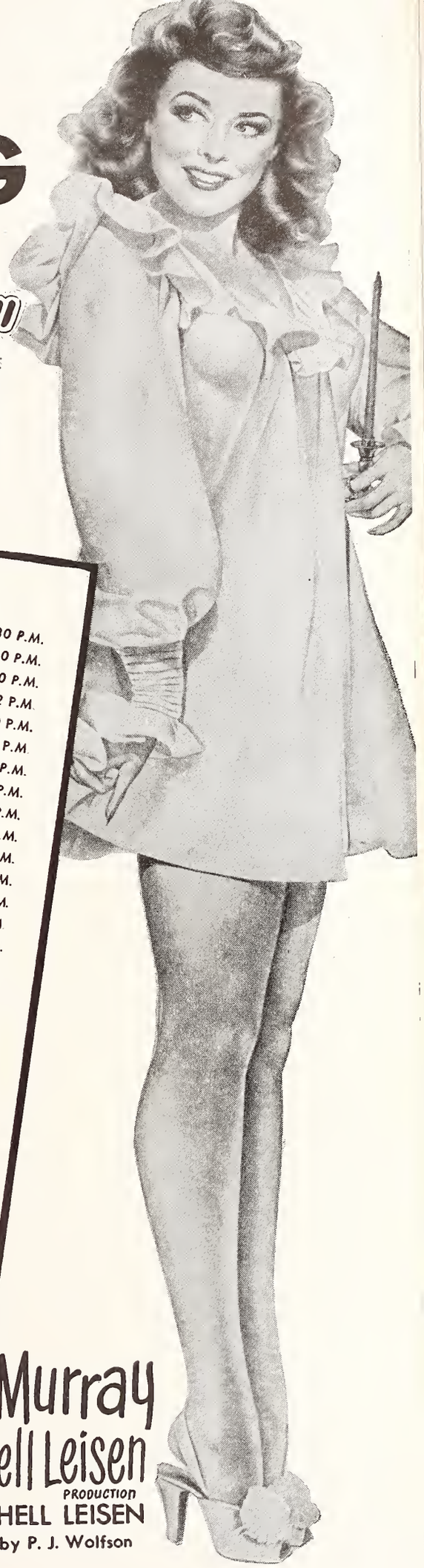



***TESTIMONIAL IN ALBANY** for James "Ripper" Collins, new manager of the San Diego Pacific Coast League Baseball Club. The Variety Club affair at the DeWitt Clinton Hotel was attended by a host of industry members. At the head table, above, are Mr. Collins; Thomas Richardson, Eastern League president; Neil Hellman, Variety Club chief barker; Arthur Mann, Brooklyn Club, and C. J. Latta, Variety second assistant national chief barker and local Warner zone manager.*

YOU CAN SEE IT'LL BE A WONDERFUL BOXOFFICE "SPRING"!

# Paramount
# TRADE SHOWING
# February 7th

## "Suddenly It's Spring"



| CITY | PLACE | DATE |
|---|---|---|
| ALBANY | FOX PROJECTION ROOM, 1052 Broadway | FRI. FEB. 7 — 2:30 P.M. |
| ATLANTA | PARAMOUNT PROJ. ROOM, 154 Walton St., N.W. | FRI. FEB. 7 — 2:30 P.M. |
| BOSTON | PARAMOUNT PROJ. ROOM, 5B Berkeley Street | FRI. FEB. 7 — 2:30 P.M. |
| BUFFALO | PARAMOUNT PROJ. ROOM, 464 Franklin Street | FRI. FEB. 7 — 2 P.M. |
| CHARLOTTE | PARAMOUNT PROJ. ROOM, 305 South Church St. | FRI. FEB. 7 — 1:30 P.M. |
| CHICAGO | PARAMOUNT PROJ. ROOM, 1306 So. Michigan Ave. | FRI. FEB. 7 — 1:30 P.M. |
| CINCINNATI | PARAMOUNT PROJ. ROOM, 1214 Central Parkway | FRI. FEB. 7 — 2:30 P.M. |
| CLEVELAND | PARAMOUNT PROJ. ROOM, 1735 East 23rd Street | FRI. FEB. 7 — 2 P.M. |
| DALLAS | PARAMOUNT PROJ. ROOM, 412 So. Harwaad St. | FRI. FEB. 7 — 2:30 P.M. |
| DENVER | PARAMOUNT PROJ. ROOM, 2100 Staut Street | FRI. FEB. 7 — 2 P.M. |
| DES MOINES | PARAMOUNT PROJ. ROOM, 1125 High Street | FRI. FEB. 7 — 12:45 P.M. |
| DETROIT | PARAMOUNT PROJ. ROOM, 479 Ledyard Street | FRI. FEB. 7 — 1 P.M. |
| INDIANAPOLIS | PARAMOUNT PROJ. ROOM, 116 West Michigan St. | FRI. FEB. 7 — 2 P.M. |
| KANSAS CITY | PARAMOUNT PROJ. ROOM, 1800 Wyandatte St. | FRI. FEB. 7 — 2 P.M. |
| LOS ANGELES | BOULEVARD THEATRE, Washington and Vermant Sts. | FRI. FEB. 7 — 1:30 P.M. |
| MEMPHIS | PARAMOUNT PROJ. ROOM, 362 Sauth Second St. | FRI. FEB. 7 — 2:30 P.M. |
| MILWAUKEE | PARAMOUNT PROJ. ROOM, 1121 North 8th Street | FRI. FEB. 7 — 2:30 P.M. |
| MINNEAPOLIS | PARAMOUNT PROJ. ROOM, 1201 Currie Avenue | FRI. FEB. 7 — 1:30 P.M. |
| NEW HAVEN | PARAMOUNT PROJ. ROOM, B2 State Street | FRI. FEB. 7 — 2 P.M. |
| NEW ORLEANS | PARAMOUNT PROJ. ROOM, 215 South Liberty St. | FRI. FEB. 7 — 10 A.M. |
| NEW YORK CITY | FOX PROJECTION ROOM, 345 West 44th Street | FRI. FEB. 7 — 2:30 P.M. |
| OKLAHOMA CITY | PARAMOUNT PROJ. ROOM, 701 West Grand Ave. | FRI. FEB. 7 — 10:30 A.M. |
| OMAHA | PARAMOUNT PROJ. ROOM, 1704 Davenpart St. | FRI. FEB. 7 — 2 P.M. |
| PHILADELPHIA | PARAMOUNT PROJ. ROOM, 24B N. 12th Street | FRI. FEB. 7 — 2:30 P.M. |
| PITTSBURGH | PARAMOUNT PROJ. ROOM, 1727 Boulevard af Allies | FRI. FEB. 7 — 2:30 P.M. |
| PORTLAND | PARAMOUNT PROJ. ROOM, 909 No. West 19th Ave. | FRI. FEB. 7 — 1:30 P.M. |
| ST. LOUIS | PARAMOUNT PROJ. ROOM, 2949 Olive Street | FRI. FEB. 7 — 1 P.M. |
| SALT LAKE CITY | PARAMOUNT PROJ. ROOM, 270 East 1st South St. | FRI. FEB. 7 — 1 P.M. |
| SAN FRANCISCO | PARAMOUNT PROJ. ROOM, 205 Golden Gate Ave. | FRI. FEB. 7 — 2 P.M. |
| SEATTLE | PARAMOUNT PROJ. ROOM, 2330 First Avenue | FRI. FEB. 7 — 2 P.M. |
| WASHINGTON | PARAMOUNT PROJ. ROOM, 306 H Street N.W. | FRI. FEB. 7 — 2:30 P.M. |



starring

## Paulette Goddard · Fred MacMurray

with

## Macdonald Carey · Arleen Whelan · Mitchell Leisen

A PRODUCTION

Produced by CLAUDE BINYON · Directed by MITCHELL LEISEN

Screen Play by Claude Binyon and P. J. Wolfson · Original Story by P. J. Wolfson

AND YOUR NEXT PARAMOUNT TRADE-SHOW THRILL WILL BE "MY FAVORITE BRUNETTE"!

(*Continued from page 34*)

other noble experiment with single features. He'll change to twin bills. . . . Tip from the Associated Theater Owners of Indiana bulletin: "Those exhibitors who have played reissues and tried various ways of advertising them claim that better business is obtained when scene trailers and scene stills are not used in advertising these features." . . . Sam Weinberg, Louisville and Andy Anderson, Hartford, Ky.; Mrs. Alma Foster, Oakland City; Robert Hudson, Richmond; Will J. Haney, Milan and William L. Passen, Jasonville, were among the less regular visitors seen on Film Row this week.

## KANSAS CITY

Frank Plumlee, manager of Theatre Enterprises, Inc., (the successor to H. J. Griffith Theatres) is adding exhibition on his own account to his activities. He has opened the Colony at Oak Grove, Mo., an old and prosperous community about 20 miles from Kansas City. . . . O. F. Bolinger has sold his State theatre at Billings, Mo., to Buford L. Lowrance, a former G. I. entering the theatre business. Bolinger formerly operated the Times at Hot Springs, N. C., his first middle-West theatre being the Pastime at Marionville, Mo.

## MEMPHIS

Attendance at first run houses is keeping up a lively pace. "Song of the South" opened at Loew's Palace, "Two Years Before the Mast," at Malco and "Faithful in My Fashion," at the Ritz. All were well received. Warner held over "Humoresque" and State held over "The Secret Heart." . . . Herb Kohn, Malco official, was installed for a second term as Chief Barker of Memphis Variety Club. . . . Exhibitors from the mid-South seen on the row included: W. C. Sumpter, Cotton Bowl, Lepanto, Ark.; G. H. Goff, Rustic, Parsons, Tenn.; Gordon Hutchins, State, Corning, Ark.; A. N. Rossie, Roxy, Clarksdale, Miss.; T. H. Stanley, Radio, Bebee, Ark.; John Staples, Franklin and Carolyn, Piggott, Ark.; Mrs. Vallery Burke, and Ben Jackson, representing the Collier Circuit of Benoit, Drew, Ruleville and Shaw, all in Mississippi.

## MINNEAPOLIS

A sharp cold spell held down business in loop theatres the early part of the week, but "The Showoff," at the State, and "Song of the South," at RKO Orpheum, both did above average. . . . Operators have learned that State Representative George A. French of Minneapolis is preparing a bill that would permit cities to levy a 10 per cent entertainment tax above existing state and federal levies. . . . North Central Allied will move its officers from the Pence building to the Loeb Arcade, which was recently purchased by Ben Berger, NCA president, and associates. . . . Minnesota Amusement Co. switched two managers, moving Joe Clements from the Century, Minneapolis, to the Riviera, St. Paul, and bringing Mike Guttman from the Riveria to the Century. . . . Paul Sieve has opened his new Kee at Wilmont, Minn. . . . H. J. Landers plans an early rebuilding of the Revilla, Renvilla, Minn., which burned down in December.




. . . A. B. Muller has closed his Grand at Annandale, Minn., for enlargement and modernization.

## NEW ORLEANS

For the past fifteen days New Orleans has experienced the most unusual rainy season in years. It has hurt the business, but mostly in the suburban theatres. Many people were driven into the downtown houses so business there has been about normal. "The Show-Off" is at Loew's State. "Two Years Before the Mast" is at the Saenger. "Blue Skies" is having its third downtown week at the Tudor. "Never Say Goodbye" holds at the Globe. The RKO Orpheum and Liberty are having their second week of "The Jolson Story." The Strand has "Clancy Street Boys" and "Hills of Old Wyoming." . . . Farris A. Jones, vice-president of the Motion Picture Advertising Company of New Orleans, is dead of a heart attack. He was 52 years old. . . . Jerry Jernigan has resigned as branch manager of Kaye Films exchange here. . . . P. T. Murphy of Waynesboro, Mississippi, who has theatres in Quitman and Stonewall, was an exchange visitor. So was Claude Dorsey of Morgan City. . . . L. D. Guidry will open his new theatre in Opelousas, La., soon. . . . Joy Houck of Joy Theatres, Inc., announces the reopening of the Wade theatre which he recently purchased. The new name will be the Strand, the same as his New Orleans house. . . . Visitors in New Orleans were Ernest Delhi of Maraguin, La.; William Fox Johnson of Pollock, La.; and Dr. A. C. DiBartolo of Heckleberry, La.

## OKLAHOMA CITY

James Gillespie, new 20th-Fox exploitation man here, was honor guest at the recent 20th-Fox family club party in the Variety Club rooms . . . Morris Loewenstein, Harry Lowenstein and Max Brock went to St. Louis to attend the theatre convention there. . . . J. C. Hunter has been named president and general manager of the Ralph Talbot Theatres, first runs in Tulsa. Mr. Talbot will continue in the management of the company as secretary-treasurer. . . . A new Negro theatre here, the East Side, is due for early opening. . . . Oscar Scott II is the new owner of the theatres at Cleveland, Okla. . . . Grady James is active manager at the 20th-Fox exchange here while M. W. Osborne, branch manager, is on sick leave. . . . February 14 has been set as the date for the big front office union party at the Paramount exchange.

## OMAHA

"The Jolson Story" was near capacity and above the $8,000 mark for the 1,200-seat RKO - Brandeis theatre for the second straight week. Other grosses also were above average. . . . The Omaha Central Labor Union (AFL) is offering free educational and comic motion pictures each Saturday morning. . . . Joyce Anderson leaves as secretary to branch manager Don McLucas at United Artists to be succeeded by Marian De Vinney. . . . Harry Lankhorst, Jr., Hawarden, Ia., exhibitor, heads the Chamber of Commerce there in 1947. . . . Bill Fultz, former Warners salesman at Des Moines, comes to Omaha as a Columbia salesman. . . . Stanley Blackburn, Tri-States Theatres publicity chief here, succeeds Rollin K. Stonebrook as manager of the downtown Omaha. Stonebrook will move to Iowa and enter the flower business. . . . The Fire Department's Inspection Bureau has given Omaha theatres their stiffest going-over in years. Pen and pencil sets went to Jess McBride, E. I. Rubin and Max Rosenblatt at a Variety Club farewell party for the trio. . . . Frank Westbrook transfers from Kansas City to Omaha as new Paramount salesman here.

(*Continued on page 38*)



***BEN ROSENWALD** celebrates a birthday—with some help. The MGM Charlotte, N. C., branch manager was surprised the other day by his friendly office workers, organized as the Pet Club, and headed by Mrs. Margaret C. Brown. Mr. Rosenwald, who is chairman of the Mecklenburg County March of Dimes drive, received numerous gifts.*

# WHITE GODDESS of the JUNGLE!

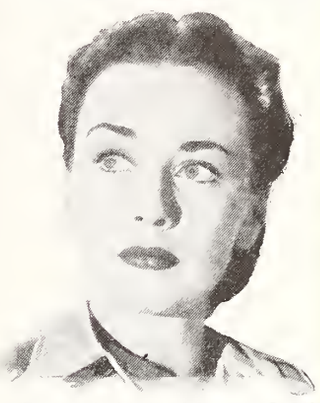
SCREEN ARTS PICTURES

*presents*

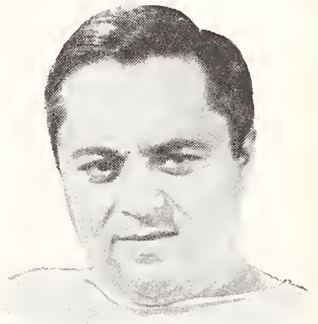
# QUEEN OF THE AMAZONS



ROBERT LOWERY
dares the jungle dangers.



PATRICIA MORISON
braves death for love.



J. EDWARD BROMBERG
ruthless villian of the veldt.



JOHN MILJAN
helps defeat the jungle intrigue.

**SHE STRIPS LIFE BARE OF ALL BUT ITS ESSENTIALS—LOVE, HATE, LUST AND THE WILL TO WIN THE MAN SHE COVETS, RULE HER EXISTENCE!**

IN A PICTURE THAT DARES TO BE DIFFERENT!

PRODUCED AND DIRECTED BY *Edward Finney*

Distributed by **Screen Guild Productions, Inc.**

BRANCHES THROUGHOUT THE UNITED STATES AND CANADA




## PHILADELPHIA

The week brought a marked increase in activity at the central city box offices, also bringing to a close several long runs. Outstanding was the run of "Blue Skies" at the Stanley, remaining for nine weeks, and "The Razor's Edge" staying for five weeks at the Fox. . . . Earle W. Sweigert, Paramount's mid-eastern division manager, set up his new division office this week. . . . Charles Thomson, who was at the Erlen, is now managing the Temple. . . . Matthew P. Cantillon, formerly in Warners' publicity department, is now connected with the *Saturday Evening Post*. . . . Allied Theatre Service was registered under the State's fictitious name act by Gene Marcus and M. H. Schwartz. . . . Joe Stokvis, National Screen Service salesman for the past 13 years, left the company and the city to enter the printing business. . . . J. H. Ware heads the Met Theatre Corp. which took over the operation of the Met at nearby Oxford, Pa., from Louis Hitchler, who retired. . . . George B. Reinert returns as manager of the Rialto, first run theatre in Allentown, Pa., which reopened after being remodeled following a fire.

## PITTSBURGH

Despite the worst weather this winter all of the downtown first run houses still are doing better than average business. Crowds flocked for a third week of "The Razor's Edge," "My Darling Clementine" and "Blue Skies," and "Notorious" may set a house record in the Stanley. . . . Bert Stearn is improving in Cleveland's Mt. Sinai Hospital. . . . Nat Marcus, formerly Warner Brothers salesman here, has been named branch manager at Milwaukee.

## PORTLAND

The Pacific Coast Conference of Independent Theatre Owners met at the Benson Hotel, Portland, January 22-23, for a discussion of the New York anti-trust suit and passed a resolution recommending that its four territorial units establish committees for the study of the final decree. Among those present at the various meetings were Mrs. Sam Gillette of Toole, Utah; J. H. Moran, Laurel, Mont.; Ralph L. Trauthten, Salt Lake City; H. W. Knutson, Livingston, Mont., and Hugo Jorgenson, Wrigley, Idaho. . . . When the Oregon group of independents met they discussed the proposed State tax of 20 per cent which is promoted by Representative Joseph Harvey of Portland.

## SAN ANTONIO

"The Jolson Story" has gone into a second holdover week at the Texas theatre. . . . Metro and Interstate theatres are running a series of daily teaser ads on "Lady in the Lake." . . . "Song of the South" had its first showing at the Army Post theatre last week. . . . Visitors in town: Bob O'Donnell, Arthur Jeffries, Richard Owne, Bryan Foy.

## SAN FRANCISCO

Avalanches of proposed legislation which would mean increased taxes for theatre admissions, plus numerous other menacing measures, this week absorbed the major interests of local theatremen. . . . Hulda McGinn, theatre legislative representative back to San Francisco from the Capitol city for the weekend. . . . Edward Gnesa has received a permit to erect a $35,000 theatre building at Soledad, to be built in place of his theatre which was destroyed by a fire. . . . Full official ceremonies marked the opening of the Lux theatre, North Sacramento, when Mayor Kenneth Hammaker and secretary-manager Fred Boothman of the Chamber of Commerce joined the receiving line. . . . Billy Nesbitt, manager, reported solid box office returns for the new house which is owned by Emil Heber and Hubert Marks. . . . Dale Smiley moves in as manager of the redecorated Del Paso theatre in Sacramento. . . . A. Blanco, owner of the Mountain View theatre, announces the acquisition of two leases from M. G. Perrin and F. Bruce Maiden, realtors, for two downtown Oakland ballrooms. . . . Walt Disney's "Song of the South" packing in the children at the Paramount for a rip-roaring gross. . . . The Colusa theatre, Colusa, undergoing rapid repairs from the recent fire which ravaged the house. . . . Ellis Levy of the Telenews theatre, has acquired land at the Beach which will be used for the construction of a $100,000 skating rink. . . . Harry Sarber returned to his post at Western Theatrical Equipment after a rest following an operation.

## ST. LOUIS

"Till the Clouds Roll By" rolled up impressive grosses in three-week run at Loew's State, ranging from $22,500 in its final week to $30,000 in its first week. . . . "Henry V" surprising observers here with its sellout business at Shady Oak. Claude Schenck, who owns the Garrick theatre, burlesque house, is acting as treasurer for the "Henry V" engagement. . . . Local exhibitors' efforts to repeal daylight saving time hit a snag when petitions they submitted to Election Board for question to be placed on ballot in spring election showed about one-third of the signatures to be invalid. Exhibitors are renewing drive for new names. . . . Fred Wehrenberg, head of the local and national MPTOA, has appointed Harry C. Carthur, general manager of Fanchon & Marco, and Thomas James, local exhibitor, to local committee for "Adopt a Greek Orphan" movement.

## TORONTO

"Blue Skies" kept up a steady business pace in its fourth week at Shea's theatre and looked like several more weeks. . . . Toronto had two other nice holdovers in "Till the Clouds Roll By" at Loew's and "Rage in Heaven" at the Uptown, both for a second week. . . . The Imperial had a new picture in "Nobody Lives Forever" and the inflow here was above average while the International Cinema went into its fourth week with "Johnny Frenchman." . . . "Open City," as a roadshow, opened an unlimited run at the Kino at 90 cents top and a larger theatre was needed to take the crowds after extensive exploitation. . . . Rev. F. W. L. Brailey, Toronto churchman, denounced motion pictures as contributing to the "sliding morals" of the populace, citing "The Outlaw" as an example, but an unnamed circuit spokesman was quoted in the daily press as saying the clergyman was offering only one opinion. . . . The Legislation Committee of Toronto City Council has unanimously approved an amendment to licensing regulations for amusement places which provides for cancellation for discrimination against any race or color, following complaints that a Jewish girl had been refused admission to a public hall. . . . Harvey Hunt, head booker of Odeon Theatres of Canada, Limited, will

(*Continued on page* 40)

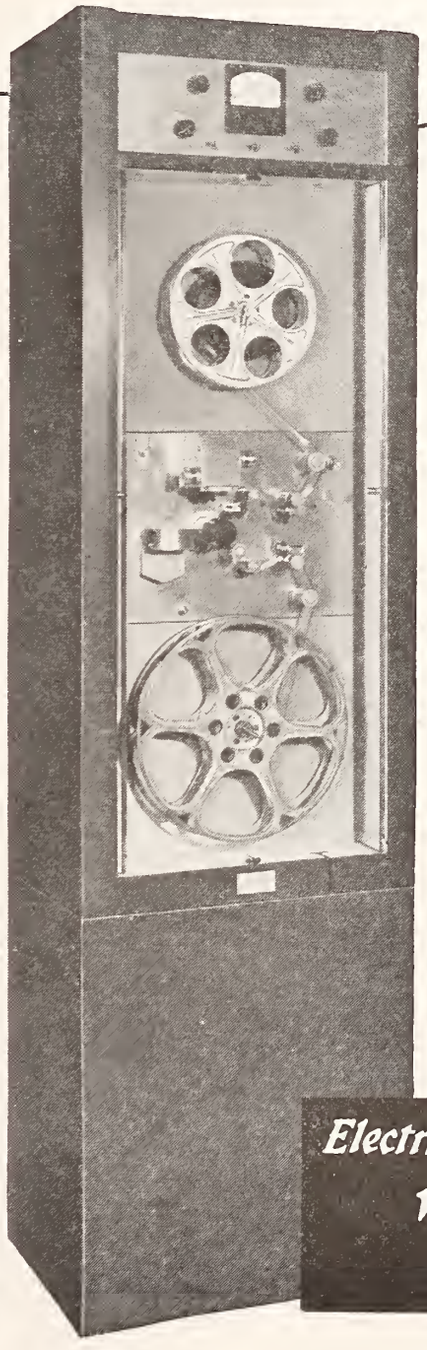


***FAREWELL** for George De Waide, Universal sales representative in Portland, Ore., transferred to Los Angeles. At the dinner in Portland, given Mr. De Waide by friends and associates, around the table are M. Burles, Charles Epperson, Charles Powers, Don Radabough, Joe Warren, Mel Keller, Pat Patterson, Al Adolph, James Sheffield, Gene Engleman, Clarence Tillman, Gordon Cradock, Slats Wilson, Mr. De Waide, James Beale, James Hummel, Ralph Amacher, Peter Thorne, Archie Holt, Lou Amacher, Joe Smith, Glenn Brogger and Harold Hunt.*

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**8**

outstanding features
of the new
RA-1251 RE-RECORDER

**1** With it, you keep flutter down to no more than 0.05% in any particular frequency band and total flutter down to no more than 0.07%.

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(Continued from page 38)

shortly head for British Columbia for a survey. . . . Win Barron of Canadian Paramount, who commutes each week to New York to provide the commentary in film editions for the Dominion, has been receiving wide acclaim for his work on the topical review to commemorate the 20th anniversary of Paramount News. . . . President J. J. Fitzgibbons of Famous Players gathered his company-family around him for the third annual banquet of the 25-Year Club in the King Edward Hotel January 30 for the induction of new members and the distribution of long-service awards. . . . The Skyway Drive-In Theatres, Limited, Toronto, announced purchase of land just north of the city for its third auto theatre, the two others having been started at Hamilton and Windsor late last summer.

## VANCOUVER

Michael Goldin, formerly manager of the Vogue theatre here, who recently leased the York theatre in Victoria, has formed a new company with authorized capital of $100,000. The new company will be known as West Coast Theatres, Ltd. . . . Vandalism is on the increase in theatres in this territory, exhibitors report, and destruction has taken the form of breaking furniture, damaging rest rooms, and generally mutilating property. The situation is worse now than during the war years, theatre men say. Children's matinees are nothing but a headache. . . . Brenton Kelly, manager of the Odeon-Ladysmith, was transferred to the Odeon-Oak at Burnaby, B. C. Norman Reay from Varsity here, moves to Ladysmith. Lenny Dallen, assistant manager of the Plaza, was promoted to manager of Varsity and was succeeded by Albert Moss at the downtown Plaza. All are Odeon Circuit houses. . . . British Columbia leads Canada in the appointment of a woman to a key job with the National Film Board, Barbara Kennedy of Victoria, for 15 months business manager of the Vancouver office, has been given the job of promoting the use of films in women's organizational work. . . . Pete Barnes, president of Canadian Foto-Nite of Toronto, has taken over the Hollyburn theatre at West Vancouver. . . . Jim Fairley, Vernon projectionist, has been appointed manager-projectionist of the new Osoyoos Community theatre at Osoyoos, B. C. . . . A new theatre and dance hall will be built at Boneyville, Alberta, by Joe Profontaine of Ponoka, Alta.

## WASHINGTON

Washington theatre business was good, with "Razor's Edge" at Loew's Palace holding for a third week and "Blue Skies" at Warner's Earle holding for a second. New pictures were "Two Smart People" at Loew's Capitol and "Magnificent Doll" at RKO Keith's. . . . Fred S. Kogod, K-B Theatres head, was named president of the D. C. Jewish Community Center. Kogod is a past Chief Barker of the Variety Club Tent No. 11. . . . Albert Benson will replace J. E. Fontaine as branch manager of Paramount Pictures. . . . Sidney Lust's Bethesda theatre instituted a program for "Family Night," booking "Little Annie Rooney" and a program of short subjects and cartoons, on January 24-25. . . . Chief speaker at the Virginia Motion Picture Theatre Association's annual mid-winter conference at the Shoreham Hotel on February 3, will be Senator A. Willis Robertson of Lexington, Va. He will speak on "The Motion Picture and Its Place in Today's Society." . . . Washington theatres will cooperate with the Commissioners Traffic Advisory Board by showing on their screens a short subject educating district drivers in the use of the new hand signals which go into effect February 1.




## Use Radio Widely in Kansas City Strike

Radio announcements, window cards and listing in small neighborhood papers have taken the place of newspaper film ads during the more than two-week-old strike of a carrier union in Kansas City, which has forced the Kansas City *Star* and its morning edition, the *Times,* to halt publication. Leon Robertson, district manager for Fox Midwest Theatres, used radio to announce attractions at his theatres. He also provided all of his houses with a list of all Fox Midwest theatres in the city as well as the pictures playing there. A business district weekly newspaper has been issuing a daily news bulletin, listing at first a dozen theatres and ending the week with giving the names of at least 40 houses and their attractions.

## ITOA Meeting in Favor Of Industry Forum

The idea of a Motion Picture Forum won the approval of the Independent Theatre Owners Association of New York at a meeting at the Hotel Astor last week. Harry Brandt, president, presided.

The suggestion for a meeting of all branches of the industry to establish such a forum was first put forward by Fred Wehrenberg, president of the Motion Picture Theatre Owners of America. The ITOA resolution urged other exhibitor organizations to support the forum, which would serve as a basis for settling intra-industry disputes by means of round table conferences.

Members also agreed to show the "No Help Wanted" trailer sponsored by the Veterans Employment Service and the American Legion in their theatres. Distribution arrangements are now being made for houses in New York and New Jersey.

# *Sees Increases In Latin America*

A steadily rising Latin American market and an all-time record gross for "Duel in the Sun" were predicted by Manny Reiner, general sales manager in Latin America for the Selznick Releasing Organization, who arrived in Hollywood Tuesday to confer with David O. Selznick and studio officials. February 5, Mr. Reiner will go on to Mexico City, where he will establish a sales organization and arrange for Mexican distribution of Selznick pictures.

"Duel" will have its Mexico City premiere in May, according to present plans. It will probably open in Buenos Aires in June, and other South American cities afterwards. Mr. Reiner will go to Buenos Aires from Mexico City and will visit several other Latin American countries before returning to New York. A special pre-release "Duel in the Sun" publicity campaign is being prepared, with field men publicizing key city openings at no charge to exhibitors. Two versions of the picture, one dubbed and one with super-imposed titles, will be made available.

"Duel in the Sun" and other Selznick pictures will each be sold on the basis of individual merit as entertainment, Mr. Reiner said.

## Striking Mexican Theatres Win Tax Victory, Reopen

*Mexico City Bureau*

The five theatres in Torreon, wealthy north-central Mexican city, closed since January 1 in protest against a 10 per cent municipal tax on grosses, reopened last week after winning certain tax reductions. All of the city's theatres were closed the first of the year when the managers were informed that a special 10 per cent tax had been enacted to provide funds for a large general hospital. This added tax increased the taxes to 25 per cent and made operation unprofitable, the exhibitors said. They promptly closed their theatres and kept them closed for three weeks, paying their employees for the time the theatres were dark. They reopened the theatres only after the Governor of the state ordered a temporary suspension of five per cent of the municipal and three per cent of the state taxes and promised that the municipal tax would end as soon as the hospital was finished.

## Cleveland Exhibitors Elect Ernest Schwartz

Ernest Schwartz was reelected to serve his fourteenth year as president of the Cleveland Motion Picture Exhibitors Association at a Cleveland meeting last Thursday. All other officers were also reelected. Elected to the board of directors were Max Lefkowich, Theodore Vermes, Frank Gross, Edward Bleier, Henry Barden and Frank Poroszinski.

# N. Y. License Head Holds Service Key to Office

by FLOYD E. STONE

The key to the viewpoint of New York City License Commissioner Fielding is "public service." Benjamin Fielding, by his own admission, is a student of administrative law; by his public career, an administrator; and by his assertion "a career man."

"Remember," he said, "I have my own money, my own means; I can give this city what the License Department is supposed to give; I can give the Mayor what he has asked, a clean job."

### *Defines Policy*

The former New York, Princeton, and Virginia universities faculty member who has since his appointment in February, 1946, made the city's License Department a must coverage for New York newspapers, and himself a matter of political conjecture, stressed Monday that his opposition to the playing of Howard Hughes' United Artists release, "The Outlaw," is merely a matter of Department policy; that since his advent he has handed one-day suspensions of license to 19 theatres, for derelictions in supervision of children's facilities; and that he has closed two theatres, the Miami and the Universal, setting precedents in each case.

"People," he said, "want to know why this suddenly accelerated activity of the License Commissioner, and it's really only one simple thing—safety, in all its phases. I am most concerned with safety, in all the fields in which I have supervision. And I am most concerned with the safety of children; and that's where the theatres come in most importantly."

### *Important in Education*

"We have 88 fields," he continued, "the theatre is only one; but the theatres admit children. The very first thing we did was to survey children's admission facilities—the matrons, the fire protection, and so on. And, after suspending those 19 theatres, we got full cooperation. As a matter of fact, the theatre is a positive factor in children's education, and I am now negotiating with the Board of Education superintendents with a view to using theatres during certain hours to show pictures of educational value."

Mr. Fielding was here referring to a plan pushed by the Motion Picture Association and the city's United Parents Association for utilization of educational pictures in the best projection forums, the theatres. The Century Circuit of the New York area has offered use of its 27 neighborhood houses.

Mr. Fielding is a liberal. He denies his activities are not. He is qualified to speak, he points out, by his political record. He was executive secretary of the American Labor Party. "Censorship is personally repugnant to me," he said. "On the other hand, so are salacious pictures. There will be none, of any type, in theatres. That's my answer to critics.



By the Herald

*BENJAMIN FIELDING*

"Despite my comparative youth," he added, "my standards in general liberal circles in New York City, I believe, are well established. I am known as defender of civil liberties."

That the majority of the population endorses his Bureau's activities is indicated to Mr. Fielding "by the overwhelming endorsing nature of communications we receive."

### *No Pressure on Him*

Neither from other departments nor from exhibitors has there been pressure to stop him, either in the revocation of the license of the Miami theatre for showing a film ruled partly obscene, or for the threat to revoke the licenses of theatres showing "The Outlaw."

"As a matter of fact, the brightest spot in our 88 fields of operation has been that of the theatre," he asserted. "And all other city departments cooperate heartily. When there are children's shows, the Fire and Police Departments send details. When there is a theatre fire, the Fire Department tells me immediately. The Health Department gives me reports on 500 theatres."

Mr. Fielding remains obdurate about "The Outlaw."

Any New York theatre owner who might want to show "The Outlaw" in its present form may be interested to know that Mr. Fielding would regard such showing as violation of the State penal law and the city's administrative code.

Mr. Fielding has a background particularly pertinent to his contact with the motion picture theatre—it is a motion picure background, as the Commissioner related at length and with a grin. "You see," he said, "I know something about the people in your industry—my people were its pioneers.

"Bill Goetz is my uncle; so of course is Harry, so is Ben, and Jack. And an aunt of mine is the daughter of Morris Kohn, an original partner of Marcus Loew in the establishment of nickleodeons. Another aunt of mine is a cousin of Adolph Zukor. I have, therefore, an unusual interest in the industry, and its problems."

## Argument on Fielding's Power Spurred by Bill

Stage and literary circles in New York are supporting the City Council bill offered by Councilman Eugene Connolly, which would provide that a license shall not be refused nor shall a licensee be punished for showing a picture or giving a performance, where there has not been a prior conviction.

A three-page statement to the newspapers and public by Commissioner of Licenses Benjamin Fielding late last week denied that he is arbitrary, described efforts to curtail his powers as "unwaranted agitation," and reiterated a "warm friendship for the theatre."

Mr. Connolly Monday "replied" to Mr. Fielding, and said, in part: "New York is the theatrical center of the United States. It is dangerous for one man—no matter how friendly—to have undefined power to affect and damage that industry."

## "Outlaw" Banned in Maryland; New York Action Contested

The Maryland Board of Censors has banned the exhibition of Howard Hughes "The Outlaw" on the ground that the film contains many indecent and immoral scenes and places womanhood on a low level.

The board's decision, according to Benjamin Hance, chairman, was unanimous, and was reached following a showing of the picture at the board's headquarters in Baltimore.

In New York last week attorneys for Mr. Hughes indicated they would ask the New York Supreme Court to dismiss the defense contention that New York City License Commissioner Benjamin Fielding and Police Commissioner Arthur W. Wallender have the legal right to interfere with the showing of "The Outlaw" in New York. At a special hearing Wednesday, January 29, the Hughes attorneys contended that the city's arguments were insufficient as a matter of law since a state motion picture license legally permits a film to be shown anywhere in New York State.

## Negroes End Picketing At Coast Theatre

A conference attended by representatives of the management of the Uptown theatre, of the Theatrical Trades Unions, and leaders of local civic groups in San Francisco this week ended the picketing of the house by Negroes and resulted in the employment of one colored usherette by the theatre. Executives of Golden State Theatres said the picket line had resulted in a 40 per cent drop in grosses during the past several weeks. Colored leaders said they would continue their crusade for the employment of Negroes in the city's theatres.

# Production Down to 41 Shooting; New Curtiz Picture Is Started

*Hollywood Bureau*

Production lagged during the week, as work was completed on seven films and started on two new ones. At the weekend, the shooting index had dropped to 41 from the previous level of 46.

Michael Curtiz Productions' initial effort, "The Unsuspected," went before cameras with Curtiz as director and Charles Hoffman as producer. The melodrama stars Claude Rains, with a supporting cast which includes Joan Caulfield, Michael North, Constance Bennett, Marguerite Chapman and Hurd Hatfield.

MGM launched "Song of the Thin Man," starring William Powell and Myrna Loy, with Keenan Wynn. Edward Buzzell is directing for producer Nat Perrin. In the supporting cast are Jayne Meadows, Leon Ames, Patricia Morrison, Gloria Grahame, Don Taylor, Dean Stockwell and Phillip Reed, as well as the canine performer, Asta.

### *Incidental News of Pictures and People*

Lewis Allen has been assigned to direct "For Her to See," Paramount's first production to be made in England, which will star Ray Milland and Ann Todd. The picture will go before cameras early in the summer, with Hal Wallis producing. . . . Akim Tamiroff has been engaged by the King Brothers to co-star with Belita and Barry Sullivan in "The Gangster," which will be an Allied Artists film for Monogram release.

"Bomba," the Jungle Boy," is to be the first property filmed by Harry Stern Productions. . . . American Eagle Films has acquired the screen rights to three plays produced by Edgar and Archie Selwyn. They are "A Thousand Summers," by Merrill Rogers; "Information, Please," by Jane Cowl and Jane Murfin; and "The Devil Passes," by Benn W. Levy. American Eagle's initial production, "Martha," will be filmed in Mexico City, with Jan Kiepura and Marta Eggerths in stellar roles.

Universal-International has completed negotiations with Lillian Hellman for the rights to her current play, "Another Part of the Forest." It will not be released as a picture, however, until the play's New York run is over. . . . Betty Hutton is set to star in "The Sainted Sisters," with John Lund and Sterling Hayden in leading male roles opposite her. Mitchell Leisen will direct for Paramount, and the picture will be Val Lewton's first production for that studio.

### *MacMurray To Star in "Miracle of Bells"*

Jesse Lasky has engaged Fred MacMurray for a stellar role in "The Miracle of the Bells," which Lasky and Walter MacEwen will co-produce for RKO Radio release. . . . PRC's Harry Thomas has concluded an agreement with George J. Schaefer whereby the latter will supervise production of "Disc Jockey" for PRC release. William Stephens has been named as producer-director. . . . Irving Rapper is to direct Warners' film version of John Van Druten's "Voice of the Turtle," and Alfred de Liagre, who produced the stage play, will perform the same function on the film.

Twentieth Century-Fox plans to produce a picture based on the true life story of Tillie Majczek, who scrubbed floors for ten years in order to procure enough money to prove the innocence of her son, convicted of murder. The production's tentative title is "Call Northside 777." . . . Gloria Henry, now Columbia contractee, has been assigned, as her first screen role, a stellar part in "Major Denning's Trust Estate," which William Bloom will product and Robert Gordon direct.

### *Rosalind Russell to Star In Independent Film*

Rosalind Russell will star in her first independent production, and is also the author of the story on which it is based. Its title is "Madly in Love," and it will be produced by Independent Artists for RKO Radio release. . . . Ginger Rogers has purchased Margaret Runbeck's novel, "Great Answer," to serve as the basis for her second picture for Enterprise. . . . Ruth Harbert has been promoted to the post of associate producer at Eagle-Lion.

Ray Milland is set to star in Paramount's version of the Kenneth Fearing melodrama, "The Big Clock," which John Farrow will direct. . . . Charles Starrett, who has starred in Columbia Westerns for the last 12 years, has signed a new four-year contract with that studio, calling for eight pictures each year. . . . Jules Levey has added Thomas Hardy's "Return of the Native" to his 1947 production schedule.

Paramount plans a picture based on the life of Ludwig, the mad king of Bavaria, and Robert Fellows will produce. Its tentative title is "Midnight King." . . . "The Old Spanish Trail," an original story by Gerald Geraghty, has been purchased by Republic as a starring vehicle for William Elliott. . . . Edward Everett Horton is set for a top role in "The Mating Call," a comedy about the advertising business. It will be produced for Columbia release by Franchot Tone and Raphael Hakim. Tone will play the male lead, with Lucille Ball opposite him. S. Sylvan Simon will direct.

"The Queen's Necklace" will be Benedict Bogeaus' first production for the 1947 season. Ida Lupino has been engaged for the starring feminine role. . . . Screen Guild Productions will distribute "Bush Pilot," first full-length feature to be produced by Dominion Productions of Canada. An aviation story, it stars Rochelle Hudson and Jack LaRue. . . . Leon Errol has been cast in the leading role in the RKO comedy, "Heading for Hollywood," which Herman Schlom will produce under the executive supervision of Sid Rogell.

### *Wanger To Make James Novel As Universal Release*

Walter Wanger has purchased "The Lost Love," an adaptation by Leonardo Bercovici of the Henry James novel, "The Aspern Papers," to serve as his next production for U-I. Susan Hayward is set to star. . . . Lois Maxwell, 19-year-old Canadian actress currently appearing on the London stage, has been signed by Warners to a seven-year contract. . . . "City Slicker," an original story by Caryl Coleman, has been acquired by Republic as a starring vehicle for Al Pearce. Sidney Picker will produce.

Five-year-old Marcia Anne Northrop has been signed by Samuel Goldwyn for a role in his next production, "The Bishop's Wife." William Seiter will direct. . . . Stuart Holmes, star of the silent days, has been assigned a comedy role in "The Ghost and Mrs. Muir," currently shooting at 20th Century-Fox. . . . Eagle-Lion plans to reduce key sequences of "Repeat Performance" of 16mm, and will distribute them to the company's field offices throughout the United States.

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### Triumph Buys Novel

David Siegel, president of the newly formed Triumph Pictures production company, has announced the purchase of Frank Gruber's new novel "The Whispering Master." The book will be published by Rinehart & Company. The author gets an initial sum of $25,000 and a percentage of the picture's profits. Lew Ayres will star.

# HOLLYWOOD TALKS SHOP, AWARDS RATING TOP CONVERSATIONAL SPOT

by WILLIAM R. WEAVER
*Hollywood Editor*

Hollywood talks shop around the clock, and this is a running report on what it says it thinks about a number of matters currently in the foreground of the conversational picure.

A top topic of conversation, naturally, at this time of year, is the forthcoming election of pictures and people in the annual Academy of Motion Picture Arts and Sciences voting of awards, or Oscars. A locally fomented sequence of reports to the effect that Hollywood bookmakers this year are taking bets on the outcome of the Academy balloting. and even quoting odds, has enlivened the discussions of the subject, although the reports are without foundation and actually constitute no more than a propaganda drive for a single candidate.

Despite the fact that the Academy has not even made its nominations for the several awards, and will not complete that essential operation until February 10, the table and bar conversationalists are giving the matter more attention than in any former year. Save to the extent that it may influence some of the Academy members now preparing their nominations ballots, which is doubted, the torrent of discussion serves nevertheless to whet interest in the Academy ceremonies themselves, which this year are open to the public for the first time.

### *Strike Down the List*

Down remarkably far from the top position among conversational topics which it held a few months back is the Hollywood strike, now dragging along in its fourth month. As if by agreement, although actually they are agreed on precisely nothing, the two principal fonts of strike news, the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees, have stopped feeding the conversational stream with daily reports of what goes on or doesn't. Pickets still parade in front of the studios, in formal notification of the continuing state of strike, but the parade has taken on the nature of a perfunctorily official routine. General interest in the outcome of the conflict is doubtless as keen as ever, for everybody in the trade has a professional stake in what develops finally, but talk has dwindled to a minimum, with most people waiting quietly for a settlement to be reached somewhere, sometime, by somebody, probably quite abruptly and without notice.

A newcomer among the topics in general discussion is the attitude taken, not yet very stoutly but with preliminary gestures of firm intent, by the Screen Writers Guild with relation to reissues. The SWG is on the point of proposing to the Screen Actors Guild and the Screen Directors Guild that the three organizations work out jointly a program for demanding of producers that their members be additionally compensated for services rendered in connection with a picture which, having played out its time, is subsequently reissued for exhibition. Precedents for such an arrangement range far back, including such matters as the breeder's fees paid by horse owners from stakes won by their animals.

### *Views on Proposal Vary*

More recently, the Screen Cartoonists Guild sought unsuccessfully to apply the principle to their contracts with producers. Opinions expressed currently on the proposal vary, naturally, according to who's talking. Writers, some actors, even directors, who would receive windfalls under such an arrangement, say they hope the SWG can put it through. Producers, having gone over the legal backgrounds involved when the Cartoonist Guild was on the march with the same idea, say it can't be done.

Also new in the field of casual conversation is the recently announced movement of the Society of Independent Motion Picture Producers toward a system of collective action by independents in many details of their operations. Conceived by Donald Nelson and reported in these columns about a year ago, the program was unanimously approved by the SIMPP membership last month.

The plan contemplates a massing of individual buying powers, with respect to the purchase in volume of such things as radio time, for spot announcements and possibly for a full scale program, and advertising space on billboards and in magazines and possibly other periodicals. It is implicit in the plan that rate reductions may be obtained, naturally, but this is not the top consideration. More to be prized by the independents who are members of the SIMPP, and who would share both expense and benefits of the plan, is the acquisition of preferred time for their spot announcements, and preferred space for their advertisements, which volume buying would entail. All the town talk about this project, now getting well along toward fruition, is on the favorable side.

### *"Duel" Constant Topic*

And no Hollywood conversation comes to a close these days without mention of "Duel in the Sun" and its producer's position with respect to the attitude of the churches toward the picture. Expressions on this subject range from pole to pole, which is to say that fervent opinion to glib gag, and parallel in the main the points of view expressed widely in the lay press. A singularly local obversation, however, and one quite possibly without firm ground, is to the effect that the producer will make no changes in the film before the Academy votes its annual awards, lest by making a change he disqualify it, under the rules, as a candidate for consideration.

## Mail Out 11,669 Ballots For Academy Nominees

Preliminary steps in the selection of this year's "Oscar" winners were taken this week when it was announced by Jean Hersholt, president of the Academy of Motion Picture Arts and Sciences in Hollywood, that nomination ballots had been sent out to 11,669 eligible voters. They will chose 45 candidates eligible for nine awards.

Those permitted to cast ballots include the members of three industry guilds as well as the Academy itself. Some 8,840 members of the Screen Actors Guild will decide on 20 candidates for four top awards. Balloting results will be announced February 10.

***COMPLETED***

COLUMBIA
Crime Doctor's Vacation

MONOGRAM
Land of the Lawless
Black Gold

REPUBLIC
Bells of San Angelo

UNITED ARTISTS
Copacabana (Beacon)

UNIVERSAL-INTERNATIONAL
Buck Privates Come Home

WARNERS
Night unto Night

***STARTED***

MGM
Song of the Thin Man

WARNERS
The Unsuspected (Curtiz)

***SHOOTING***

COLUMBIA
Corpse Came C.O.D.
Assigned to Treasury (Kennedy-Buchman)
Three Were Thoroughbreds (Cavalier)
Lady from Shanghai

EAGLE-LION
Repeat Performance

MGM
The Hucksters
Song of Love
Birds and the Bees
To Kiss and to Keep

MONOGRAM
Tragic Symphony
Panic

PARAMOUNT
Variety Girl
Road to Rio
Saigon
Albuquerque (Clarion)
I Walk Alone (Wallis)

RKO RADIO
Indian Summer
Under the Tonto Rim
If You Knew Susie

REPUBLIC
Twilight on the Rio Grande

SELZNICK
Paradine Case

20TH CENTURY-FOX
Ghost and Mrs. Muir
Moss Rose
Captain from Castile
Forever Amber
Mother Wore Tights
It's Only Human
Crimson Key (Wurtzel)

UNITED ARTISTS
Stork Bites Man (Comet)
Body and Soul (Enterprise)
Heaven Only Knows (Nebenzal)
Vendetta (California)
Other Love (Enterprise)

UNIVERSAL-INTERNATIONAL
Time Out of Mind
Ivy (Interwood)

WARNERS
The Unfaithful
Dark Passage
Deep Valley
Woman in White

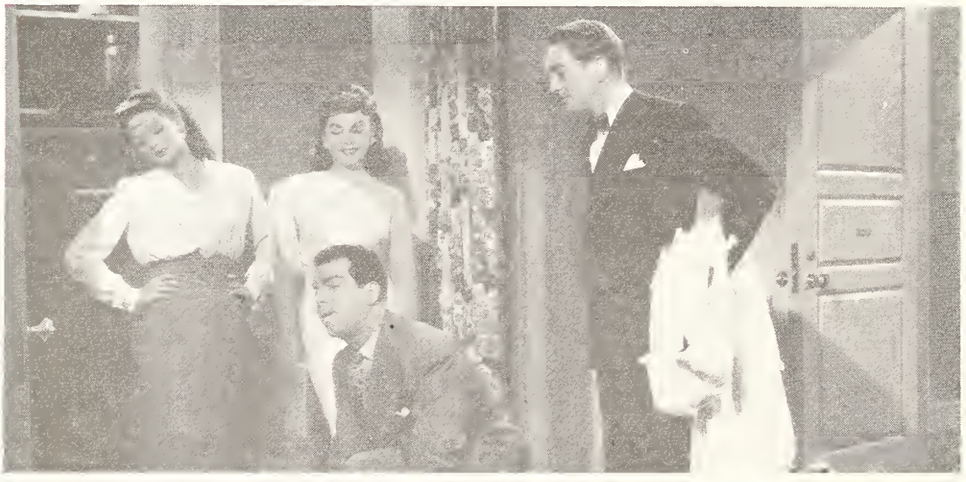
# PREVIEWS OF TRADE SHOWS



*BARRY FITZGERALD holds court in bed, in Paramount's "Easy Come, Easy Go". Some of the others in this Kenneth MacGowan production are Diana Lynn, Sonny Tufts, Dick Foran, Frank McHugh and John Litel. Exhibitors were to see the picture Friday, January 31.*



*A GRIPPING SCENE, from Warner Brothers' "Nora Prentiss". Ann Sheridan Robert Alda and Kent Smith star in a picture which exhibitors are to see Monday, February 3.*



*IT'S SOMETHING HEAVY Fred MacMurray's trying to lift here. Watching are Arleen Whelan, Paulette Goddard and MacDonald Carey. The scene is from Paramount's "Suddenly It's Spring" which will be seen by showmen February 6.*

## Set Release in England

Four new Warner productions have been set for general release in Great Britain. The schedule includes: "Never Say Goodbye," March 24; "Cloak and Dagger," April 14; "Nobody Lives Forever," May 5, and "The Time, the Place and the Girl," May 19. All pictures will have pre-release showings at the Warner theatre, London, where "Cloak and Dagger" is the current attraction.

# *Universal Holds First of Three Sales Meetings*

Three sales meetings have been set by W. A. Scully, vice-president and general sales manager of Universal for the formulation of plans for the distribution of Universal-International product for the next six months.

The first was held Monday at the Mark Hopkins Hotel, San Francisco, attended by branch managers from Los Angeles, Denver, Salt Lake City, San Francisco, Seattle and Portland, together with A. J. O'Keefe, assistant general sales manager, John Joseph, national director of advertising and publicity, and Maurice A. Bergman, eastern director of advertising and publicity, and district managers Foster Blake and Barney Rose.

The second is set for the Drake Hotel, Chicago, February 7-8. The third will be in New York.

Particular emphasis will be placed upon the release and selling plans for "The Egg and I," which Mr. Scully termed the most formidable film Universal-International ever released. He characterized it as a picture that will "take the minds of exhibitors away from the technical matters and put them back the entertainment business."

"After seeing 'The Egg and I', Mr. Scully stated, "I'm informing our entire sales organization that this picture marks a new era in our company's history.

The film will be set for release only after a complete plan of distribution has been formulated, it was stated.

"We want to make sure," Mr. Scully said, "that exhibitors will have as much chance to reap proper rewards as we will and for that reason will carefully select our first engagements with the view of proving the picture's box office merit."

It was expected that Mr. Scully would announce in New York the details of the distribution plan for the film.

## U. A. Signs Hunt Stromberg For Nine in Three Years

Hunt Stromberg will produce nine pictures within the next three years for United Artists under the terms of the new contract authorized by the company's board of directors. Under his current contract, Mr. Stromberg has delivered five pictures: "Lady of Burleque," "Guest in the House," "Young Widow," "Strange Woman" and "Dishonored Lady."

## "Prentiss" Opens February 7

"Nora Prentiss," the new Warner picture starring Ann Sheridan, will have its world premiere in Philadelphia February 7. It will open at the Boyd theatre. Other out-of-town openings of the film are set for February 12, at Oklahoma City, and February 13 at Memphis. The picture will open at Warners' Strand theatre in New York Friday, February 14.

# DENMARK SEEKS TO SIMPLIFY FILM LAW

by KRIS WINTHER
*in Copenhagen*

The Danish Ministry of Justice has appointed a committee to investigate all phases of exhibition and production and to present suggestions for revision and simplification of all laws pertaining to the industry.

The findings and suggestions of this committee will have a great influence upon the future importation of foreign films and the placing of foreign product in local houses. (American product re-entered Denmark last September following a ban of 16 months.) One of the most important questions to study is that of licensing of theatres. Under the present system the number of houses has been very strictly limited. This is the greatest difficulty at present facing British and American distributors here.

The committee will investigate the problem of licensing houses for exhibition, the matter of support to producers of motion pictures, the making of documentary and cultural films for both domestic and foreign information service, and the question of amusement taxes.

Niels Edward Sorensen of the Folketing (corresponding to the House of Representatives) is chairman of the committee. Other officials on the committee represent the exhibitors and producers as well as various branches of the Government.

## CZECHOSLOVAKIA

by JOSEPH B. KANTUREK
*in Prague*

Czechoslovak pictures will be shown at a film festival which starts March 7 in London. It is being organized under the sponsorship of the Czechoslovak Ministry of Information. The Czechs will show their latest product including shorts. Included in the program will be the Agfacolor feature "Jan Rohac Z Dube," and "Men Without Wings," an award-winner at Cannes.

▽

The Czech director, G. Machaty, who spent the war years in Hollywood and returned recently to Czechoslovakia, plans to direct a new version of "Ecstasy" which he made many years ago with Hedy Lemarr, then Hedy Kiesler. The picture would be produced with English and Czech actors. Mr. Machaty has left for the United States to prepare the screenplay in cooperation with Vicki Baum.

## PORTUGAL

by JOAO DE MORAES PALMEIRO
*in Lisbon*

A year-end review of cinematographic activities in Portugal during 1946 shows that the overwhelming majority of pictures shown here came from abroad, but exploitation made two Portuguese films the leading box office attractions. Altogether seven Portuguese productions were exhibited here. In addition, theatres played two Portuguese-Spanish pictures and 278 foreign films.

Of these foreign films, 229 came from Hollwood, 23 were British, 12 French, six Spanish, four Italian, three Swedish and one Argentine.

Longest runs of eight weeks each were recorded for the two Portuguese films, "Camoes" and "A Mantilha de Beatriz." Two other Portuguese pictures, "Um Homem do Ribatejo" and "Ladrao Precisa-se," as well as RKO's "Spanish Main" ran for six weeks. Next came a German picture with a five-week run and seven U. S. and three Portuguese pictures with runs of four weeks each.

Box office receipts for the first half of 1946 amounted to $1,701,040. Of this total, $725,120 came from Lisbon and the rest from Oporto and the provinces, including Madeira and the Azores. Only in Lisbon did the total revenue amount to more than 50 per cent of the value of the tickets sold at the box offices.

## MEXICO

by LUIS BECERRA CELIS
*in Mexico City*

Mexico is arranging a National Cinematographic Week for February 17-22 with the coincident celebration of the fifteenth anniversary of the beginning of the modern Mexican film industry. The industry has appointed a committee to take care of both celebrations. It is composed of Jesus Grovas, president of the producers' association; Guillermo Carter, manager of Clasa Films Mundiales; Cesar Santos Galindo, manager of Azteca Studios; Manuel Espinosa Iglesias, manager of the Operadora de Teatros, and Gonzalo Elvira, producer.

▽

The municipal government has appointed Fernando Gonzalez as director of its amusements supervision office, which has jurisdiction over all theatres in Mexico City.

## SOUTH AFRICA

by R. N. BARRETT
*in Johannesburg*

It is reported that J. Arthur Rank has acquired an interest in the holdings of African Consolidated Theatres and in African films. There is no confirmation at present of the deal, although negotiations have been going on for some time between representatives of I. W. Schlesinger, chairman of African Theatres, and of Mr. Rank.

The Premier of South Africa, Field Marshal Jan Smuts, opened the new luxury theatre, His Majesty's, in Johannesburg, Christmas week and suggested that art was going to play a great and growing part in the development of South Africa.

Perhaps he had in mind the expanding forces of cinema interests, for it had earlier been announced by John Schlesinger that as soon as building permits are available, African Theatres are to build luxury theatres in all the chief urban centers of the Union. At the present time housing gets priority. The big American companies already established in South Africa, like Twentieth Century-Fox, MGM, United Artists, Warner Brothers, which is linked with African Theatres, are all contemplating building programs in this country.

## PALESTINE

by IBRAHIM ZEIN
*in Jaffa*

MGM will soon show films with Arab-language narration in Palestine, Transjordan and other Middle-East countries, according to Leon Feldun, MGM head for Palestine and Transjordan. The dubbed prints are expected here about the end of January. Mr. Feldun said these pictures would be highly appreciated by Arab audiences. MGM will continue to bring in English-speaking prints with Arab and Hebrew subtitles. The company also is offering 16mm product here.

The 16mm field is promising in Palestine. There are some 300 Kiboutsim (Jewish settlements) and 45 of them already have regular shows. Others are supplied by means of mobile projectors every two or three months because of the lack of machines.

▽

Cunynghame London Films is dubbing the Korda production, "The Thief of Baghdad," into Arabic. The work is being done at the Misr Studio in Cairo. Major Bosby is in charge of the project, with A. K. Mercy, an Egyptian director, assisting him in the actual dubbing operation. The film, in an English language version, will also be shown in Palestine.

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# *Argentine Studio Plans 10 Films*

The Emelco Corporation of Argentina will produce 10 feature pictures during 1947 at their recently acquired Pampa Studios in suburban Buenos Aires, Federico W. Lowe, director and executive vice-president, announced in New York last week. Each picture will cost from $120,000 to $150,000 and each will require about 30 days to complete, he said. The first, already in production, is tentatively titled "Her Grandmother's Portrait."

If a picture is successful in South America, Mr. Lowe added, it will either be remade in English or will have a synchronized English sound track added for distribution in the United States.

# PUERTO RICO MAY CUT RENT

by REUBEN D. SANCHEZ
*in San Juan*

It is expected that bills will be introduced in the forthcoming regular session of the Insular Legislature to outlaw blind booking and to obtain a reduction on film rentals. Such legislation has the backing of the Motion Picture Theatre Owners Association and has been introduced into the legislature before and has been passed. The bills, however, have always been vetoed by the governor. A reduction of admission taxes will also be asked, but there is little probability of the passage of such legislation.

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"Spellbound" smashed all admission records in Puerto Rico in 1946 with "Love Letters" totaling the second highest gross.

▽

The Teatro Tapia, one of the largest and oldest theatres in Puerto Rico, belonging to the municipality of San Juan, will be reconstructed and enlarged at a cost of more than $250,000. The theatre has been used for opera and theatre performances, but it is expected that it will be equipped to show motion pictures.

## HUNGARY

by ALEXANDER FODOR
*in Budapest*

The Hungarian film trade bears the stamp of the American Motion Picture Export Association, which has recently released "Road to Singapore," "Mark of Zorro," "Reap the Wild Wind," "Casablanca," and "Cover Girl." For the time being MGM is carrying on here independently. The release of so many American pictures necessitated making some moveover theatres into first runs.

Apart from MPEA, other distributors are also making good efforts. English pictures are being released anew, especially the Alexander Korda productions. Very, probably, the Rank group will extend its activity here. The distribution organ of the Hungarian Communist party, the Mafirt, has purchased 15 French pictures.

Film production has not begun here yet. Film circles are making great efforts to induce the authorities to reduce the heavy taxes imposed on local theatres. In this way it is hoped that a part of the income of the theatres can be applied towards reestablishment of production. There is a public demand for Hungarian language films.

## GERMANY

by HUBERTUS ZU LOEWENSTEIN
*in Berlin*

While studios in the Russian, American and French zones of occupied Germany are humming with activity, no studios have so far been established in the British area. With no production facilities available, a newly founded company, "Filmaufbau GmbH" in Goettingen now is finishing a picture with open-air scenes only. Among the obstacles encountered in trying to build studios is the unwillingness of the British authorities to allocate the necessary material and the lack of raw film.

The main German production center for raw film material is Wolfen, in the Russian zone. The British get only very little stock from there and the material often is below standard. Agfa in Leverkusen could solve the whole problem, but British authorities have not yet given permission to resume production there.

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The reestablishment of a workable distribution system in Grmany has proved less difficult than expected, but there are now about 2,000 theatres in the three Western zones, so the main problem centers on finding a sufficient number of copies. It has become clear that the "zonal system" is preventing the revival of the motion picture industry on a larger scale.

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The third full length, post-war German film, "Somewhere in Berlin," has just been shown in the Berlin State Opera. The picture, which uses more than 100 Berlin schoolboys among its actors, deals with the social and emotional problems of post-war youth.

## CHILE

by MARIA ROMERO
*in Santiago de Chile*

Chilean patrons, long opposed to the MGM policy of sending films dubbed in Spanish, are up in arms about the new MGM announcement that future releases in Argentina will be in English with Spanish subtitles. Although many MGM exhibitors here feel that the Chilean public wants dubbed films, a large section of the population is vociferously demanding the same treatment as Argentina and it is claimed that a refusal to apply the new policy in Chile is nothing less than discrimination.

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Unsatisfactory financial returns on major productions during the past year has resulted in a shakeup at Chile Films, the Government-backed studio, as well as in a change of policy. Jorge Délano, cartoonist and director, has been named representative of the Corporación de Fomento de la Producción, the Government agency behind the studio, on the board of directors of Chile Films. The board believes that the past failures have been due to the Chilean attempt to imitate foreign films. Under the new policy Chilean artists, literature, music and locales will be used.

▽

A seven-man board to select the best Chilean film, actress, actor, director, technician, cameraman, etc. of the past three years as well as the best foreign picture released in the country during 1946 has been chosen. To date "The Lost Weekend" and "The Seventh Veil" are the favored films.

### PORTUGAL EXPECTED TO PASS IMPORT RISE

**Despite protests from the U. S. State Department, the Portuguese Congress is expected within a few days to ratify the new tax decree imposing high import rates upon American films distributed in the country, according to George Canty, Department film consultant in Washington. The tax on features ranges from $200 to $400 and from $8 to $20 on shorts and newsreels. Purpose of the tax, according to the State Department, is to provide funds for a national motion picture institute in Portugal.**

## BELGIUM

by LOUIS QUIEVREUX
*in Brussels*

Belgium will hold a World Film and Fine Arts Festival at Brussels from June 1 to June 30 with 12 days devoted to the cinema. The following countries have already pledged participation: United States, Great Britain, France, Russia and Switzerland. Prizes will be awarded the best films. Several film and film industry congresses will be held at the same time in several Belgian towns.

▽

Dibleux, an Italian distributing company headed by Lucien DeFawes, has set up business in Belgium. Five films have been announced for distribution.

### French Heads at Premiere

A delegation of French officials in the United States, headed by French Ambassador Henri Bonnet and Jean Benoit-Levy, of the United Nations Film Staff, will attend the first evening performance of "Children of Paradise" ("Les Enfants du Paradis") when it opens at the Ambassador theatre in New York February 6.

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# *Orphan Drive to Start March 8*

The Motion Picture Industry Appeal for the War Orphans of Greece, in honor of Spyros P. Skouras, will start its drive March 8 and continue for one month, Ned E. Depinet, S. H. Fabian and Jack Cohn, co-chairmen, have announced.

Originally scheduled to begin in February, the later date was decided upon to facilitate cordination of the various elements into one efficient organization.

Tom Connors, Twentieth Century-Fox vice-president in charge of sales, heads the distributors commitee. The exhibitors committee consists of the following: Fred Wehrenberg, president, MPTOA; Robert H. Poole, president, Pacific Coast Conference of Independent Exhibitors; Harry Brandt, president, Independent Theatre Owners Association, Inc., and Robert Coyne, executive director of the American Theatres Association. Harry Kalmine has been named treasurer of the drive, with Ben Serkowich and S. Barret McCormick co-chairmen of the publicity committee.

## Shift Warner Managers

James Barnes, Memphis manager for Warner theatres, has been transferred to the Warner theatre in Oklahoma City and his position has been taken by James McCarthy, former manager in Madison, Wis.

**FROM READER**

## SUGGESTS FILM BASED ON OHIO HISTORY

To the Editor of the Herald:

Here is opportunity for a suggestion. I see that a forthcoming picture is named California. We already have pictures on Texas, Oklahoma, Kentucky, Indiana, and probably other states. Perhaps it might be in order to suggest to Hollywood that they are missing a bet on not making one on Ohio—the first state carved from the Northwest Territory. Such a picture should prove a "best seller" here in Ohio which, by the way, is the state having the most theatres. It is the only one having two exchange centers for state service.

*—B. A. AUGHINBAUGH, Supervisor, Slide & Film Exchange, State of Ohio, Department of Education, Columbus.*

***[Editor's Note: Mr. Aughinbaugh is author of a book entitled "Know Ohio".]***

## Goldwyn Signs Tugend For New Kaye Film

Samuel Goldwyn has selected an original story, "That's Life," for Danny Kaye's 1947 vehicle and simultaneously signed Harry Tugend, executive producer at Paramount for the past two years, to develop the story. Mr. Tugend, whose most recent production was "Golden Earrings," with Marlene Dietrich, reports to the Goldwyn studio immediately.

# *Allied Unit Hears Attack on Taxes*

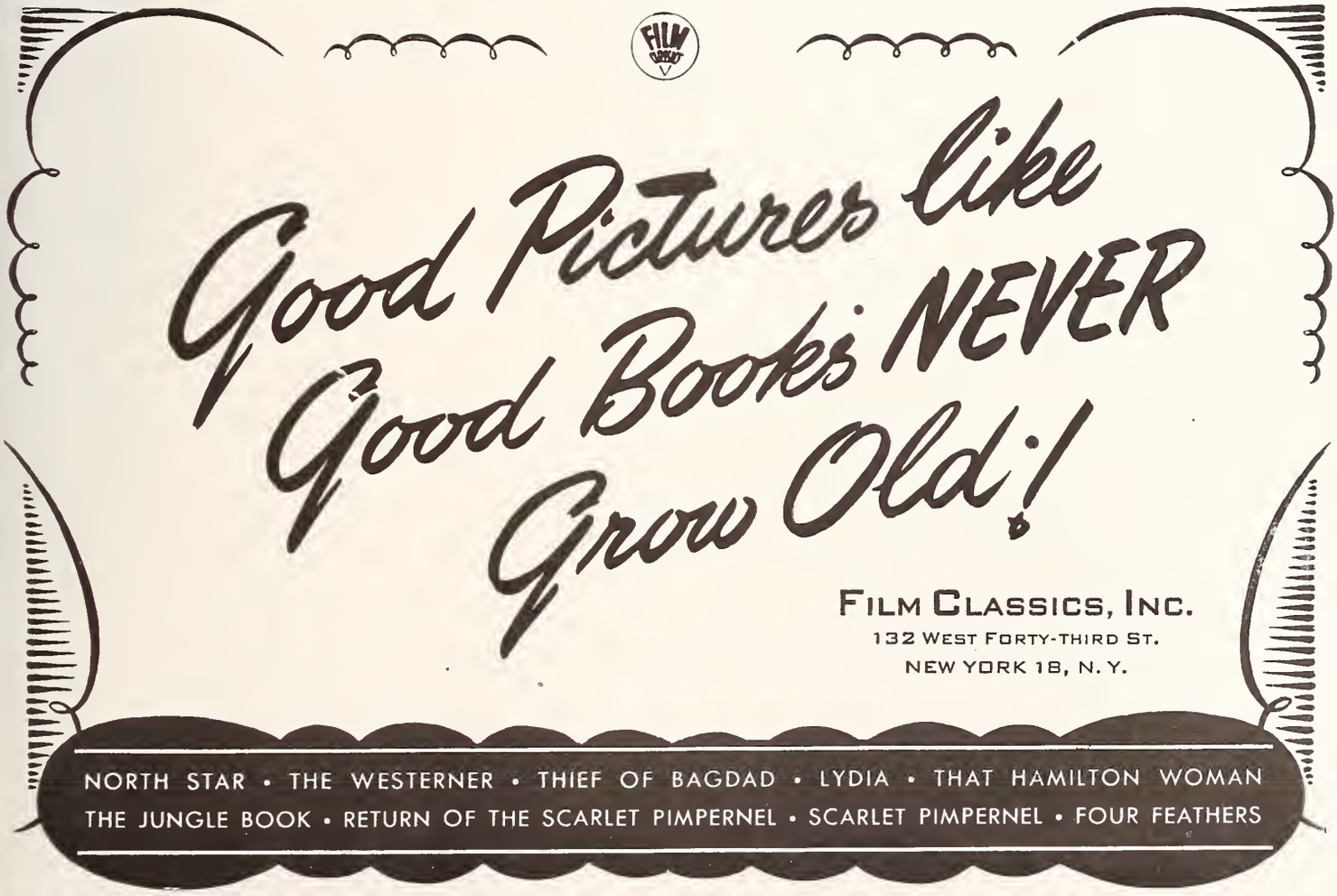
The Allied Motion Picture Theatre Owners of Western Pennsylvania concluded their two-day twenty-fifth annual convention last Thursday in Pittsburgh by listening to an attack on amusement taxes delivered by David Palfreyman of the Motion Picture Association, who declared: "We (of the theatres) should not be singled out and hit with special taxes just because we are movie people."

All officers of the organization were reelected. They were: Morris M. Finkel, president; Fred A. Beedle, vice-president; Fred J. Herrington, secretary, and Joseph Gollman, treasurer. Norman Mervis, Lee Conrad and George J. Corcoran were named to fill vacancies on the board of directors for a three-year term. Other directors are: M. A. Rosenberg, chairman; William J. Blatt, H. Goldberg, C. E. Herman, Frank Janoplos, Israel Roth and William J. Walker.

Other speakers at the closing sessions were Jack Kirsch, Allied president, and Leo G. Griffith, of Pittsburgh.

## Dr. Goodman to City College

Dr. Louis S. Goodman has been named supervisor of the audio-visual center of the City College School of Business in New York.

# *Treasury Talks About Anslinger And Dope Film*

*Washington Bureau*

That dope picture project entitled "Assigned to Treasury" which has been the subject of much industry comment, has become an issue and topic of slightly submerged but animated discussion and attention in several departments of the Washington official scene. It appears to focus on the ambitions and plans of Harry J. Anslinger, head of the Bureau of Narcotics, said to be concerned with a purpose of continuing himself in office, in the observation of some contemporaries in the Treasury Department.

Over in the Bureau of Customs feeling is rising and remarks, off the record so far, are being made.

### *Would Glorify Bureau Head*

This development grows out of the opinion that the head of the Bureau of Narcotics is to be glorified on the screen for operations in what is properly the customs field. It is the opinion of the customs expert that the picure is largely a detective tale pertaining to the intricacies and adventures of smugglers and the pursuit of them, illicit traffic in illicit merchandise, and not so concerned with narcotics as narcotics.

They point to the tying in of the Anslinger story with scenes that were recently shot at Lake Success in New York showing the signing of "the first Protocol on International Narcotics," to give an atmosphere of official significance and a United Nations label.

It is observed that the Bureau of Customs, and not the narcotics bureau, is the arm of government dealing with smuggling. The internal atmosphere of the Treasury Department is growing tense.

### *Sought Code Amendment*

Reference is being made to activity on the part of Mr. Anslinger in behalf of the amendment of the motion picture Production Code by the Motion Picture Association by which this picture throwing the limelight upon him has been admitted to production.

The Customs Bureau critics of the status quo of the project are pointing to a somewhat heated expression from the Washington office of the Motion Picture Association, which defensively quoted a letter from Mr. Anslinger saying:

"At no point in the story is the traffic in drugs and the trade therein dramatized or referred to. On the contrary the story concerns itself with the efforts by which international cooperation of law enforcement agencies prevent the possibility of traffic and trade."

"That being the case," observed a customs man, "what is he talking about and who is tending to the possibility of traffic and trade!?"

## KMTA Plans Eight Regional Meetings During March

Eight regional meetings in the Kansas City, Mo., exchange area, projected by the Kansas-Missouri Theatre Association, have been set to begin March 10. Homer Stowig, president of the association; C. E. Cook, secretary, and several other officers and directors will attend each meeting. The schedule follows: March 10, Abilene, Kan., host, Mr. Stowig; March 11, Wakeeney, Kan., host, C. B. Kelly; March 12, Dodge City, Kan., B. F. Adcock; March 13, Wichita, Kan., Mrs. T. H. Slothower; March 14, Independence, Kan., William Wagner; March 25, Hamilton, Mo., Harry Till; March 26, Appleton City or Osceola, Mo., Chester Borg, and March 27, Neocho, Mo., Harley Fryer. All exhibitors of the regions where meetings are to be held will be invited.

## Legion of Decency Reviews Thirteen New Productions

The National Legion of Decency reviewed 13 new productions this week, approving all but two. In Class A-I, unobjectionable for general patronage, were: "Born to Speed," "I Live as I Please" (Italian), "I'll Be Yours," "It's Great to Be Young," "The Pilgrim Lady" and "Sinbad the Sailor." In Class A-II, unobjectionable for adults, were: "Alias Mr. Twilight," "Hannerl und ihre Liebhaber" (German), "Hollywood Bound," "Les Miserables" (French) and "The Red House." In Class B, objectionable in part, were "Nora Prentiss," because it "reflects the acceptability of divorce" and because of "suggestive atmosphere," and "Stairway for a Star," because of "suggestive song and dance."

## "Yearling" Paintings in Three-City Display

Sixteen of 65 paintings by leading artists on MGM's "The Yearling" are currently on display in a number of department, book and drug stores in New York, concurrent with the showing of the Technicolor film at Radio City Music Hall. Another group is on display in windows of stores in Los Angeles where the film is playing at the Carthay Circle and also in Chicago in advance of the midwestern premiere to be held in the B & K Loop house. The idea of having special illustrations and paintings by famous artists was conceived by Howard Dietz, vice-president and director of advertising, publicity and exploitation.

## Catholics Score "Duel"

A protest against "immoral pictures filmed or being filmed" has been issued by the Sodalists, Catholic high school youth organization in Los Angeles, following an address by the Rev. Thomas McCarthy, editor of *The Tidings*. The youths vowed not to attend any picture, good or bad, for one month, and never to see "Duel in the Sun." In his address, Father McCarthy said, among other things: "Let us protest in the strongest terms in the area where men who live by money will feel it most."

**MRS. MEYER SEES:**

# *Pictures Ready To Sell Welfare Down the River*

*Washington Bureau*

The motion picture should be making a valuable contribution to cultural progress and to the fight to preserve democracy, but, instead, it "shows a readiness to sell the nation's welfare down the river," Mrs. Eugene Meyer, told 1,000 delegates to the Twenty-first Women's Conference on National Defense last Saturday at the Hotel Statler in Washington.

Mrs. Meyer, wife of the publisher of the Washington *Post*, appealed to the women delegates to register protests with the Motion Picture Association over the recent modification of the Production Code to allow reference to narcotics. The *Post* recently carried a series of articles attacking the Code revision and predicting a cycle of dope films.

### *Says Radio Greater Menace*

"We all deplore the evil influences of the films and radio," Mrs. Meyer said. "The churches and women's clubs have made some attempts to curb the worst pictures and radio programs but with little result. The radio is in some respects the greater menace of the two because it goes right into the home. On the whole, the radio makes more effort than the motion pictures to compensate for themes of gangsterism, sex, sadistic violence and a flippant attitude toward marriage with good music, lectures and plays.

"The films likewise could make a valuable contribution to our cultural progress if they would dramatize the social tragedies and comedies of today, as, for instance, Ibsen and Shaw did for previous eras. But Hollywood shows a readiness to sell the nation's welfare down the river if only it can make money.

"Many of our film producers are on a par with dope peddlers. Both take advantage of humanity's lowest instincts for the purpose of making money.

"In fact, Hollywood is now going to invade the dope peddler's business. The leading producers have just modified their code forbidding narcotic themes. One such film, a documentary, which is supposed to show only the evils of narcotic smuggling, is almost completed.

### *Wants Code Restored*

"Unless the women of the country register their opposition with Mr. Eric Johnston, president of the Motion Picture Association of America, we can expect the moving pictures to become the allies instead of the rivals of the narcotic trade. I have been assured by leaders of the film industry that only one such picture will be made. If this is true, why don't they prove it by restoring the code to its original form?"

# *Overseas Sales Are Vital: Einfeld*

The only way to make up for the 60 per cent rise in productions costs from pre-war levels is to concentrate on foreign distribution, Charles Einfeld, president of Enterprise Productions, said in New York this week.

Enterprise pictures will not be thrown into the pool available to the Motion Picture Export Association, Mr. Einfeld said, nor will the company attempt to penetrate any of the countries ordinarily serviced by the MPEA. "Arch of Triumph," which, it is understood, will have cost about $4,000,000 by the time it is ready for release, will have its European opening in Paris. There has been some talk that Loew's might rent the Paris Opera for the occasion.

"Arch of Triumph" will open in New York about April 15, Mr. Einfeld said, but so far no theatre deal has been made. The picture will be roadshown and no actual release date will be set for about a year. "We feel that, as a new and independent company, we have a perfect right to handle our product anyway we please as long as we observe the law," the Enterprise head said. And he added: "After all, we are not a party to the anti-trust suit. Our policy on "Arch" has not yet been definitely set. We may roadshow it or we may release it for a special kind of run."

"Ramrod" will be the company's first release, according to Mr. Einfeld. It will open in 21 Utah cities February 21. After that it will show in Denver. "The Other Love," starring Barbara Stanwyck and David Niven, will open in New York around Easter time.

## Holland Signs Two-Year Deal for Czech Films

A two-year agreement under which Holland agrees to take one-third of Czechoslovakia's picture output has been signed, according to a weekly news bulletin from the news section of the Czechoslovak film industry. Similar terms also were agreed on in a Czech pact with Greece. Greek houses already are playing a number of older Czech-made films.

The bulletin also discloses the completion of the first Czech color film, "Jan Rohac of Duba." The picture relates the story of the last Hussite leader who revolted against foreign rule. Another Czech picture about a modern Robin Hood who lived in the mountains of Ruthenia at the beginning of the century will soon be finished.

The year 1947 will see 300 new 16mm houses and 50 35mm theatres open in Czechoslovakia, according to the bulletin. More than 100 of the narrow-gage houses will be built in Slovakia.

## Gets "Tinderbox" Rights

"The Tinderbox," fairy tale by Hans Christian Andersen, who was produced as a full-length feature cartoon in Denmark, has been acquired by Harvey Pergament.

# *ATA May Urge U. S. Film Liaison*

*Washington Bureau*

It was reported by Government sources last week that executives of the American Theatres Association might testify before the House Appropriations Committee to urge continuation of the Film Division of the Office of Government Reports.

Among those expected to appear are S. H. Fabian and Ted Gamble. It is said that ATA desires to see a general clearing house for all matters pertaining to the Government motion picture program.

It was the ATA which recommended that President Truman designate the Office of Reconversion as the single Federal Agency as a liaison between the Government and the industry. When the OWR was dissolved, the President re-created the reports office, to which the film section was transferred.

President Truman has requested that Congress appropriate funds to continue the film unit. Congressman John Taber, chairman of the Appropriations Committee, said that his group would not approve the expenditure unless it was proved that the section was necessary "without a doubt." Representative Taber said that no money would be given for film production by the Government. "If there is a real need for such pictures, let private enterprise handle it," he said.


# COLUMBIA TRADE SHOWINGS

## OVER THE SANTA FE TRAIL • MILLIE'S DAUGHTER

### MONDAY, FEBRUARY 10th, 1947

| CITY | ADDRESS | HOUR OF SCREENING | CITY | ADDRESS | HOUR OF SCREENING |
|---|---|---|---|---|---|
| Albany | 20th-Fox Screen Room 1052 Broadway | 2 P.M. | Memphis | 20th-Fox Screen Room 151 Vance Ave. | 2 P.M. |
| Atlanta | 20th-Fox Screen Room 197 Walton St., N.W. | 2 P.M. | Milwaukee | 20th-Fox Screen Room 1016 No. 8th St. | 2 P.M. |
| Boston | Columbia Pictures Corp. 57-67 Church St. | 2 P.M. | Minneapolis | 20th-Fox Screen Room 1015 Currie Ave., No. | 2 P.M. |
| Buffalo | 20th-Fox Screen Room 290 Franklin St. | 2 P.M. | New Haven | 20th-Fox Screen Room 40 Whiting St. | 2 P.M. |
| Charlotte | 20th-Fox Screen Room 308 So. Church St. | 2 P.M. | New Orleans | 20th-Fox Screen Room 200 So. Liberty St. | 1 P.M. |
| Chicago | H.C. Igel's Screen Room 1301 So. Wobash Ave. | 1 P.M. | New York | 20th-Fox Screen Room 345 West 44th St. | 2 P.M. |
| Cincinnati | 20th-Fox Screen Room 1632-38 Central Pkway. | 2 P.M. | Oklahoma City | 20th-Fox Screen Room 10 North Lee St. | 2 P.M. |
| Clevelond | 20th-Fox Screen Room 2219 Payne Ave. | 2 P.M. | Omoha | 20th-Fox Screen Room 1502 Dovenport St. | 2 P.M. |
| Dallas | 20th-Fox Screen Room 1801 Wood St. | 2 P.M. | Philadelphio | 20th-Fox Screen Room 302 No. 13th St. | 2 P.M. |
| Denver | 20th-Fox Screen Room 2101 Chompa St. | 2 P.M. | Pittsburgh | 20th-Fox Screen Room 1715 Boulevord of Allies | 2 P.M. |
| Des Moines | 20th-Fox Screen Room 1300 High St. | 12:45 P.M. | Portland | Star Film Exchange 925 N.W. 19th Ave. | 2 P.M. |
| Detroit | Blumenthol's Proj. Room Film Exchonge Bldg. | 2 P.M. | Salt Lake City | 20th-Fox Screen Room 216 E. First So. St. | 2 P.M. |
| Indianopolis | 20th-Fox Screen Room 326 No. Illinois St. | 2 P.M. | San Francisco | 20th-Fox Screen Room 245 Hyde St. | 1:30 P.M. |
| Konsos City | 20th-Fox Screen Room 1720 Wyondotte St. | 2 P.M. | Seattle | Little Victor Prev. Room 2420 Second Ave. | 2 P.M. |
| Los Angeles | 20th-Fox Screen Room 2019 So. Vermont Ave. | 2 P.M. | St. Louis | S'Renco Screening Room 3143 Olive St. | 1 P.M. |
| | | | Washington | Poromount Screen Room 306 H Street, N.W. | 2 P.M. |

# *Cooperatives in England Cast an Eye on Industry*

*London Bureau*

Not immediately threatening, but prominently in the background, is the British Co-Operative Movement's desire to invade the motion picture field.

Certain of the movement's more active leaders have long been preoccupied with the potentialities of socializing motion picture trading, but until a few months since little came of their sporadic suggestion, perhaps because of the closely integrated control of the industry which the distributors and exhibitors have.

### *Election Brings Change*

However, with the accession to power last year of the Socialist Party, the circumstances have changed completely. Two of the most prominent of the country's cooperatives, for instance, are members of the Labour Government. These are A. V. Alexander and Alfred Barnes.

Dimensions and power of the cooperative may not generally be appreciated across the Atlantic. The movement controls one of the largest businesses in the country; economists estimated, indeed, that 60 per cent of Britain's retail business is carried on through the several cooperative societies whose membership exceeds 9,000,000 and whose capital runs around £1,000,000,000 ($4,000,000,000). Apart from vast trading and manufacturing enterprises there are a cooperative building society, an insurance society and two cooperative banks with an annual turnover of something like £1,500,000,000. Cooperators run their own newspapers and periodicals, and are planning a press agency.

With backing like this, then, the movement's eye on the film industry cannot be entirely disregarded.

### *Film Merger Proposed*

The Cooperators are proposing a merger of the Workers' Film Association—the existing Cooperative film organization—into a larger body, which is to be called the National Films Association and which will include representatives of the Cooperative Wholesale Societies, the Labour Party and the Trades Union Congress.

The Cooperative-Socialist agitators will assuredly advantage the quota debates which will rage furiously through the coming summer; confusing the issue as best they can by claiming that the Government's quota bill should concern itself not only with the protection of the domestic industry against American inroads, but should bring the industry closer to their nationalizing plan.

## Heads Toledo Operators

E. F. Boza has been elected president of the Toledo Moving Picture Machines Operators union.

## BOOK REVIEW

**LE LIVRE D'OR DU CINEMA FRANCAIS (The Golden Book of the French Film Industry). Published in French by the Cinematographic Information Agency in Paris. A survey of the post-war efforts and condition of the French motion picture industry. Illustrated. 287 pages. Paperbound. Indexed.**

This volume should prove a valuable source of information for anyone interested in France's post-war production. It contains a complete survey of the domestic and international activities of the French film industry. All French producers are represented with ads and stills from forthcoming French productions. Signed articles, written by the leading figures in the various departments of the industry, cover all angles with a considerable degree of thoroughness. Discussed are subjects extending in scope from equipment and scenarios, stars, directors and writers, to a discussion of 1945-1946 production values, exploitation, unions and the press. The style is light and not too technical. Two general articles on the situation of the French industry at home and abroad and one on the significance of the Cannes film festival serve to introduce the handbook.—F. H.

## RKO 16mm Staff To Join In Phil Reisman Drive

RKO 16mm personnel abroad will get its first chance to win both incentive and billing prizes during the current Phil Reisman drive, according to R. C. Maroney, head of RKO's foreign 16mm activities. The drive started December 29, 1946 and will run through to January 1948.

Pending additional information from the field no 16mm quotas have been established as yet. In view of RKO's fairly recent expansion into the 16mm foreign market prizes will be awarded not only on the basis of the highest returns but also for the best promotional jobs in the field.

Mr. Maroney also revealed that his department was dubbing the first batch of 13 pictures, using the narration technique. The narrow-gage films are being dubbed into Spanish, Portuguese, Chinese, Siamese, Arabic and Hindustani. Unlike the technique used by Loew's, RKO is eliminating the language sound track altogether but leaves the sound-effect and music tracks intact, Mr. Maroney said. Loew's retains the English-language track, but tunes down all sound and uses the narrator over it.

Among the pictures now being dubbed for RKO are "King Kong," "Cat People," "Nocturne," "Sunset Pass," "Tarzan and the Leopard Woman," "Johnny Angel" and "Action in Arabia."

## Set "Sea of Grass" Date

MGM has set tradeshowings for "The Sea of Grass' in all exchange centers for February 11. No definite release has been set for the film, which co-stars Spencer Tracy and Katharine Hepburn.

# *English Labor Would Tax All Foreign Films*

*London Bureau*

Proposals for a partial nationalization of the English industry, to be financed by special taxes on foreign films, were made Tuesday in London by the industry's Employees Council in its memorandum on quota legislation to the Board of Trade.

The council, representing the National Association of Theatrical and Kine Employees, electricians, actors and artists and musicians, proposes that a circuit of state-owned cinemas be established to be supported by a governmental films bank, which would also finance British production. The bank, in turn, would get the nucleus of its funds from special taxes levied on the box office receipts of foreign films. A governmental distribution organization was also recommended.

The preamble to these suggestions develops into a doctrinaire thesis which will inevitably rate applause from the Socialists since the council stresses the point that films now have a political and social value in addition to their economic value.

Other quota suggestions put forward include: Abolition of the distributors' quota; the exhibitors' quota should be divided into first feature, second feature and short films classifications; the Associated British Cinemas, Gaumont-British and Odeon circuits should be reduced; a films council should be created and given wider powers than those which the existing Cinematograph Films Council now has; four-fifths of the labor costs in British production should go to British subjects.

The council proposes that the large circuits and the West End houses' initial first feature quota should be 35 per cent, rising in the course of 10 years to 50 per cent, that circuits with more than 10 theatres should have an initial 25 per cent quota rising to 35 per cent in 10 years, and that smaller exhibitors should begin with a 15 per cent quota rising to 22½ per cent. Suggestions for second feature and short film quotas for the theatre categories were also made.

In common with other organizations, the council's memorandum agrees that new quota legislation should last for 10 years.

## Mexican Premiere Set For "Carnegie Hall"

Boris Morros, producer of "Carnegie Hall," has decided to hold the premiere of the film in Mexico City. The film will be distributed through United Artists. Osmar Bromberg, U. A. manager in Mexico, flew to Hollywood Thursday to discuss details of the "Carnegie Hall" campaign with Mr. Morros. He will return to Mexico February 3 to launch the drive. The picture is expected to open early in March.

# "WHAT THE PICTURE DID *FOR ME*"

**. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.**

## Columbia

**BLONDIE KNOWS BEST:** Penny Singleton, Arthur Lake—Doubled this with "Conquest of Cheyenne," a Red Ryder Western, and do not know whether they came to see "Blondie" or Red Ryder. Think it was about even. Blondie has a big draw and Red Ryder has become nearly my best Western series. Sorry to hear Elliott is not to make more of this type Western. Business excellent. Played Friday, Saturday, Jan. 17, 18.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

**COWBOY BLUES:** Ken Curtis, Jeff Donnell—A very good musical Western. Who is the blonde yodler? Better music in this than in some of the big musicals. Played Friday, Saturday, Jan. 10, 11.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

**GIRL OF THE LIMBERLOST:** Ruth Nelson, Loren Tindall—If you have not played this picture, do not fail to do so. Played Thursday, Friday, Jan. 16, 17.—Mrs. M. D. Williams, Oliver Theatre, Oliver Springs, Tenn.

**LIFE WITH BLONDIE:** Penny Singleton, Arthur Lake—Everyone likes Blondie and Dagwood. Ideal for a small town. Played Thursday, Friday, Jan. 2, 3.—Mrs. M. D. Williams, Oliver Theatre, Oliver Springs, Tenn.

**SING WHILE YOU DANCE:** Ellen Drew, Robert Stanton—Pictures like this are an insult to the people's intelligence. We double billed it and played it one night only, which was one night too many. Played Tuesday, Jan. 14.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

**WALLS CAME TUMBLING DOWN, THE:** Lee Bowman, Marguerite Chapman—Very mediocre appeal. Our roads were so bad we couldn't expect results. Played Wednesday, Thursday, Jan. 15, 16.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

## Metro-Goldwyn-Mayer

**BOYS' RANCH:** James Craig, Jackie "Butch" Jenkins—Had to turn away the kids by the hundreds. Doubled with "Blondie's Lucky Day." However, the adults went elsewhere. Sunday evening and Monday were very poor. Wonder when James Craig is going to get a break into a big picture? Something that would give him a chance to demonstrate his talents. Played Sunday, Monday, Jan. 12, 13.—Don Whittington, Lincoln Thaetre, Rochester, N. Y. Neighborhood patronage.

**EASY TO WED:** Van Johnson, Esther Williams—This is pure entertainment with no expense spared. The story amounts to very little, but who cares when there is enough of everything else to make the customers turn out and go home happy. Played Sunday, Monday, Jan. 12, 13.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**TWO SMART PEOPLE:** Lucille Ball, John Hodiak—A below average crowd braved bitter cold and a storm to see this feature so we cannot really complain. It is a good show and the stars are good. More of the same would be welcome. Played Monday, Jan. 13.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can. Small town and rural patronage.

**UNDERCURRENT:** Katharine Hepburn, Robert Taylor—Certainly, there is only one Katharine Hepburn with her splendid technique. She was outstanding in this role in an excellent dramatic picture. She can express more by just walking across the stage than many can by a plethora of dialogue. 1946 is past and with all the wealth and power that is Hollywood, they have not much to be proud of in the past season. It is the old case of slack workmanship when they knew that anything they would throw together would gross some business. In the slight recession that is now apparent all over this territory, they will have to go back to work. We are sure here in the midwest that the peak is past and that may be all to the good. Maybe the producers will go back to the sure and careful production that shows in the old releases that we have been playing to good business.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

## Monogram

**BORDER BANDITS:** Johnny Mack Brown, Raymond Hatton—Jobnny Mack Brown and Jimmy Wakely do not please my patrons. Played Friday, Saturday, Jan. 17, 18.—James C. Balkcom, Jr., Gray, Ga.

**GENTLEMAN JOE PALOOKA:** Leon Errol, Joe Kirkwood—Used on a Sunday attraction and it seemed to please. Played Sunday, January 19.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

**SILVER RANGE:** Jobnny Mack Brown—Good Western and O.K. for any situation where the patrons like this type of entertainment.—Terry Axley, New Theatre, England, Ark.

## LONDON PAPER CITES HERALD DEPARTMENT

The London *Daily Graphic*, enthused over Motion Picture Herald's "What the Picture Did For Me" department, thinks "it might be salutary for all concerned if cinema managers here had, as they have in America, a chance to voice their opinions". As a consequence, Elspeth Grant, the *Graphic's* film critic, promised in a recent column that she would print the exhibitors' candid opinions on pictures. Her opinion of the Herald's department is that it "proves refreshingly that the people who exhibit films suffer as much as critics and can be just as terse".

## Paramount

**O.S.S.:** Alan Ladd, Geraldine Fitzgerald—Alan Ladd is always popular in my situation and this one is no exception. It is very good.—Terry Axley, New Theatre, England, Ark.

**SEARCHING WIND, THE:** Ann Richards, Robert Young—Too long and too much talk, talk, talk. Business was poor, althougb some said the picture was good. Not the type picture for a small town. Played Wednesday, Thursday, Jan. 8, 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**SWAMP FIRE:** Johnny Weissmuller, Virginia Grey—Doubled with a Gene Autry reissue and still don't know whether they came to see Autry or "Swamp Fire." Many thought it was a "Tarzan" picture, which may account for the excellent business. However, this is a fine action picture that brought lots of praise. Played Friday, Saturday, Jan. 3, 4.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

**TO EACH HIS OWN:** Olivia DeHavilland—Here is one of the best pictures I have ever exhibited. Did only slightly above average business. The greater majority of the patrons were women and they were eager to say how well tbey enjoyed the picture. Personally, I liked it, too. Played Tuesday-Thursday, Jan. 7-9.—Don Whittington, Lincoln Theatre, Rochester, N. Y. Neighborhood patronage.

**TO EACH HIS OWN:** Olivia DeHavilland, John Lund—With only one outstanding star, Olivia DeHavilland, to carry the burden, the picture nevertheless is well done and was well liked. It is a woman's picture from beginning to end. Business above average. Played Sunday, Monday, Jan. 5, 6.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

## PRC

**FUZZY SETTLES DOWN:** Buster Crabbe, Al "Fuzzy" St. John—The kids just love "Fuzzy." The adults do, too. He's O.K. in my book. This series is in the better type Westerns because it has a combination of lots of action and good comedy. Recommend this series very highly. Played Thursday, Friday, Dec. 27, 28.—B. Kennis, Astor Theatre, Brooklyn, N. Y.

**WHISPERING SKULL:** Tex Ritter, Dave O'Brien—Picked this one up after reading these columns, which said it was good. Sorry, I can't agree. Lighting, when there was any of it, was very bad; the sound was worse. The local drama club could supply a better grade of ham. In short, it was terrible. Played Friday, Saturday, Jan. 10, 11.—Don Whittington, Lincoln Theatre, Rochester, N. Y. Neighborhood patronage.

## RKO Radio

**BAMBOO BLONDE:** Frances Langford, Russell Wade—Good short musical with Frances Langford, who is as good as ever.—Terry Axley, New Theatre, England, Ark.

**BEDLAM:** Boris Karloff, Anna Lee—Very good for a picture of this type. The costumes and the English dialogue doesn't help any, but the picture is well made. Played Thursday-Saturday, Nov. 28-30.—Terry Axley, New Theatre, England, Ark.

## Republic

**LOVE, HONOR AND GOODBYE:** Virginia Bruce, Victor McLaglen—Although we played this New Year's Eve, when we usually have a good crowd, they did not turn out to see this. Our advertising is done partly by word-of-mouth and when a picture is not good they do not turn out the second night. Played Monday, Tuesday, Dec. 30, 31.—Mrs. M. D. Williams, Oliver Theatre, Oliver Springs, Tenn.

**MY PAL TRIGGER:** Roy Rogers, Dale Evans—This is our favorite. Roy really puts life in our situation. Keep up the good work, Roy Rogers. Played Friday, Saturday, Jan. 17, 18.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**MY PAL TRIGGER:** Roy Rogers, Dale Evans—Very good. Used on weekend double bill to good business. Treat for Western fans. Played Friday, Saturday, Jan. 17, 18.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**RENDEZVOUS WITH ANNIE:** Eddie Albert, Faye Marlowe—Very well received. Everybody liked it. Double billed it for a special Thanksgiving show. Played Thursday, Nov. 28.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

## Twentieth Century-Fox

**BOWERY, THE:** George Raft, Wallace Beery—A swell reissue which will draw and please. Has action, comedy, star power, length and everything. Be sure to play it. Played Friday, Saturday, Jan. 10, 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**CLUNY BROWN:** Charles Boyer, Jennifer Jones—In some localities this might go over, but it went under here. The only laughs were strictly rasberry. Some walkouts. Played Wednesday, Thursday, Jan. 15, 16.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**HOME SWEET HOMICIDE:** Lynn Bari, Randolph Scott—This is a good little mystery picture, but I guess the title scared them away. Business was

(*Continued on following page*)

(Continued from preceding page)

poor. There was nothing wrong with the picture. Played Tuesday, Jan. 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**MY DARLING CLEMENTINE:** Henry Fonda, Linda Darnell—A high class Western with big names. As a box office draw, it really pulled them in here, although it has rained for three weeks. Played Monday, Tuesday, Jan. 13, 14.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

**RENDEZVOUS 24:** William Gargan, Marie Palmer —Used on second half of double bill. Not very satisfactory with our trade. Played Friday, Saturday, Jan. 17, 18.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**SENTIMENTAL JOURNEY:** John Payne, Maureen O'Hara—This turned in a good gross doubled with "Girl of the Limberlost." The picture satisfied and produced quite a number of good comments. Played Sunday, Monday, Jan. 5, 6.—Don Whittington, Lincoln Theatre, Rochester, N. Y. Neighborhood patronage.

**THREE LITTLE GIRLS IN BLUE:** June Haver, Vivian Blaine—Good musical show in color. Business was good. Play it. Played Sunday, Monday, Jan. 12, 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**UNDER TWO FLAGS:** Ronald Colman, Claudette Colbert—Business was above average. Played to capacity crowd and it was enjoyed by all. It is just the type of picture for an action house. We had a good print, too. Would recommend that you play this reissue. Played Sunday, Monday, Nov. 17, 18.—B. Kennis, Astor Theatre, Brooklyn, N. Y.

**WINTERTIME:** Sonja Henie, Jack Oakie—Doubled with a Western, "Two Fisted Stranger," to good business. This old one brought out the folks in good numbers and seemed to please them. Played Friday, Saturday, Jan. 10, 11.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

## United Artists

**BREAKFAST IN HOLLYWOOD:** Tom Breneman, Bonita Granville—Not a strong picture, but rather well done in spite of the inexperienced actors. Business average for midweek. Not an "A" picture as far as I am concerned. Played Tuesday-Thursday, Jan. 7-9.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

**CAESAR AND CLEOPATRA:** Claude Rains, Vivian Leigh—This isn't a small town picture, although the trade papers tell us it was a box office champion. We cannot say we did business. The story was poor. It looked like a lot of waste film to us. Played Monday, Tuesday, Jan. 13, 14.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**CAPTAIN FURY:** Brian Aherne, Victor McLaglen —A reissue which is ideal for a one-day playdate. Played Wednesday, Jan. 1.—Mrs. M. D. Williams, Oliver Theatre, Oliver Springs, Tenn.

**DEVIL'S PLAYGROUND, THE:** William Boyd, Andy Clyde—They were all glad to see Hopalong Cassidy back on the screen after two-year absence. Good picture and good business. If you are in a small town buy this new series of six. Played Friday, Saturday, Jan. 17, 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**JOHNNY IN THE CLOUDS:** Michael Redgrave, John Mills—English pictures are usually not well received here. However, this one was an exception. It drew well and seemed to please all. Played Friday, Saturday, Nov. 29, 30.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

**NIGHT IN CASABLANCA, A:** Marx Brothers, Lois Collier—About the best this troupe ever made, but they are still silly to a number of the patrons. If your audience likes this sort of thing, don't pass this one up.—Terry Axley, New Theatre, England, Ark.

**SPELLBOUND:** Ingrid Bergman, Gregory Peck—Well done psychological drama, which would have been pretty poor except for the acting of Miss Bergman and Gregory Peck. This is not really a big picture, as I was led to believe from the big buildup. However, it is a good picture, which did slightly above average business. Played Sunday-Tuesday, Jan. 12-14.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

## Universal

**FRONTIER GAL:** Yvonne de Carlo, Rod Cameron —Very improbable, but an above average crowd braved a blizzard to see it and all deemed it worthwhile. Color good. It is worth playing time in any situation. Played Wednesday, Jan. 1.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can. Small town and rural patronage.

**LITTLE GIANT:** Abbott and Costello—After the last feature starring this pair I was afraid of the results of this, but the crowd turned out in above average numbers. About average from this team. There are some really funny spots, but these are few and far apart. Played Monday, Jan. 6.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

**PATRICK THE GREAT:** Donald O'Connor, Peggy Ryan—Our patrons go for Donald O'Connor, although I don't think this picture was one of his best. However, it did bring the people in. Had above average business both days. Played Thursday, Friday, Dec. 12, 13.—B. Kennis, Astor Theatre, Brooklyn, New York.

## Warner Bros.

**CLOAK AND DAGGER:** Gary Cooper, Lili Pamer —Gary Cooper is a good draw here, generally, but this one fell down. It was probably due to a weak supporting cast and an unknown leading lady. Picture is fair. Played Wednesday, Thursday, Jan. 15, 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**CLOAK AND DAGGER:** Gary Cooper, Lili Pamer —Even Gary Cooper failed to draw them in on this war attraction. My patrons are still tired of seeing anything that concerns the war. This picture was very like "O.S.S." It pleased the ones who came 100 per cent. The acting is superb. Played Wednesday, Thursday, Jan. 15, 16.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

**SARATOGA TRUNK:** Gary Cooper, Ingrid Bergman—A disappiontment to many who expected something different. A sellout crowd which started the New Year the right way. Flora Robeson stole the show. Played Friday, Jan. 3.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

**SHADOW OF A WOMAN:** Andrea King, Helmut Dantine—Very good for a double bill. Played Friday, Saturday, Jan. 17, 18.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

**SHADOW OF A WOMAN:** Andrea King, Helmut Dantine—Not a bad picture, but it failed to draw film rental. You can save money by not playing it. Played Tuseday, Jan. 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**TORRID ZONE:** James Cagney, Ann Sheridan—This is a reissue but it is a good action picture with a swell cast. It did good business for me and pleased all. Play it. Played Sunday, Monday, Jan. 5, 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**TWO GUYS FROM MILWAUKEE:** Jack Carson, Dennis Morgan—In spite of inclement weather, this one drew, and no wonder. It was the best picture this pair has ever made. It has everything. No complaints. Just plenty of laughs. Played Sunday, Monday, Jan. 5, 6.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

## Short Features

### Columbia

**MICRO-PHONIES:** All Star Comedies—This was not as good as some of the Three Stooge shorts, but it was well liked by the audience.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

### Metro-Goldwyn-Mayer

**LONESOME LENNY:** Technicolor Cartoons—Good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**OUR OLD CAR:** Passing Parade—Tops. This series is one of the best released. There are no complaints when we play this series. Play this by all means.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

**QUIET, PLEASE:** Tom and Jerry Cartoons—This was up to the usual good standard of this series. Well worth playing for a good laugh.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

### Paramount

**ALWAYS KICKING:** Noveltoons—A reissue cartoon in color with Bunky and Spunky which was satisfactory.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

### Twentieth Century-Fox

**HOUSING PROBLEM:** Terrytoons—A new cartoon in color which was entertaining.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**SEA FOOD MAMAS:** Dribble Puss Parade—Very bad. A waste of time and money when there are so many good shorts on the market. Stay away from it. —C. M. Hulbert, Gem Theatre, Cornell, Wis.

**THE AMERICAN COP:** March of Time—Better than the usual March of Time.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

### United Artists

**THE LADY SAID NO:** Daffy Ditties—Excellent Daffy Ditty. A little on the adult angle.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

### Warner-Vitaphone

**RUBBER RIVER:** Technicolor Adventurers—A Traveltalk in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

## B. & K. Books "Woman Speaks"

The Balaban & Katz theatres in the Chicago area have booked the "Woman Speaks" 10-minute newsreels. The reels are now playing in about 2,000 theatres throughout the U. S.

# *Short Product in First Run Houses*

### *NEW YORK—Week of January 27*

***CAPITOL: The Mission Trail*** ..... ***MGM***
***Athletequiz*** ..... ***MGM***
***A Really Important Person*** ..... ***MGM***
Feature: Lady in the Lake ..... MGM

***CRITERION: Fowl Brawl*** ..... ***Columbia***
Feature: Dead Reckoning ..... Columbia

***GLOBE: College Climbers*** ..... ***RKO***
Feature: It's a Wonderful Life ..... RKO

***HOLLYWOOD: Lazy Hunter*** ..... ***Warner Bros.***
***The Hare Grows in Brooklyn*** .... ***Warner Bros.***
Feature: Humoresque ..... Warner Bros.

***PALACE: Kentucky Basketeers*** ..... ***RKO***
Feature: Sinbad the Sailor ..... RKO

***PARAMOUNT: Golden Slippers*** .... ***Paramount***
***Queens of the Court*** ..... ***Paramount***
***Spree for All*** ..... ***Paramount***
Feature: The Perfect Marriage ..... Paramount

***RIALTO: Sudden Fried Chicken*** .... ***Paramount***
Feature: Tower of London ..... Universal

***RIVOLI: The Fistic Mystic*** ..... ***Paramount***
***Pooch Parade*** ..... ***Paramount***
***Jumping Jacks*** ..... ***Paramount***
***Love in Tune*** ..... ***Paramount***
Feature: California ..... Paramount

***ROXY: Playtime's Journey*** ..... ***20th Cent.-Fox***
***Nobody's Children*** ..... ***20th Cent.-Fox***
***The Housing Problem*** ..... ***20th Cent.-Fox***
Feature: 13 Rue Madeleine ..... 20th Cent.-Fox

***STRAND: Dog and the Orchard*** .. ***Warner Bros.***
***Have You Got Any Castles?*** .... ***Warner Bros.***
***Let's Go Swimming*** ..... ***Warner Bros.***
Feature: The Man I Love ..... Warner Bros.

***WINTER GARDEN: The Answer Man*** . ***Universal***
***Pelican Pranks*** ..... ***Universal***
Feature: Swell Guy ..... Universal

### *CHICAGO—Week of January 27*

***GARRICK: Last Bomb*** ..... ***Warner Bros.***
Feature: The Verdict ..... Warner Bros.

***GRAND: Kentucky Basketeers*** ..... ***RKO***
Feature: It's a Wonderful Life ..... RKO

***ORIENTAL: Battle of the Champs*** ***Warner Bros.***
***Half Wit's Holiday*** ..... ***Columbia***
Feature: The Strange Woman ..... United Artists

***ROOSEVELT: One Meatball*** ..... ***Warner Bros.***
Feature: The Time, the Place, the Girl Warner Bros.

***STATE-LAKE: Dive-Hi*** ..... ***Paramount***
Feature: The Razor's Edge ..... 20th Cent.-Fox

# PICTURE GROSSES

*A statistical compilation and comparison of Box Office Performance in first run theatres*

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

## THE SHOW-OFF (MGM)

*Final Report:*

| | |
|---|---|
| Total Gross Tabulated | $535,600 |
| Comparative Average Gross | 467,500 |
| Over-all Performance | 114.5% |

| | |
|---|---|
| ATLANTA—Loew's Grand | 102.3% |
| BALTIMORE—Century | 98.8% |
| BOSTON—Orpheum | 82.8% |
| (DB) So Dark the Night (Col.) | |
| BOSTON—State | 79.3% |
| (DB) So Dark the Night (Col.) | |
| CHICAGO—Oriental, 1st week | 163.3% |
| (SA) Vaudeville | |
| CHICAGO—Oriental, 2nd week | 127.0% |
| (SA) Vaudeville | |
| CINCINNATI—RKO Albee | 82.7% |
| CLEVELAND—Loew's States | 121.7% |
| CLEVELAND—Loew's Stillman, MO 1st week | 171.3% |
| CLEVELAND—Loew's Ohio, MO 2nd week | 100.0% |
| DENVER—Orpheum | 127.9% |
| (DB) The Cockeyed Miracle (MGM) | |
| INDIANAPOLIS—Loew's, 1st week | 127.6% |
| (DB) The Devil's Playground (UA) | |
| INDIANAPOLIS—Loew's, 2nd week | 127.6% |
| (DB) The Devil's Playground (UA) | |
| KANSAS CITY—Midland | 97.1% |
| (DB) The Devil's Playground (UA) | |
| LOS ANGELES—Guild, 1st week | 123.3% |
| (DB) Shadow of a Woman (WB) | |
| LOS ANGELES—Guild, 2nd week | 74.0% |
| (DB) Shadow of a Woman (WB) | |
| LOS ANGELES—Iris, 1st week | 105.5% |
| (DB) Shadow of a Woman (WB) | |
| LOS ANGELES—Iris, 2nd week | 74.4% |
| (DB) Shadow of a Woman (WB) | |
| LOS ANGELES—Ritz, 1st week | 110.6% |
| (DB) Shadow of a Woman (WB) | |
| LOS ANGELES—Ritz, 2nd week | 79.6% |
| (DB) Shadow of a Woman (WB) | |
| LOS ANGELES—Studio, 1st week | 93.4% |
| (DB) Shadow of a Woman (WB) | |
| LOS ANGELES—Studio, 2nd week | 66.6% |
| (DB) Shadow of a Woman (WB) | |
| LOS ANGELES—United Artists, 1st week | 128.0% |
| (DB) Shadow of a Woman (WB) | |
| LOS ANGELES—United Artists, 2nd week | 88.4% |
| (DB) Shadow of a Woman (WB) | |
| MINNEAPOLIS—State | 119.4% |
| PITTSBURGH—Warner | 151.1% |
| PITTSBURGH—Ritz, MO 1st week | 136.3% |
| ST. LOUIS—Loew's State | 126.9% |
| (DB) Secret of the Whistler (Col.) | |
| ST. LOUIS—Loew's Orpheum, MO 1st week | 117.2% |
| (DB) Secret of the Whistler (Col.) | |
| TORONTO—Loew's | 83.6% |

•

## THE TIME, THE PLACE, AND THE GIRL (WB)

*Final Report:*

| | |
|---|---|
| Total Gross Tabulated | $909,900 |
| Comparative Average Gross | 838,800 |
| Over-all Performance | 108.3% |

| | |
|---|---|
| ATLANTA—Fox | 100.0% |
| ATLANTA—Roxy, MO 1st week | 88.3% |
| BALTIMORE—Stanley, 1st week | 128.5% |
| BALTIMORE—Stanley, 2nd week | 87.1% |
| BOSTON—Metropolitan | 94.2% |
| BOSTON—Fenway, MO 1st week | 87.8% |
| (DB) The Trap (Mono.) | |
| BOSTON—Paramount, MO 1st week | 109.5% |
| (DB) The Trap (Mono.) | |
| BUFFALO—Great Lakes | 126.0% |
| CHICAGO—Roosevelt, 1st week | 108.7% |
| CHICAGO—Roosevelt, 2nd week | 160.4% |
| CINCINNATI—RKO Palace | 106.9% |
| CINCINNATI—RKO Shubert, MO 1st week | 133.3% |
| CINCINNATI—RKO Lyric, MO 1st week | 87.7% |
| CLEVELAND—Warner's Hippodrome, 1st w'k | 95.2% |
| CLEVELAND—Warner's Hippodrome, 2nd w'k | 71.4% |
| CLEVELAND—Warner's Lake, MO 1st week | 102.7% |
| DENVER—Denver | 100.0% |
| DENVER—Esquire | 97.5% |
| DENVER—Webber | 115.3% |
| DENVER—Aladdin, MO 1st week | 120.0% |
| DENVER—Rialto, MO 2nd week | 104.1% |
| LOS ANGELES—Warner Downtown | 122.5% |
| LOS ANGELES—Warner Hollywood | 157.3% |
| LOS ANGELES—Warner Wiltern | 150.0% |
| MINNEAPOLIS—Radio City | 129.9% |
| MINNEAPOLIS—Century, MO 1st week | 102.9% |
| MINNEAPOLIS—Lyric, MO 2nd week | 105.7% |
| MINNEAPOLIS—Lyric, MO 3rd week | 86.5% |
| NEW YORK—Strand, 1st week | 178.8% |
| (SA) Vaughn Monroe's Orchestra | |
| NEW YORK—Strand, 2nd week | 136.8% |
| (SA) Vaughn Monroe's Orchestra | |
| NEW YORK—Strand, 3rd week | 96.6% |
| (SA) Vaughn Monroe's Orchestra | |
| NEW YORK—Strand, 4th week | 87.5% |
| (SA) Vaughn Monroe's Orchestra | |
| OMAHA—Paramount | 108.5% |
| OMAHA—Omaha, MO 1st week | 101.1% |
| (DB) The Mysterious Mr. Valentine (Rep.) | |
| PHILADELPHIA—Mastbaum, 1st week | 155.1% |
| PHILADELPHIA—Mastbaum, 2nd week | 89.6% |
| PHILADELPHIA—Mastbaum, 3rd week | 62.0% |
| PITTSBURGH—Stanley, 1st week | 89.2% |
| PITTSBURGH—Stanley, 2nd week | 71.4% |
| PITTSBURGH—Ritz, MO 1st week | 75.7% |
| SALT LAKE CITY—Centre | 97.2% |
| SALT LAKE CITY—Capitol, MO 1st week | 94.3% |
| SAN FRANCISCO—Fox | 112.5% |
| SAN FRANCISCO—State, MO 1st week | 76.9% |
| ST. LOUIS—Ambassador, 1st week | 88.2% |
| ST. LOUIS—Ambassador, 2nd week | 78.4% |

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## HUMORESQUE (WB)

*First Report:*

| | |
|---|---|
| Total Gross Tabulated | $394,900 |
| Comparative Average Gross | 321,800 |
| Over-all Performance | 122.7% |

| | |
|---|---|
| CINCINNATI—RKO Capitol | 107.1% |
| LOS ANGELES—Warner Downtown, 1st week | 113.4% |
| LOS ANGELES—Warner Downtown, 2nd week | 100.9% |
| LOS ANGELES—Warner Downtown, 3rd week | 69.7% |
| LOS ANGELES—Warner Hollywood, 1st week | 146.8% |
| LOS ANGELES—Warner Hollywood, 2nd week | 136.3% |
| LOS ANGELES—Warner Hollywood, 3rd week | 83.9% |
| LOS ANGELES—Warner Wiltern, 1st week | 152.1% |
| LOS ANGELES—Warner Wiltern, 2nd week | 135.7% |
| LOS ANGELES—Warner Wiltern, 3rd week | 82.1% |
| NEW YORK—Hollywood, 1st week | 195.9% |
| NEW YORK—Hollywood, 2nd week | 145.3% |
| NEW YORK—Hollywood, 3rd week | 128.3% |
| NEW YORK—Hollywood, 4th week | 99.6% |
| SAN FRANCISCO—Warfield | 122.4% |
| ST. LOUIS—Ambassador | 102.9% |

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## CROSS MY HEART (Para.)

*First Report:*

| | |
|---|---|
| Total Gross Tabulated | $364,900 |
| Comparative Average Gross | 363,100 |
| Over-all Performance | 100.5% |

| | |
|---|---|
| BALTIMORE—Keith's | 79.8% |
| BUFFALO—Buffalo | 112.8% |
| BUFFALO—Hippodrome, MO 1st week | 103.1% |
| (DB) The Missing Lady (Mono.) | |
| NEW YORK—Paramount, 1st week | 95.7% |
| (SA) Andrews Sisters | |
| NEW YORK—Paramount, 2nd week | 132.5% |
| (SA) Andrews Sisters | |
| NEW YORK—Paramount, 3rd week | 72.2% |
| (SA) Andrews Sisters | |
| PHILADELPHIA—Goldman, 1st week | 114.2% |
| PHILADELPHIA—Goldman, 2nd week | 94.8% |
| SALT LAKE CITY—Utah | 109.2% |
| (DB) Little Iodine (UA) | |
| TORONTO—Shea's | 74.4% |

# *Sees British Film Finding Market*

As long as British producers do not try to imitate Hollywood they are bound to make an increasing number of fine films and these kind of pictures will get playing time everywhere, regardless of any barriers, Isidor G. Goldsmith, Eagle-Lion producer, said in New York this week. Mr. Goldsmith, who made "Bedelia" for J. Arthur Rank in England, will leave for the coast soon to produce "Out of the Blue," a mystery comedy, for Eagle-Lion.

Mr. Goldsmith, who has been making pictures in England for many years, said he did not believe that there was deliberate discrimination against British films in the U.S. "British films made a bad reputation for themselves before the war," he declared, "and as a result we now have trouble selling our product over here. Lately, however, the quality of our films has changed and, consequently, they will be more readily accepted in America."

The producer said he had toured the U. S. and had found that a surprising number of small-town exhibitors had begun to show interest in British product. "Unfortunately, the great mass of people is not yet ready to accept and enjoy high-quality films from either Britain or the U. S.," he stated. "I have no doubt eventually this will change."

## Goldman Appeals Award On Philadelphia House

William Goldman Theatres, Inc., Philadelphia, has appealed from U. S. District Court Judge Kirkpatrick's award to Frank Blum, independent exhibitor. The court directed William Goldman, who heads the circuit bearing his name, to return the 69th Street theatre to Mr. Blum, who now has possession of the property. Mr. Blum was awarded all profits made on the property since Jan. 1, 1946, counsel fees of $5,000, and costs, in a Federal court decision last month.

**Mr. Exhibitor: Investigate Filmack's NEW Prevue Trailer Service before signing any trailer contracts. Write, wire or phone Filmack 1327 S. Wabash, Chicago 5, Ill. and receive full details.**

# SMPE Foresees Television for Theatre in Year

Anticipating theatre television as a reality for the showing of special events before the end of 1947, the board of directors of the Society of Motion Picture Engineers has voted to extend the scope of the society's activities to include the coordination of engineering work in all fields of "pictorial rendition of action," thus adding television to its present film sphere, Loren L. Ryder, newly-elected president, said in New York Monday.



Loren L. Ryder

The first activity of the society under the extended program will be to represent the film industry before the Federal Communications Commission at hearings February 4 in an effort to "retain and establish proper frequency allocations for theatre television," Mr. Ryder said, adding that this assignment has been approved by Eric Johnston, president of Motion Picture Association; Byron Price, head of MPA's Hollywood office, and Donald Nelson, president of the Society of Independent Motion Picture Producers.

It was noted that the SMPE's expanded activities would lead to increased membership and possibly backing from groups other than the manufacturers, exhibitors and producers which now sponsor the society.

This year's theatre television development was seen by Mr. Ryder as limited to key houses, as a "first phase" in which special events would be televised to central points in a number of cities and there recorded on films within five or 10 minutes and rushed to projectors in that form. A second, fairly expensive phase, in his opinion, will find television images thrown directly on special screens. Then, in a final phase that he sees as years away, screens adaptable to both television and films will be devised and placed in general use.

## Schiller Heads Republic Branch Operations

Republic this week announced the promotion of Albert E. Schiller to head of branch operations, the appointment effective immediately. Mr. Schiller has been associated with the company since its inception and until a year ago was head of the accounting department. He has, since that time, been assistant to Walter L. Titus, Jr., vice-president, formerly in charge of branch operations and now southern division sales manager. A. E. Fox has been appointed assistant to Mr. Schiller in branch operations.

# IN NEWSREELS

**MOVIETONE NEWS—Vol. 29, No. 43**—War in Indo-China. . . . Marshall sworn in as Secretary of State. . . . Police headquarters in Haifa blown up. . . . London strike settled. . . . Georgia stirred by the battle of the governors. . . . Resort styles. . . . Governor Duff is inaugurated at Harrisburg. . . . Ski jumping record set.

**MOVIETONE NEWS—Vol. 29, No. 44**—Fighting in Indo-China. . . . New French president. . . . Gandhi peace march. . . . Inside Communist China. . . . Lincoln Park zoo. . . . Ice boat regatta. . . . Miami dog racing. . . . College ski carnival.

**NEWS OF THE DAY—Vol. 18, No. 241**—Full-scale war in Indo-China. . . . New explosion ends truce in Palestine. . . . Marshall sworn in. . . . Truman and the scientists. . . . March of Dimes style show in New York. . . . Skiing at Fox River Grove, Ill. . . . Dog-sledding in New Hampshire. . . . Wrestling at Miami.

**NEWS OF THE DAY—Vol. 18, No. 242**—New French Republic born. . . . Gandhi's last mission. . . . War in Indo-China. . . . Communist China. . . . Supreme Court photographed. . . . Jungle king in captivity. . . . Dog racing in Miami. . . . Ice yachting in Wisconsin.

**PARAMOUNT NEWS—No. 44**—Marshall takes over. . . . London says: "Watch the birdie." . . . Battle in Indo-China. . . . Georgia's governor? . . . Flying Irishman sets ski record.

**PARAMOUNT NEWS—No. 45**—Boston indoor track gets going. . . . Reports from Yenan. . . . Fourth Republic takes shape in France. . . . Zukor honored at golden wedding anniversary. . . . Battle in Indo-China.

**RKO PATHE NEWS—Vol. 18, No. 46**—Revolt in Indo-China. . . . Battle of Governors continues in Georgia. . . . Gen. Marshall sworn in as Secretary of State.

**RKO PATHE NEWS—Vol. 18, No. 47**—Selassie reviews troops. . . . Battle in Hanoi. . . . Polish envoy arrives. . . . Greek ship hits mine. . . . Auriol heads French Republic. . . . Communist China.

**UNIVERSAL NEWSREEL—Vol. 20, No. 7**—War rages in Indo-China. . . . Battle of governors. . . . Marshall takes oath. . . . Ski jumping champs. . . . Muddy maulers. . . . Pennsylvania inaugural. . . . Texas governor sworn in.

**UNIVERSAL NEWSREEL—Vol. 20, No. 8** — New French president elected. . . . Indo-China war. . . . Youth envoys are welcomed. . . . Europe's coldest winter. . . . Dog races. . . . Ice boating.

## A. T. & T. Applies for Permit To Build Relay System

Permission to install terminal stations in New York and Chicago for the purpose of operating an experimental radio-relay system between the two cities has been asked of the Federal Communication Commission by the American Telephone & Telegraph Company. Such a system would serve to relay both telephone conversations and television programs. It would take three years to install the necessary equipment. Equipment for a micro-wave relay already has been installed between New York and Boston. Field tests will be conducted during the summer, but AT&T considers it important to obtain experience over longer distances since problems of circuit design and operation become more complex as the distance increases.

## Gordon Named Head of Michigan Circuit

Lawrence E. Gordon, former secretary of the Butterfield Circuit, Detroit, and trustee of the estate of the late Colonel W. S. Butterfield, has been named president of the Bijou Theatrical Enterprise Company, the basic holding company for the circuit. Mr. Gordon succeeds Edward C. Beatty, who died suddenly last Tuesday. The company controls two operating groups, W. S. Butterfield Theatres and Butterfield Michigan Theatres. William A. Ruble was named vice-president, George S. Berger, treasurer, and Olive M. Cox, secretary.

# Coast Television Station, KTLA, Takes to the Air

With a program indicating the potentialities of television as a new medium of mass communication, Station KTLA in Hollywood began its commercial operation last Wednesday night. The program was seen by a studio audience of more than 500 Hollywood celebrities, civic leaders, and visiting executives from the east.

Among the latter were Robert Gillham, vice-president of J. Walter Thompson; Don McClure, television director for N. W. Ayer & Son, and George Shupert, assistant to Paul Raibourn, Paramount vice-president and president of Television Productions, Inc.

Preceding the studio entertainment portion of the program was a 15-minute period featuring civic leaders stressing "KTLA, a new public servant," as its theme.

Cecil B. DeMille described the advance of the entertainment world from roadshow of silent films to sound films, radio and now television. "It is hard not to visualize Hollywood as the center of a nationwide television network," he said.

Paul Raibourn, vice-president of Paramount and president of Television Productions, in telegraphed greetings, said: "It is a great pleasure to know that tonight our dreams of a broadcasting station on the west coast, bringing pictures and sound to all southern California from the top of Mount Wilson is realized. I feel keenly the immense opportunity for public service which Paramount and KTLA will have in this medium. . . ."

Klaus Landsberg, west coast director for Television Productions and manager of KTLA, discussed the development of the medium for educational purposes.

On the entertainment program were Bob Hope, William Bendix, John Brown, Eddie Bracken, Jerry Colonna, William Demarest, the Rhythmmaires, the DeCastro Sisters, and Mike Douglas.

## Isador I. Perse Dies

Isador I. Perse, 62, founder of the Capital Motion Picture Supply Company, died in Miami Sunday. He is survived by his widow; two sons, Benjamin, now president of the company, and Harry, treasurer; two daughters, Mrs. Alice Gold and Mrs. Jean Lipman; two sisters, Mrs. Tillie Rattinger and Mrs. Mary Mintz, and three brothers, Sidney, Jack and Harry, all of New York. Mr. Perse retired several years ago.

## Richard Rosenthal

Richard Rosenthal, 54, pioneer showman in Zurich, Switzerland, and manager of the Belview theatre there, has died, according to word received by the RKO foreign department. Mr. Rosenthal was widely known in Swiss film circles. His policy favored exhibition of American films.

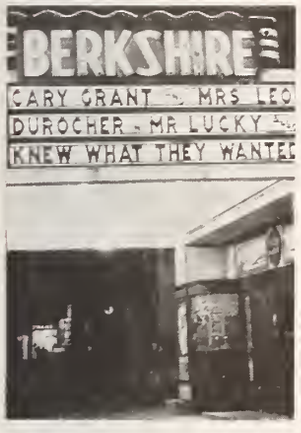
MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

**CHESTER FRIEDMAN, Editor**

# Hitting While It's Hot

Two weeks ago, Douglas Leigh, "king of the spectaculars", made a luncheon speech before members and guests of Associated Motion Picture Advertisers in New York, in which he counseled his listeners to make theatre marquees a greater sales asset.




Last week, apparently impressed by Mr. Leigh's advice, a theatre manager in our favorite Borough of Brooklyn demonstrated the wisdom of Mr. Leigh's suggestion after a news report that Leo Durocher, pilot of the colorful aggregation known as "dem bums", had married Laraine Day of Hollywood.

The theatre manager, Mack Shapiro of the Berkshire theatre, was enjoying his day of rest at home when he read the news. The bride and Cary Grant were starred currently at the Berkshire in "Mr. Lucky". In traditional style for a theatreman, Mr. Shapiro forgot his day off, rushed to the theatre and ordered the marquee copy changed to give prominence to the new wife of Brooklyn's distinguished hero.

Brooklyn and New York newspapers immediately picked up the item, crediting the loyalty of Mr. Shapiro and Brooklyn's citizens to the magic name of Durocher.

Meanwhile, the tinkle of coins through the box office window and the busy whir of the ticket machine merrily dispensing admissions to curious moviegoers have added to Mr. Shapiro's reputation for alert showmanship.

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# On-the-Fencers

The latest issue of a weekly bulletin sent to managers of the Century circuit, New York, contains a large mouthful of shrewd observation by Ed Schreiber, publicity director for the company.

Our potential audiences are divided into three groups, says Mr. Schreiber; those who make up their minds to see a certain picture, those who make up their minds to miss a certain picture, and a third—and to our mind the largest group—composed of "on-the-fencers" who need a little persuasion to bring them to the business side of the boxoffice.

In spite of advance publicity, reviews and word-of-mouth comment, both favorable and vice versa, it is possible to influence the minds of this last named group by appealing to their interests and curiosity.

Just as we may be sure that our routine salesmanship through local newspaper advertisements, trailers, lobby cards, etc., helps to stabilize our weekly receipts, so may we be certain that it is the extra exploitation effort expended by the man in charge of the theatre which helps to bring in the extra patrons who would be normally content to maintain their "on-the-fence" perch.

As long as the industry generally and theatremen individually are so disposed in thought and action, our grosses will reflect that extra exploitation effort through extra revenue.

△ △ △

# Theatre on Rails

Three weeks ago we travelled with a group of newspaper people from Washington to Cincinnati aboard the crack Chesapeake and Ohio train, the "George Washington", to attend the dual opening of "Swell Guy" and the Chessie Theatre on Rails, first motion picture theatre for train passengers.

Strictly from a theatre manager's viewpoint, we found nothing wanting save a seating arrangement which provides for four seats abreast running the length of the car. Aisle space is on one side. Lack of floor pitch gives most of the audience obstructed screen vision.

As soon as the railroad executives realize that this condition can be overcome by simply rearranging the chairs in pairs against either wall, and slightly diagonal rather than in a forward position, we don't doubt but that the Chessie Theatre on Rails will be as comfortable and professional as any immobile theatre.

—CHESTER FRIEDMAN




# THEATRE DISPLAYS

**—hold the spotlight as theatre managers focus attention on the coming and current attractions with novel ideas. Above, facade display covers entire front of manager Monty Salmon's Rivoli theatre in New York City to promote the current attraction, "California," featuring huge blowups attractively set off with concealed lighting.**




Here's an attractive display created by manager Vilhelm Bryde of the Spegeln theatre in Stockholm, Sweden. With cut-out names in silver and gold, three-dimensional effect and an attractive lighting scheme, the display helped to center attention on "The Kid from Brooklyn" in advance of opening.




Ralph L. Tully, manager of the State theatre in Portland, Me., drew attention to "Blue Skies" by asking patrons to sign a petition requesting Fred Astaire to stay in motion pictures. 15,000 signatures were obtained and created so much interest that the *Press Herald* and *Evening Express* used art layouts and stories on the promotion.




Patrick Reed, manager of the Odeon cinema, Portsmouth, England, used this unique device to announce his date on "Blue Skies". Above the proscenium cut-out letters announced the attraction; between shows this was spotlighted in soft tones while the trailer ran on the screen.




Michael Stranger, manager of the State theatre in White Plains, N. Y., used a radio recorder to plug song hits from "The Jolson Story" during peak hours in advance of showing. Stunt started plenty of word-of-mouth comment on the film attraction.

# *The Selling Approach*

## ON NEW PRODUCT

*[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]*

**CALIFORNIA (Paramount):** Starring Barbara Stanwyck and Ray Milland, the story of this picture concerns the turbulent days when the state was torn between those who favored entry into the Union and those who wanted to set it up as an Empire.

The importance of "California" justifies a "Salute to 'California' " ad in which local merchants could cooperate. This, of course, would be especially effective in the State of California, but it could also be worked in other states.

Promote a "shop-the-ads" contest in the local newspaper. The letters of the word "California" could be scattered through the ads in the paper. Merchandise and guest tickets could be awarded to a limited number who submit correct answers.

If possible you might improvise a covered wagon, to be driven by a man dressed as a western pioneer. A woman, also in pioneer costume, could sit alongside the driver. An inexpensive giveaway could consist of pebbles, painted gold, and placed in envelopes. Copy could read: "This gold nugget is to remind you that there is a gold mine of thrills, entertainment and adventure in 'California' at the, etc."

Because of the historical nature of the picture, school tieups are suggested. History, social science and English classes might be lined up for an essay contest, based on California subjects such as the gold rush, redwood trees, personalities, etc. In this connection a special screening could be held for students. After viewing the picture the students could write their essays.

Arrange a newspaper or radio competition, in which contestants are required to send in a list of song titles containing the word California. Guest tickets could be awarded for the longest lists. The hit tunes from the picture could be exploited through counter and window tieups with music and department stores.

**THE SECRET HEART (Metro-Goldwyn-Mayer):** This is a romantic drama starring Claudette Colbert, Walter Pidgeon and June Allyson. Print two kinds of small die-cut hearts, one color for high school boys, another color for high school girls. Attach string or pins to the hearts so that they can be worn. Number the hearts so that some of the numbers will be duplicates. Announce in your copy that the boy or girl matching up his or her "Secret Heart" with a member of the opposite sex will be admitted free.

Organize a treasure hunt, using heart-shaped designs as clues. Or, plant heart-shaped designs in various parts of your town, offering prizes to those finding the designs. Organize a "Secret Heart" club for advance lobby promotion. Patrons are asked to register and receive "membership" cards containing courtship and marriage rules for romantic people. Number the cards and award guest tickets to holders of the lucky cards.

Compose a romantic teaser message to lovers and sweethearts and sign it "The Secret Heart." This message can take the form of postcards for mailing to newly-engaged couples, recently married people or a list of feminine names. Or, the message can be printed in leaflet form for insertion under residential doors and as handouts to feminine employees of offices and factories.

Design a big compo heart-shaped box for the lobby. Fill it with merchandise prizes promoted from stores and place an alarm clock on top. Print slips for guessing the time when the clock will stop. Award prizes for those persons guessing closest to the correct stopping time.

## Radio Time Promoted by Andres for "Jolson"

Radio was freely employed to exploit manager Al Andres' playdate of "The Jolson Story" at the Bijou theatre, Springfield, Mass. A special broadcast over WMAS, featuring the reactions of teen-agers to a special screening of the picture, opened the radio program. All local disc jockeys in turn played the music from the picture with playdate plugs. Hotel and night club bands also used tunes from the picture.

## Stages Fashion Show at Glove

Through a tieup with Bolman's store, manager Lou Hart staged a fashion show at the Glove theatre, Gloversville, N. Y. To publicize the event, the store ran a two-column by 10-inch cooperative newspaper ad. For his playdate on "My Darling Clementine," Hart planted a feature article in the *Leader-Republican* on the fact that Henry Fonda, star of the picture, is a descendant of the founder of the town of Fonda, New York.

## Sells "Skies" with Teaser Ad

A teaser ad was used for two days in advance by manager Arthur S. Murch, Jr., to advertise the playdate of "Blue Skies" at the North Shore theatre, Gloucester, Mass. The ad was used at the bottom of the "Old Salt Weather Column" in the *Times,* with copy reading: "No matter what the weather is today, it will be 'Blue Skies' at the North Shore theatre, starting . . . ," etc. In addition, a window tieup was arranged with the Hancock Music Store.

# *Sets Tieup With Philco Dealers For "Skies"*




An effective tieup was arranged by manager Jack Randall with Philco Radio Corporation to exploit his engagement on "Blue Skies" at the Capitol theatre, Vancouver, Canada. Philco sponsors the Bing Crosby radio show each week over the local outlet, station CJOR.

Generous free radio publicity was obtained as well as 15 elaborate window displays in Philco dealer outlets. All leading music stores turned over entire windows for displays. Radio station CKWX came through with a full half-hour program of Irving Berlin song hits as sung by Crosby. Station CKMO used a 15-minute transcribed interview with Joan Caulfield and Olga San Juan.

A feature story and two single-column star heads were planted in Vancouver's *Round Town,* weekly visitor guide which is distributed in all leading hotels, etc. Philco provided Randall with one of their new Automatic Radio and Record players, which he spotted in the main lobby. The special Berlin "Blue Skies" album was played by an attractive usherette for the benefit of standing crowds. Philco also ran a cooperative newspaper ad to exploit the tieup.

## Contest Sells "My Dog" For Lasswell in Seattle

A letter-writing contest highlighted manager Jerry Lasswell's campaign for "My Dog Shep" at the Palomar theatre, Seattle, Wash. Contestants were required to write a letter of 50 words or less on "I want a Palomar puppy because." Each day, for three days, a pedigreed puppy was awarded to the author of the best letter in terms of composition, originality and appeal. The letters were judged by the drama editors of the three daily newspapers in Seattle. The puppies were promoted from Gooch's Petland store. 10,000 entry blanks were distributed throughout the city. 300 posters helped to publicize the competition.

# Overseas Showmen Praise Competitions

## ERIC V. WALLS

*Manager, Clifton Cinema*
*Great Barr, Birmingham, England*

It is with the greatest of pleasure that I send you best wishes to the Quigley Awards at the commencement of their fourteenth year of operation.

The past year has given me great pleasure participating in your Competition and it always proves an exciting moment when the MOTION PICTURE HERALD arrives by post. It has most certainly instilled more energy into my showmanship efforts; apart from which I get an added pride in explaining to visitors just what the framed Certificates mean hanging on the office wall.

My efforts have certainly enhanced my position and prestige in the trade generally and also with my company, which is interested in any efforts made by way of showmanship.

I have a personal reason for endeavoring to win a Quigley Award. Some years ago my brother, Dennis C. Walls (now director and general manager of the J. F. Emery Cinema Circuit) won an Award and I, of course, want to equal his efforts and then beat him, so shall keep on bombarding you with my efforts.

## WALTER HINKS

*Supervisor, Astoria Cinema, Ltd.*
*Glasgow, Scotland*

Quigley Awards are definitely a factor in stimulating box office records. Managers over here prize these Awards very much indeed and consider it an honor to receive one.

You would be surprised at the number of managers who look forward to the arrival of the MOTION PICTURE HERALD, especially those who are interested in showmanship, and probably still more surprised when I tell you that the first page they turn up is the one containing the list of Quigley Award contenders and eagerly look down the list to see who's mentioned.

When one manager learns that another whom he is acquainted with has obtained a Quigley it spurs him on to greater effort in the hope that he, too, will be successful some day.

Showmanship, which during the war years was more or less dormant, is coming to life again. Why? The reason is obvious. Cinema patrons who, during the war years just went in anywhere, are now shopping for their entertainment. It is necessary therefore for managers to dress their goods if they wish to sell them. I have proved over and over again that if a film is properly presented with the right advertising, results at the box office are assured.

There is no doubt that recognition in your pages goes a long way in helping a manager to get promotion and salary increases and as the holder of 10 awards for showmanship I can personally testify to this. Moreover, I am firmly convinced that the heads of any organization would be standing in their own light if they were not interested in their managers participating in the competition for Quigley Award honors. Competition is the life of trade. If you stop this, you stop progress.

## JACK CAMPBELL

*Manager, Scala Theatre*
*Runcorn, Cheshire, England*

I congratulate the Quigley Awards on entering their fourteenth year. I personally consider the Quigley Awards as a great thing, something to aim at apart from the normal activities in ordinary routine.

When I was made a member of the Managers' Round Table it meant a lot to me as I consider showmanship in connection with your own theatre to be one of the finest things, not only for attracting business but for keeping your theatre in the public eye and knowing that by doing your best there is always a possibility of receiving a Quigley Award, particularly that Quigley shield, which I myself have my eye on.

My efforts in the publicity field and the recognition I have gained on your pages in 1946 have brought from my head office a shower of congratulations and the hope that I will continue with the good work. I think I can quite safely say that my managing directors, Mr. Robert H. Godfrey and Mr. Johnstone Godfrey, are interested in my participation in the Competition for the Quigley Award honors.

## JAY WREN

*Advertising, Publicity Director*
*Paramount-Adams, Newark, N. J.*

It is the considered judgment of the writer that those who do not feel that the annual Quigley Awards are the best medium of expression the nation's theatre managers and publicists have, probably do not think that World War II, the Atom Bomb, or the UNO amount to very much either.

### *AWARDS ARE REFLECTED IN BOX OFFICE RECEIPTS*

*As important to the clean, intelligent operation of a theatre is showmanship—that strictly definable quality that makes "going to the movies" an exciting pastime. While anything that stimulates the showmanship activities of theatremen is salutary, the careful, calculated value of the Quigley Awards is of measurable value. Measurable, because the Awards have their reflection in the box office receipts of any theatre. Keep 'em going. — EDWARD SCHREIBER, publicity director, Century Circuit, New York, N. Y.*

### *A DEEP SENSE OF HONOR TO SERVE AS JUDGE*

*The words "exhibition" and "exploitation" have a great deal more in common than merely similar first and last syllables. It seems almost pointless to emphasize the relationship—the many showmanship entries submitted in the recent Quigley Awards for 1946 are proof of the importance placed by showmen on the box-office values of good promotion. I feel certain that the 1947 Awards also will provide men in the theatres with the satisfaction of knowing how greatly their work is appreciated. It is with a deep sense of honor that I gratefully accept your invitation to serve on the Judges' Committee during 1947. — HARRY K. McWILLIAMS, exploitation director, Columbia Pictures Corp.*

## P. E. McCOY

*City Manager, Augusta Amusements, Inc.*
*Augusta, Georgia*

Quigley Awards carry both the cake and the icing!—As winner of the 1945 Silver Grand Award and the War Showmanship Award, I can earnestly say: Most of my knowledge of showmanship was gained through the pages of the Round Table. Each week you follow a variety of selling angles that has paid boxoffice dividends.

My company has in the past, and will in the future, continue to recognize the merits of ability that go with the winning of a Quigley Award. When an Award goes out to a man in the field, the boss is already familiar with the efforts put forth in winning it. To win an Award takes hard work and plenty of it.

Sometimes I believe Martin Quigley is doing more to stimulate a theatre owner's success than the owner himself.

I am looking forward to winning another Quigley Grand Award some day.

## Coloring Contest Helps to Exploit "Song of the South"

A coloring contest was arranged by manager James R. Conklin to exploit his playdate on "Song of the South" at the Lincoln theatre, Trenton, N. J. Three thousand heralds were distributed to children. For the 10 best colorings submitted, books of free tickets for the complete 10 Saturday morning children's Film Library programs were awarded. The next 25 winners received guest tickets for "Song of the South."


HENRY R. ARIAS



PURCHASING AGENT
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Film Distribution
729 Seventh Ave., N. Y. 19, N. Y., LO.3-1510
Serving the Industry Since 1913. Negotiations In Any Language
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# *Magnificent Doll Contest Held on Albee Stage*




A "Magnificent Doll" contest heralded the opening of the picture at the RKO Albee theatre in Providence, R. I. Bill Morton, publicity director for the theatre, arranged the contest and promoted merchant support for it.

The competition was held on the stage of the theatre opening night. Fifteen models were furnished by the Collingwood Agency of Fashion Modeling to compete in the contest. Betty Rand, Inc., prominent dress shop, furnished each of the girls with an evening dress. The Watts Beauty Salon fixed the girls' hair prior to their appearance on the stage and the Edmond Photographic Studio took portraits of each of the contestants. The portraits were placed on an 8-ft. by 12-ft lobby display. The display was used five days before opening.

Morton was the master of ceremonies for the combination contest and fashion show. The winner was selected by audience applause. She was allowed to keep the evening gown from Betty Rand, received an orchid from Campus Florists, a jewel brooch and earring set from Gerber's Jewelry Store and a pair of shoes from Moss' Shoe Store. The Edmond Studio presented her with an 11x15 blow-up of her photo. The "Doll" and her escort were the guests of the El Chico night club.

The day after opening, the Metropolitan Photo Supply Company ran a 200-line cooperative newspaper ad to publicize an amateur photographers' contest held in conjunction with the playdate of the picture. The main window in Liggett's leading store featured a 40x60 blow-up with credits. The Elm Farm Market had a poster 10 feet long and two feet high in a window.

## Curtice Uses False Front

An attractive false front was designed by manager Fred W. Curtice to exploit his revival of "Stella Dallas" and "Rhythm on the River" at the State theatre, San Jose, Cal. Faces of the stars of the pictures plus many stills were used against a bright background.

## MANAGERS WIN PRIZES FOR BEST CAMPAIGNS

**In the recent Great Lakes theatres competition for the best campaigns on "Canyon Passage", the following managers were adjudged winners: William Langdon, Paramount, Aurora; George Mahoney, Rialto, Joliet; Vincent O'Leary, Majestic, East St. Louis, and Paul R. Morgan, Pekin, Pekin, all in Illinois. Universal Pictures sponsored the contest and donated $250 to be divided among the winners.**

## Displays and Screenings Exploit "Two Worlds"

An elaborate lobby display, 14 window tieups and special screenings drew considerable attention to the engagement of "Men of Two Worlds" at the Savoy Cinema, Grimsby, Lincolnshire, England. For the lobby display, manager J. G. Laws used a native figure mounted on a small rostrum. A bright red floodlight from below was masked by flame cutouts. The background was a mass of evergreen, obtained free from the local park superintendent. Flanking the display were two globe atlases, one in normal coloring and the other in black and white. The special screenings were held for members of the press and local medical authorities.

## Co-Op Ads Draw Patrons' Attention to "Woman"

Cooperative newspaper ads and radio breaks sparked manager George Peters' campaign for "The Strange Woman" at Loew's theatre in Richmond, Va. Co-Op ads were promoted with the Hall Optical Company, Philip Levey, Westhampton Electric Center, Price's and the Tiller Corporation in the Richmond *Times-Dispatch*. Among the radio programs tying-in with "The Strange Woman" were Battle of the Crooners, the Juke Box, Scott Jarrett, Harvey Hudson, Lives of the Stars, Lan Singer and Whatcha Doing.

## IT PAYS TO OBSERVE SAFETY RULES

**A tieup with the local police department drew attention to manager Arnold Gates' engagement of "The Chase" at the Stillman theatre, Cleveland, Ohio. With the police doing the selecting, $50 in cash and 50 passes were awarded to Cleveland drivers and pedestrians who were observed practicing rules of safety on the streets. The awards were broadcast over a public address system set up in a prominent location. At each broadcast the playdate of the picture was mentioned. The promotion was used for three days. Considerable newspaper publicity also resulted from the tieup.**

# *Reserves Bed In Lobby to Exploit "Big Sleep"*

A good deal of attention was accorded an inexpensive lobby display manager Tom Wolf set up to exploit "The Big Sleep" at the State theatre, Bellevue, Ohio. The display consisted of a cot complete with sheets, blankets and pillow with an attached sign reading: "This cot reserved for victims of 'The Big Sleep'."

For "Cloak and Dagger," Wolf inserted teaser ads in the news colums of the local newspaper for four days in advance. The ads called attention to the appearance of Gary Cooper, a box office star of 1946, in the picture. The Gary Cooper angle also was used in regular theatre ads.

A "whispering campaign" was used for a week before opening for the playdate on "The Strange Love of Martha Ivers." Mirrors, windows in the lobby and the box office window were painted with the words: "'Martha Ivers'—Whisper her name!" Wolf used teaser ads in the local newspaper with similar wording. Eight free fillers were used in the *Shoppers News*.

## Teaser Campaign Heralds Opening of "Ivers"

A teaser campaign heralded the engagement of "The Strange Love of Martha Ivers" at the Central Cinema, Blyth, Northumberland, England. Manager J. Ford placed teaser posters in prominent positions throughout the town three weeks in advance. Copy read: "Whisper her name—'Martha Ivers'." The posters were followed by newspaper inserts with similar copy. By the time the picture arrived in Blyth, the public was anxious to find out what the whisper campaign was all about.

## Many Prizes Promoted for Co-Operative Giveaway

A highly effective campaign was conducted by manager Mabel Randall to exploit a cooperative giveaway at the Arabian theatre, Seattle, Wash. Mrs. Randall promoted a record-player-radio combination for the main prize and 30 additional prizes from furniture shops, drug stores and a novelty shop. There were gifts for every member of the family. Promotion for the giveaway was started several weeks in advance, with tickets being distributed to cooperating merchants. Display signs were placed in every window in the district.

OUTDOOR REFRESHMENT CONCESSIONAIRES from Coast to Coast over ¼ Century
*Now Specializing in Refreshment Concessions for* DRIVE-IN THEATRES
SPORTSERVICE, Inc.
HURST BLDG. BUFFALO, N. Y.

# Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

J. A. ACHNER
Star, Wandsworth, London, Eng.

A. A. ALLEN
Dominion, Bispham, Blackpool, Eng.

WALTER BEHRENS
Fox Jackson, Milwaukee, Wis.

JAMES G. BELL
Penn, New Castle, Pa.

ANN BONTEMPO
Loew's, Jersey City, N. J.

HUGH S. BORLAND
Louis, Chicago, Ill.

JOSEPH S. BOYLE
Broadway, Norwich, Conn.

A. J. BROWN
Empire, Cardiff, Wales

BILL BROWNE
Ritz, Hastings, Sussex, Eng.

JACK CAMPBELL
Scala, Runcorn, Cheshire, Eng.

L. C. CLARK
Bucklen, Elkhart, Ind.

LOU COHEN
Loew's Poli, Hartford, Conn.

NICK F. CONDELLO
State, London, Ohio

JOHN G. CORBETT
Park, Taunton, Mass.

MERLE EAGLE
Palace, Peoria, Ill.

ARTHUR A. FABRIZIO
Norbury, Ellenville, N. Y.

CARL FLINT
Metro Avenida, Medellin
Colombia, S. A.

J. W. FORD
Central Cinema, Blyth
Northumberland, England

ELAINE GEORGE
Star, Heppner, Ore.

W. RAY GINGELL
Hiser, Bethesda, Md.

ALICE GORHAM
United Detroit, Detroit, Mich.

LEO HANEY
Lido, Maywood, Ill.

A. C. HENDERSON
Royal, Columbus, Ga.

ROBERT A. HYNES
Criterion, Oklahoma City, Okla.

A. B. JEFFERIS
Jefferis, Piedmont, Mo.

E. E. JOHNSON
Fox Kerredge, Hancock, Mich.

E. F. JOHNSON
St. George's Hall, York, England

KEN JOHNSTON
Palace, Galt, Canada

NORMAN E. KASSEL
Woods, Chicago, Ill.

PHIL KATZ
Kenyon, Pittsburgh, Pa.

GENE KISTNER
Forsythe, East Chicago, Ind.

SID KLEPER
College, New Haven, Conn.

RUDY KOUTNIK
Wisconsin, Milwaukee, Wis.

J. G. LAWS
Savoy, Grimsby
Lincolnshire, England

NORMAN W. LOFTHUS
California, Santa Barbara, Calif.

W. RAY McCORMACK
Roxy, La Porte, Ind.

P. E. McCOY
Miller, Augusta, Ga.

E. D. MILLER
Orpheum, Elkhart, Ind.

MERLIN A. MILLER
Venetian, Milwaukee, Wis.

JOHN MISAVICE
Ritz, Berwyn, Ill.

BILL MORTON
RKO Albee, Providence, R. I.

C. E. NEWTON
Capitol, Whiting, Ind.

H. CLAYTON-NUTT
Broadway Cinema, Eccles
Lancashire, England

LOUIS NYE
Hoosier, Whiting, Ind.

A. G. PAINTER
Center, Oak Ridge, Tenn.

PEARCE PARKHURST
Capitol, Pawtucket, R. I.

DICK PEFFLEY
Paramount, Fremont, Ohio

ROY PEFFLEY
Voge, East Chicago, Ind.

FRED PERRY
Liberty, Cumberland, Md.

GEORGE PETERS
Loew's, Richmond, Va.

RALPH PHILLIPS
New Cross Cinema, New Cross
London, England

LESTER POLLOCK
Loew's, Rochester, N. Y.

ROY O. PRYTZ
Granada, Duluth, Minn.

G. RAY
Regent, Bradford, Yorkshire, Eng.

PATRICK REED
Odeon, Portsmouth, England

ALEC REID
Plaza, Southfields, London, Eng.

H. W. REISINGER
Loew's, Dayton, Ohio

HARRY RUBIN
Tivoli, Michigan City, Ind.

J. G. SAMARTANO
Loew's State, Providence, R. I.

CHARLES T. SECORD
Fox Orpheum, Kenosha, Wis.

WILLIS SHAFFER
Fox Orpheum, Atchison, Kans.

SOL SORKIN
RKO Keith's, Washington, D. C.

MOLLIE STICKLES
Palace, Meriden, Conn.

MICHAEL STRANGER
State, White Plains, N. Y.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

RALPH L. TULLY
State, Portland, Me.

TED WAGGONER
Wallace, Tahoka, Texas

ERIC V. WALLS
Clifton, Gt. Barr, Birmingham, Eng.

LILY WATT
Florida, Kings Park
Glasgow, Scotland

NORMAN H. WILLIS
Corbett, Wildwood, Fla.

NATE WISE
RKO Palace, Cincinnati, Ohio

TOM WOLF
State, Bellevue, Ohio

JAY WREN
Adams, Newark, N. J.

ROBERT ZACH
Shorewood, Shorewood, Wis.

## Uses Heralds for "Country"

Three thousand heralds were distributed on streets and from the theatre to exploit manager C. E. Newton's playdate on "God's Country" at the Capitol theatre, Whiting, Ind. In addition, a herald was placed on the back of each seat in the theatre day before opening. A three-sheet was used in the lobby a week in advance.

## Newspaper Tieup Set by Misavice for "Night"

A tieup with the classified section of the local newspaper helped to promote manager John Misavice's date of "Night and Day" at the Ritz theatre, Berwyn, Ill. Guest tickets were given to subscribers of the *Beacon* if their names and addresses were listed in the want ad section of the paper. To exploit the short subject "Men of Tomorrow," which played on the program with "Night and Day," Misavice sent a letter to the principal of the Lincoln School recommending the subject for students. An attractive Boy Scout display also helped to arouse interest.

## Bradley Promotes Bicycle For Giveaway Drawing

Manager Carroll Bradley promoted a bicycle as a prize for a lucky number drawing held in conjunction with his engagement of the serial "Hop Harrigan" at the Forest theatre, Forest Park, Ill. Free tickets for the bicycle giveaway were given to boys and girls attending each chapter of the serial. The prize was awarded on the afternoon of the showing of the last chapter. The bicycle was donated by the Forest Book and Cycle Shop. Bradley planted a story in the local newspaper each week of the serial's run to publicize the bike giveaway.

## Co-Op Ad and Radio Herald Opening of New Theatre

An extensive campaign highlighted by a full page cooperative newspaper ad in color heralded the opening of the new Towne theatre in Milwaukee. Sixty 24-sheets were posted in strategic locations and over 100 radio spot announcements were aired to exploit the opening. Social and civic leaders participated in the premiere ceremonies, which were climaxed by a 15-minute lobby broadcast over WFOX with announcer Paul Bartell interviewing patrons as they left the theatre. The screen attraction was "A Night in Casablanca." Manager Jack Heinemann arranged the campaign.

## NON-STOP SCREENING A HUGE SUCCESS

**A 36-hour non-stop screening of "Night and Day" proved to be both a financial bonanza and a highly successful promotional venture for the playdate of the picture at the Savoy Cinema, Brighton, Sussex, England. Manager Arthur Sadler plastered the town with posters, promoted window tieups and garnered attention in the local press to exploit the unusual stunt. As a result, lines were in evidence at 1:00 A. M., and throughout the whole show there wasn't a letup. Business, in the middle of an English winter's night, was far and away above average for normal screening hours.**

# SHOWMEN PERSONALS

**In New Posts:** Sam Pearlman, manager, Loew's State theatre, New York, N. Y. Jim Gladfelter, Town, Baltimore, Md. Mike Cisneros, Grande, Harlingen, Texas. Floyd D. Morrow, Dixie Highway Drive-In, Louisville, Ky. Joe Klein, Luxor, Bronx, N. Y.

Mary Ann Bartusek, Grand, Grand Island, Nebr. John Brown, Cozy, Tulsa, Okla. Owen Carlson, Madison, Detroit, Mich. Mike Guttmann, Century, Minneapolis, Minn. J. B. Clements, Riviera, St. Paul, Minn.

**Assistant Managers:** Milton Langford, Olympia theatre, Miami, Fla. Cliff Jarrett, Town, Baltimore, Md.

**Junior Showmen:** Harmon Ira, born recently to Mr. and Mrs. Al Lippe in Newark, N. J. Father operates the Lippe theatre in that city.

**Birthday Greetings:** Sam J. Aaron, Paul D. Rainsberger, Frestle F. Chenoweth, Russell N. Hurt, Milton Swanson, Charles Martin, Truman Riley, T. W. North, Jr., Dave Borland, W. A. Lee, C. J. Bolender, John Capano, Murray Keillor, Joseph J. Paul.

Francis Wayne Hamilton, Gerald S. Raines, Ray H. Pemburn, Albert Knopp, Ben Gross, Leon Webb, William E. Tinkler, Raymond M. Hay, Edward C. McGovern, Oliver Duncan, George A. Horlacher, Ruth I. Garrett, Ruth Moore, John D. Schultz.

Herman Kopf, John J. Ford, Lloyd E. Sinclair, Herman G. Wilson, Israel Schancupp, George E. Langness, Larry Stone, Ted Stump, Russell Hardwick, James A. Field, H. T. Grissom, Jr., Alfred Singer, Mannie Swadron, Ben Reeves, Jr.

**Showmen's Calendar:** March 2nd: Texas Flag Day; Alexander Graham Bell born—1847; first United States postage stamp—1847. 3rd: Maine admitted to Union—1820; Florida admitted to Union—1845. 8th: Thomas Jefferson born—1743. 10th: Telephone first used—1876. 15th: Andrew Jackson born—1767. 16th: West Point Military Academy established—1802. 17th: St. Patrick's Day. 21st: First day of Spring. 23rd: Anniversary of Patrick Henry's speech. 30th: Palm Sunday; Alaska purchased—1867; Maryland settled—1634.

# *Secord Promotes Baby Contest*

A full-page cooperative newspaper ad was promoted by manager C. T. Secord to exploit a baby contest at the Orpheum theatre, Kenosha, Wis. The ad, which ran in the Kenosha *Evening News,* was paid for by 10 merchants. Coupons were distributed to cooperating merchants to pass on to their customers. The coupons entitled the customer to a free 3x5 entry photo of their baby taken in their own home by Lloyd Studios. Other coupons good for 10 votes when deposited in the ballot box in the theatre were given with each adult admission to the theatre. The pictures of the babies were used for a lobby display with each photo numbered so that patrons could vote for the baby of their choice.

## Star Helps to Exploit Date

The personal appearance of Robert Adams, star of "Men of Two Worlds," highlighted the campaign manager A. J. Brown conducted for the picture at the Empire theatre, Cardiff, Wales. A picture of Adams, Brown and others was planted in the newspaper.






## Lily Watt Arranges Tieups For Glasgow Playdates

Manager Lily Watt consistently arranges window displays for her playdates at the Florida Cinema, Kings Park, Glasgow, Scotland. For "Anna and the King of Siam," an attractive display was set, consisting of full-size figures of the stars, posters and the title in large block letters. Other window tieups were arranged for "Make Mine Music" and "Caesar and Cleopatra."

## Teaser Ads, Heralds Aid Date

An effective campaign was put on by manager Walter Chenoweth to sell his playdate on "I've Always Loved You" at the Alexandria theatre in San Francisco. Three teaser ads were used in advance, 40,000 heralds were distributed door to door, cross trailers were screened in three other San Francisco Theatres' houses in the city and window cards were planted in four important store windows.

## OVERFLOW CROWD AT PONY GIVEAWAY

**A special public address system had to be set up outside the theatre to accommodate the crowd gathered for manager A. G. Painter's live pony giveaway at the Center, Oak Ridge, Tenn. The entire cost of the pony and advertising was absorbed by 14 cooperating merchants. For ballyhoo, the pony was placed on a truck and paraded through the town three days before the giveaway date. 40,000 tickets for the lucky drawing were passed out by merchants with purchases. Painter arranged the promotion with the cooperation of the Oak Ridge Recreation and Welfare Association.**

# *All Promotional Facets Employed For "Secret"*

An extensive campaign heralded the engagement of "Her Sister's Secret" at the College theatre in New Haven, Conn. Manager Sid Kleper employed all facets of promotion to exploit the picture.

For ballyhoo, a girl dressed in Mardi Gras costume mingled with shoppers at busy department stores, distributing teaser cards. The girl was bannered with appropriate copy. Several boys, carrying sniped 30x40's, rode street cars in advance of opening and during the run of the picture.

Cashiers, candy girl, doormen and ushers wore sash ribbons, starting two weeks in advance. 5,000 imprinted hosiery and shoe bags were distributed by Morton, John Irving and Kitty Kelly shoe stores. Imprinted napkins were passed out by Kresge and Woolworth five and dime stores.

Two radio contests helped to exploit the playdate. A song guessing competition was held on the "Makebelieve Ballroom" program over WNHC. The same station also conducted a letter-writing contest on "My Favorite Secret." Spot announcements also were used.

## Distributor Plugs Music Score For "Till the Clouds Roll"

Sam Gilman, manager of Loew's Regent, Harrisburg, Pa., tied in with the distributors of Jerome Kern record albums for "Till the Clouds Roll By." Music stores gave away 3,000 serially-numbered heralds and 11 winners for each store were posted in windows during the second week of the picture. Calendars, which featured faces of the stars, were hung in barber shops, beauty parlors, restaurants, barrooms and candy shops. A modern juke box was placed in the front lobby and the public was invited to play favorite Kern music.

## Promotes Kiddie Show Giveaway

Through a tieup with a local hobby shop, manager Dick Kline promoted an electric train, complete with accessories, for a kiddie show giveaway at the Peoples theatre, Tarentum, Pa. The hobby shop also supplied the theatre with 2,500 heralds to publicize the giveaway and the show.


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Wait For
CRETORS
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# *Grace Moore Is Killed in Crash*

Grace Moore, opera and screen star, was killed Sunday when a plane carrying the singer and 21 others from Copenhagen to Stockholm crashed immediately after its takeoff from the Copenhagen airport. Miss Moore, who was 45, was on her way to Cannes to be at the side of her ill husband, the Spanish actor, Valentin Parera, whom she had married in 1931.

Miss Moore's rise to fame began in 1918, when she made her debut at a Washington concert with Giovanni Martinelli. From then until 1926 she appeared in a number of Broadway shows. After two years of voice study in Europe she made her first appearance at the Metropolitan Opera in New York and was an instant success. She remained with the Met for three seasons and later toured the continent.

Her first appearances on the screen were in the films, "A Lady's Morals" and "New Moon," but full appreciation of her singing talents came when she made "One Night of Love" for Columbia. Acclaimed for its artistic production the film made Hollywood conscious of the possibilities of operatic films. Having been honored for her screen and concert work by the Society of Motion Picture Arts and Sciences in 1935, she made another film for Columbia, "Love Me Forever."

Two more films followed: "King Steps Out" and "I'll Take Romance." When war broke out she interrupted her concert program in the U. S. to tour Europe under the auspices of USO camp shows.

## Marcus Benn, Philadelphia Exhibitor Pioneer

Marcus A. Benn, 80, one of the first motion picture exhibitors in Philadelphia, died suddenly at his home there January 23. Born in Russia, he fled at the age of 22 because of religious persecution and went to New York. He came to Philadelphia to study law, later entering the furniture business, and then joining the Singer Sewing Machine Company.

In 1909 he opened the Belmont theatre, now known as the Benson. This was the first of a group of motion picture theatres Mr. Benn built in Philadelphia, including the Benn theatre, which were merged with the Stanley Company of America in 1923. He was active in the motion picture business until his retirement last January, 1946. He was also an active member of the Variety Club.

Surviving are a son, Allen M. Benn; a daughter and four grandchildren. Funeral services were held January 26.

## Charles Repass

Funeral services for Charles Repass, an industry veteran of 37 years, were held last Friday in Rocky Hill, Conn. At the time of his death in Hartford January 21, he was manager of the Crown theatre there.

# PRODUCT DIGEST

*SHOWMEN'S REVIEWS*
*SHORT SUBJECTS*
*SHORT SUBJECTS CHART*
*THE RELEASE CHART*

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.**

## Song of Sheherazade

***Universal-International*—Eye and Ear Entertainment**

Nothing precisely like this strikingly entertaining blending of fine music and fictionalized biography with high grade humor has come along to test out the public's taste for sheerly pleasant amusement appealing with equal directness to eye, ear and intellect, but box office history is full of separate precedents that argue the film will thrive. The music is that of Rimsky-Korsakoff, splendidly played and sung, but never belabored in the manner commonly accorded the classics.

The story is biographical to the extent that it depicts a week in the life of that Russian composer, but there's no ponderous documentation of the incidents or glorification of the man, who's presented as a sailor in the Russian Navy and by no means remarkable. The humor is that of well conceived situation and trim dialogue, outrightly written in today's English, and the performances are uniformly excellent. All packaged in Technicolor at its best, the presentation appears guaranteed to succeed wherever films possessing in superlative degree any one of its principal components have succeeded.

There are four principal cinema names for billing—Yvonne De Carlo, Brian Donlevy, Jean Pierre Aumont and Eve Arden—and another name, Charles Kullman, which means much in operatic circles and will mean much to film followers after they've heard him sing and seen him act in this offering. There is also the name of Tillie Losch, extremely meaningful in the field of ballet, whose choreographic production numbers are highlights of an altogether beautiful picture. And in areas where action is demanded by the customers a showman can mention as something special a duel with whips that is unlike anything seen heretofore.

The story, written by the director, Walter Reisch, opens with the arrival of a Russian cruiser in a Spanish port in 1865. The crew, sternly captained by Donlevy, includes Aumont as Rimsky-Korsakoff, and Philip Reed as a Russian prince. Going ashore, they meet and compete, along not at all familiar lines, for a girl, played by Miss DeCarlo, who sings in a cafe, although actually a daughter of a wealthy mother fallen on lean days but undisposed to admit it. During the week the ship's in port a good many things, all diverting and none routine, occur, and the love story winds up satisfactorily in an epilogue which is itself a thing of delight.

As produced, on the grand but not gaudy scale, by Edward Kausman, the picture gives full effect to the music without going longhiar about it, and allows Miss Arden and Donlevy generous opportunity for display of their humorous talents. It is a fine production in every sense of the term, suitable in all respects for all the members of all the families in all the cities, towns and hamlets everywhere.

*Previewed at the Academy Award theatre, Hollywood, to a press and professional audience which manifested thorough enjoyment. Reviewer's Rating: Excellent.*—WILLIAM R. WEAVER.

Release date, February, 1947. Running time, 106 min. PCA No. 11661. General audience classification.

Cara ..... Yvonne DeCarlo
Captain ..... Brian Donlevy
Rimsky-Korsakoff ..... Jean Pierre Aumont
Eve Arden, Philip Reed, Charles Kullman, John Qualen, Richard Lane, Terry Kilburn, George Dolenz, Elena Verdugo, Robert Kendall, Rex Revelle, Miskey Simpson, Sol Haines, Florene Rosen

## The Macomber Affair

***UA-Bogeaus*—Triangle with Trimmings**

With Gregory Peck, Joan Bennett and Robert Preston as player personalities to advertise, plus Ernest Hemingway as the author of the story, showmen appear to have had their exploitation problem reduced to a minimum by co-producers Benedict Bogeaus and Casey Robinson of this triangle plot with trimmings. It is adult material, maturely written by Robinson and Seymour Bennett, and maturely directed by Zoltan Korda, and it includes certain ingredients not commonly dealt with even in films intended for the grownup. This circumstance adds substantially to the impact of a film quite likely to be talked about a good deal and to be seen by a highly profitable number of people.

In simplest terms, the picture takes Mr. and Mrs. Macomber to Africa for some big game hunting, shows how Mrs. Macomber, played by Joan Bennett, who doesn't think much of her husband anyway, falls in love with their professional guide, portrayed by Gregory Peck, and how she shoots her husband to death by accident or intentionally, leaving the audience to make up its own mind on this latter point.

But this essentially standard triangle plot is trimmed off and pointed up by a good deal of dialogue about the emotional consequence of killing big game, specifically the effect of the experience upon those other emotions which, to quote the dialogue, "make a man a man, and a woman a woman." Indeed, this is made the point on which the story turns, for it's when the cowardly husband overcomes his fear of wild beasts that his wife, who has despised him, as a weakling, comes to know she's got a different individual to deal with hereafter, and it's shortly after this that a bullet from her gun kills him. This is not amusement for the kiddies, and doubtless comes under the heading of news for a great many adults, but there's no discounting its effectiveness as treated.

The scene is always Africa, and the three principals, dominant throughout, handle their roles extremely well.

*Previewed at the studio. Reviewer's Rating: Good.*—W. R. W.

Release date, not set. Running time, 90 min. PCA No. 11941. Adult audience classification.

Guide ..... Gregory Peck
Mrs. Macomber ..... Joan Bennett
Macomber ..... Robert Preston
Reginald Denny, Carl Harbord, Frederick Worlock, Jean Gillie, Earl Smith, Vernon Downing.

## Blind Spot

***Columbia*—Mystery Drama**

A good melodrama with a well-presented, absorbing plot will receive audience acceptance and this film is better than most of its type. Chester Morris and all the featured players give good performances. Ted Richmond produced the film. It was directed by Robert Gordon from a screenplay by Martin Goldsmith.

Morris, as a talented writer of psychological novels which do not sell, visits his publisher, broke and quite drunk, to borrow money. There he meets a noted mystery book writer, played by Steven Geray. Morris claims that mystery story writing is simple and he creates a plot concerning a corpse found in a locked room. Later the publisher is found murdered in his locked office. The evidence points toward Morris and the publisher's secretary played by Constance Dowling. The police arrest Morris, but are unable to solve the mystery.

The novelist cannot remember the solution to the mystery plot and realizes that he told the ending to the mystery story writer. In an exciting climax Geray, as the mystery story writer, confesses the crime and the motive is traced to a misunderstanding with the publisher.

*Seen at a New York projection room. Reviewer's Rating: Average.*—M. R. Y.

Release date, February 6, 1947. Running time, 73 min. PCA No. 12109. General audience classification.

Jeffrey Andrews ..... Chester Morris
Evelyn Green ..... Constance Dowling
Lloyd Harrison ..... Steven Geray
Sid Tomack, James Bell, Paul E. Burns, William Forrest

## Bedelia

***Eagle-Lion*—Modern Borgia**

Vera ("Laura") Caspary's popular tale of a latter-day Borgia has been made into a motion picture of agreeable proportions. Produced by Isadore Goldsmith under the banner of J. Arthur Rank, it presents Margaret Lockwood (England's top woman star in MOTION PICTURE HERALD's poll) in the title roll, one which allows her plenty of scope. Others in an adequately-performing cast are Ian Hunter, Barry K. Barnes and Anne Crawford.

When the camera picks up the tale, Bedelia, a lady of bewitching charm, is honeymooning

happily in Monte Carlo with her husband, played by Hunter. Threatening little shadows, however, soon fall when a cultivated young artist begins probing with curious concern into Beledia's past. It seems that in other times, Bedelia's maniacal obsession for money drove her into such unfashionable practices as husband-poisoning for the insurance money. The artist, Barnes, turns out to be a detective and the deeper his investigations go, the stronger becomes the evidence.

Despite an inner-turbulence of the story, it moves along at a leisurely pace, sometimes a bit freighted by conversation, but generally absorbing.

In the British version of the film, a John Corfield production, Bedelia ends her life with poison. A new finale was devised for the American market, in which the beguiling murderess gives herself up.

Lance Comfort handled the direction from a screenplay by Miss Caspary, Herbert Victor and I. Goldsmith.

In reviewing the film from London in MOTION PICTURE HERALD, issue of June 15, 1946, Peter Burnup said: "All told, here's a piece which should tinkle nicely at the British box-office; will do pleasantly (in its revised version) in America."

*Seen at a New York projection room, where producer Goldsmith explained the dual endings. Reviewer's Rating: Good.*—MANDEL HERBSTMAN.

Release date, February 1, 1947. Running time, 83 min. PCA No. 12125. Adult audience classification.

Bedelia ..... Margaret Lockwood
Charlie Carrington ..... Ian Hunter
Ben Chaney ..... Barry K. Barnes
Anne Crawford, Beatrice Varley, Louise Hampton, Jill Esmond, Julien Mitchell, Vi Stevens, Kynaston Reeves, Olga Lindo, John Salew, Barbara Blair, Daphne Arthur, Claude Bailey, Ellen Pollick, Henry de Bray, Marcel Poncin, Martin Harvey, Sonia Sergyl, Aubrey Mallalieu, Oscar Nation, Paul Boniface, David Kier, Jill Bardi, Elizabeth Maude.

## South of the Chisholm Trail

### *Columbia*—Durango Kid Adventure

The Western series starring Charles Starrett as the Durango Kid can be counted on for action and adventure and this, the most recent film in the group, is no exception. It is tailored to please action fans and youthful audiences.

Starrett in the dual role of the Durango Kid and Steve Haley displays heroism and bravery as he fights on the side of justice. Smiley Burnette, with his particular brand of humor, is on hand for some laughs. Smiley, Hank Newman and the Georgia Crackers present a few musical numbers. Nancy Saunders plays the role of a cattle rancher whose father was killed by the outlaws.

A group of ranchers are having difficulty in getting their stock to market because of stampedes and raids. The Durango Kid leads a successful cattle drive, despite numerous efforts of the rustlers to interfere. The ranchers thank the Durango Kid for his help and then he rides off to new adventures.

Colbert Clark produced and Derwin Abrahams directed from an original story and screenplay by Michael Simmons.

*Seen at a New York projection room. Reviewer's Rating: Average.*—M. R. Y.

Release date, January 30. 1947. Running time, 58 min. PCA No. 11578. General audience classification.

Steve Haley / Durango Kid ..... Charles Starrett
Smiley ..... Smiley Burnette
Nora ..... Nancy Saunders
Frank Sully, Jim Diehl, Jack Ingram, George Chesebro, Frank LaRue, Jacques O'Mahoney, Hank Newman, Edward Parker and the Georgia Crackers

## Trail to San Antone

### *Republic*—Gene Autry

Here's one of the best of the Gene Autry pictures. One look at this one and his fans will forget that long period he has been off the screen. The Autry formula of music, riding and fighting has been slicked up somewhat and transferred out of Coyote Gulch of pioneer days to today's West—the West that uses airplanes and station wagons to round up its horses and the West that puts electric refrigerators in the bunk house. But the new locale doesn't mean any lessening of action.

Right at the beginning of this picture Autry, back from the wars, gets involved with some horse thieves, but the thieves are good guys at heart so he brings them to his ranch to train his horses. The brother of one is a has-been jockey whose leg was broken by the horse trainer working for the beautiful lady operating racing stables next door to Autry's ranch. Autry meets the girl, of course, she gives a horse to the disabled jockey to ride in a big race, the horse comes in second and the money she wins settles all of the numerous problems that arose during the unreeling of the film.

Autry piloting a plane through the mountains, Autry wrestling a stubborn stallion and Autry singing "By the River of the Roses" make a howling good Western.

*Previewed at the home office projection room. Reviewer's Rating: Good.*—Ray Lanning.

Release date, January 25, 1947. Running time, 67 min. PCA No. 11950. General audience classification.

Gene Autry ..... Himself.
Kit Barlow ..... Peggy Stewart
Droopy Stearns ..... Sterling Holloway
William Henry, John Duncan, Tristram Coffin, Dorothy Vaughan, Edward Keane, Ralph Peters and the Cass County Boys

## Wild Country

### *PRC*—Western

Eddie Dean, assigned by the U. S. Marshal to track down an escaped criminal, bursts into song at the most unlikely moments during the course of his quest. An outstanding example of the manner in which the song numbers are introduced occurs when Eddie, having called to offer his condolences to the daughter of a sheriff murdered that morning, gives out with "Saddle with a Golden Horn." Not that Peggy Wynn, in the role of the sheriff's daughter, appears to mind.

The villains of the piece, I. Stanford Jolley as the escaped convict, and Douglas Fowley as the shifty saloon-keeper, turn in better performances than do the rest of the cast, all of whom are placed at a disadvantage by the screenplay supplied by Arthur E. Orloff. Roscoe Ates comes off fairly well in some comedy sequences.

Ray Taylor's direction suggests that he was thinking of something else at the time. Jerry Thomas produced.

*Seen at the RCA screening room, Hollywood. Reviewer's Rating: Fair.*—THALIA BELL.

Release date, January 17, 1947. Running time, 55 min. PCA No. 12089. General audience classification.

Eddie Dean ..... Eddie Dean
Soapy ..... Roscoe Ates
Peggy Wynn, Douglas Fowley, I. Standford Jolley, Lee Roberts, Forrest Mathews, Bill Fawcett, Henry Hall.

## The Devil on Wheels

### *PRC*—Lesson in Safety Driving

The theme of this film is based on the fact of the annually increasing number of deaths resulting from automobile accidents. Safe driving and parental responsibility for the reckless teenage drivers are brought out in this film, which has considerable emotional impact with its many dramatic situations. At times the script seems overburdened by lengthy dissertation on the dangers of reckless driving.

A group of teen-agers, demons for speed, drive their jalopies in a manner which endangers their lives and the lives of others. The dramatic climax is reached when a boy, played by Darryl Hickman, side-swipes a car and causes a collision in which his best friend is killed and his mother is seriously injured. The boy's father realizes his responsibility and all involved are taught the importance of careful driving by their awful experience.

Hickman gives a convincing portrayal as a teen-ager. Noreen Nash, an attractive blonde, as the judge's daughter, heads the cast.

Ben Stoloff was the producer and Jerry Briskin the associate producer. Crane Wilbur directed. The original screenplay was by Crane Wilbur, and Tony Sargent is credited with the original idea.

*Seen at a New York projection room. Reviewer's Rating: Average.*—M. R. Y.

Release date, February 15, 1947. Running time, 67 min. PCA No. 12013. General audience classification.

Sue Tanner ..... Noreen Nash
Micky ..... Darryl Hickman
Jan Ford, James Cardwell, Damian O'Flynn, Lenita Lane, William Forrest, Sue England, Robert Arthur, Ann Burr

## Boomerang

### *20th Century-Fox*—Factual Melodrama

There's impact and conviction beyond common in this melodrama based on a representation of fact, in which Dana Andrews, Jane Wyatt, Lee J. Cobb and Sam Levene lead with distinction a large cast including many players recruited on the scene, a small city in Connecticut. Against a background of machine politics, police methods of obtaining confessions are shown impressively but without expressed indictment, and a court room sequence generates high tension with sound reason. It's first grade melodrama, likely to attract grosses comparable with the best in its kind.

Based, as the audience is not told until the conclusion, on a case in the early career of U. S. Attorney General Homer Cummings, the story opens with the slaying of a minister by an unidentified man in black coat and light fedora. Under political pressure hundreds of suspects are picked up, and a seemingly airtight case is made against one of them. But the prosecutor, turning down an offer of the governorship to do so, proves the man's innocence in court.

Production by Louis De Rochemont is painstaking and realistic, and Elia Kazan's direction hews steadily to the story line. Richard Murphy's screenplay, from a *Reader's Digest* article by Anthony Abbot, is straightly and tightly put together.

*Previewed at studio. Reviewer's Rating: Good.*—WILLIAM R. WEAVER.

Release date, February, 1947. Running time, 88 min. PCA No. 11999. General audience classification.

Henry R. Harvey ..... Dana Andrews
Mrs. Harvey ..... Jane Wyatt
Chief Robinson ..... Lee Cobb
Irene Nelson ..... Clara Williams
John Waldron ..... Arthur Kennedy
Woods ..... Sam Levene
Wade ..... Taylor Holmes
Robert Keith, Ed Begley, Leona Roberts, Philip Coolidge, Lester Lonergan, Lewis Leverett, Barry Kelley, Richard Garrick, Karl Malden.

(*Review reprinted from last week's* HERALD)

# SHORT SUBJECTS

## MUSIC THROUGH THE AGES (Superfilm)

*Musical Study*

Accompanied by artful photography which has captured the beautiful landscape of the Italian countryside, "Music Through the Ages" traces the development of music from the early Gregorian chants down through the compositions of such masters as Bach, Mozart, Beethoven, Rossini, Chopin, Verdi and others, and concludes with music and scenes from the jazz era. The English speaking commentator points out that music has vast new horizons to strive for in this post-war world.

*Release date, January 27, 1947* — *16 minutes*

## THE SKOLSKY PARTY (Columbia)

*Screen Snapshots* (8854)

Sidney Skolsky, the Hollywood columnist and producer of "The Jolson Story," held a party at Schwab's Hollywood drug store, the Schwabadero, to celebrate the opening of his picture. Here's the film record of the event attended by such stars as William Powell, Sid Caesar, John Garfield, Sylvia Sydney, Jack Haley, Jeff Donnell, Alan Ladd and other notables.

*Release date, December 26, 1946* — *9½ minutes*

# SHORT SUBJECTS CHART
## *index to reviews, synopses*

***For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor.***

## COLUMBIA

### ALL STAR COMEDIES

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|
| 7406 | The Three Troubledoers (17) (Stooges) | 4-25-46 | 3065 |
| 7426 | Get Along Little Zombie (17) (H. Herbert) | 5-9-46 | 3066 |
| 7438 | Jiggers, My Wife! (18) (S. Howard) | 4-11-46 | 3066 |
| 7407 | Monkey Businessman (18) (Stooges) | 6-20-46 | 3363 |
| 7408 | Three Loan Wolves (16½) | 7-4-46 | 3422 |
| | (Stooges) | | |
| 7410 | Ain't Love Cuckoo (19) (Schilling & Lane) | 6-6-46 | 3066 |
| 7411 | You Can't Fool a Fool (17) (A. Clyde) | 7-11-46 | 3163 |
| 7412 | Hot Water (18½) (Schilling & Lane) | 7-25-46 | 3239 |
| 7427 | Mr. Wright Goes Wrong (19) (S. Holloway) | 8-1-46 | 3239 |
| 7428 | Headin' for a Weddin' (19) (V. Vague) | 8-15-46 | 3387 |
| 8401 | G. I. Wanna Home (15½) | 9-5-46 | 3262 |
| | (Stooges) | | |
| 8402 | Rhythm and Weep (17½) | 10-3-46 | 3298 |
| | (Stooges) | | |
| 8403 | Three Little Pirates (18) (Stooges) | 12-5-46 | .... |
| 8404 | Half Wits Holiday (17½) (Stooges) | 1-9-47 | .... |
| 8421 | Pardon My Terror (16½) | 9-12-46 | 3322 |
| | (Schilling & Lane) | | |
| 8422 | Honeymoon Blues (17) (H. Herbert) | 10-17-46 | 3348 |
| 8423 | Reno-Vated (18½) (V. Vague) | 11-21-46 | 3422 |
| 8424 | Hot Heir (H. Herbert) | 2-13-47 | .... |
| 8431 | Society Mugs (16) (S. Howard) | 9-19-46 | 3387 |
| 8432 | So's Your Antenna (17) (H. Von Zell) | 10-10-46 | 3322 |
| 8433 | Slappily Married (16½) (J. DeRita) | 11-7-46 | 3348 |
| 8434 | Moron Than Off (17) (S. Holloway) | 11-28-46 | 3387 |
| 8435 | Andy Plays Hookey (18) (A. Clyde) | 12-19-46 | .... |
| 8436 | Meet Mr. Mischief (17½) (H. Von Zell) | 1-23-47 | .... |
| 8437 | Scooper Dooper (S. Holloway) | 2-27-47 | .... |

### COLOR RHAPSODIES

| | | | |
|---|---|---|---|
| 7501 | River Ribber (6) | 4-5-46 | 2806 |
| 7502 | Polar Playmates (6½) | 4-25-46 | .... |
| 7503 | Picnic Panic (6) | 6-20-46 | 3066 |
| 8501 | Loco Lobo (6) | 1-9-47 | .... |

### COLOR PHANTASIES

| | | | |
|---|---|---|---|
| 7702 | Kongo Roo (6) | 4-18-46 | 3066 |
| 7703 | Snap Happy Traps (6½) | 6-6-46 | 3066 |
| 7704 | The Schooner the Better (6½) | 7-4-46 | 3163 |
| 8701 | Fowl Brawl (6) | 1-19-47 | .... |

### FOX & CROW (Color)

| | | | |
|---|---|---|---|
| 7752 | Foxey Flatfoots (6) | 4-11-46 | 3435 |
| 7753 | Unsure Runts (7½) | 5-16-46 | 3066 |
| 7754 | Mysto Fox (7) | 8-29-46 | 3239 |

### FILM VODVIL

| | | | |
|---|---|---|---|
| 7955 | Art Mooney & Orchestra (11) | 4-4-46 | 3019 |
| 7956 | Dick Stabile and Orchestra (10) | 6-16-46 | 3066 |
| 7957 | Saxie Dowell and Orchestra (10) | 7-18-46 | 3422 |
| 7958 | Bobby Byrne Orchestra (10) | 8-15-46 | 3239 |

### THRILLS OF MUSIC

| | | | |
|---|---|---|---|
| 8951 | Jerry Wald & Orchestra (10) | 9-12-46 | 3349 |
| 8952 | Machito & Orchestra (10½) | 10-17-46 | 3349 |
| 8953 | Les Elgart & Orchestra (10) | 11-28-46 | 3348 |
| 8954 | Ray McKinley & Orchestra (9½) | 12-19-46 | 3410 |
| 8955 | Shorty Sherock & Orch. | 1-23-47 | .... |
| 8956 | Buddy Morrow & Orchestra | 2-27-47 | .... |

### COMMUNITY SING

| | | | |
|---|---|---|---|
| 7658 | No. 8 Symphony (8½) (Baker) | 4-11-46 | 3019 |
| 7659 | No. 9 Aren't You Glad You're You (10½) (Baker) | 5-9-46 | 3422 |
| 7660 | No. 10 Let It Snow (11) (Leibert) | 6-13-46 | 3066 |
| 7661 | No. 11 You Won't Be Satisfied Until You Break My Heart (9) (Leibert) | 7-11-46 | 3435 |
| 7662 | No. 12 One-zy Two-zy (Baker) (10½) | 8-1-46 | 3435 |
| 8651 | No. 1 The Gypsy (9½) (Leibert) | 9-12-46 | 3349 |
| 8652 | No. 2 It's a Pity (10) (Baker) | 10-10-46 | 3349 |
| 8653 | No. 3 Surrender (9½) (Leibert) | 11-14-46 | 3363 |
| 8654 | No. 4 Pretending (10) (Baker) | 12-19-47 | 3436 |
| 8655 | No. 5 Rumors Are Flying. | 1-23-47 | .... |
| | (Leibert) | | |
| 8656 | No. 6 Ole Buttermilk Sky. | 2-27-47 | .... |

### SCREEN SNAPSHOTS

| | | | |
|---|---|---|---|
| 7858 | No. 8 (Looking Back) (10) | 4-25-46 | 3387 |
| 7859 | No. 9 (Judy Canova Radio Show) (11) | 5-23-46 | 3066 |
| 7860 | No. 10 Famous Fathers and Sons (9½) | 6-10-46 | 3066 |
| 8851 | No. 1 (Radio Characters) (10) | 9-5-46 | 3349 |
| 8852 | No. 2 (Looking Down on Hollywood) (10) | 10-3-46 | 3349 |
| 8853 | No. 3 (Rodeo) (10) | 11-7-46 | 3422 |
| 8854 | No. 4 (Skolsky Party) (9½) | 12-28-48 | 3446 |
| 8855 | No. 5 (Movie Columnists). | 1-23-47 | .... |
| 8856 | No. 6 Behind the Mike (9) | 2-6-47 | .... |

### SPORT REELS

| | | | |
|---|---|---|---|
| 7807 | Timberland Athletes (8) (Lumberjacks) | 4-15-46 | 3422 |
| 7808 | Diving Aces (9) | 5-30-46 | 3066 |
| 7809 | Flying Hoofs (9) (Horse Racing) | 6-27-48 | 3422 |
| 7810 | Deep Sea Fishing (9) | 8-15-46 | 3239 |
| 8801 | Army Football Champions (11) | 9-19-46 | 3298 |
| 8802 | Ten Pin Magic (10) | 10-24-46 | 3348 |
| 8803 | Hi-Li (9½) | 11-21-46 | 3363 |
| 8804 | Best In Show (Dogs) (9) | 12-12-46 | 3436 |
| 8805 | Polo | 1-30-47 | .... |
| 8806 | Cue Tricks | 2-20-47 | .... |

### FLIPPY (Color)

| | | | |
|---|---|---|---|
| 7602 | Cagey Bird (6½) | 7-18-46 | 3163 |
| 7603 | Silent Tweetment (6½) | 9-19-46 | 3239 |

## M-G-M

### TWO REEL SPECIALS

| | | | |
|---|---|---|---|
| A-703 | Traffic with the Devil (18½) | 8-31-46 | 3186 |
| A-801 | The Luckiest Guy In the World (21) | 1-25-47 | .... |

### FITZPATRICK TRAVELTALKS (Color)

| | | | |
|---|---|---|---|
| T-716 | The Mission Trail (9) | 4-13-46 | 2987 |
| T-717 | Looking at London (10) | 6-1-46 | 3349 |
| T-718 | Over the Seas to Belfast (9) | 8-31-46 | 3298 |
| T-811 | Glimpses of California (9) | 10-26-46 | 3363 |

### PETE SMITH SPECIALTIES

| | | | |
|---|---|---|---|
| S-758 | Studio Visit (10) | 5-11-46 | 3349 |
| S-759 | Equestrian Quiz (10) | 5-18-46 | 3322 |
| S-700 | Treasures from Trash (10) | 6-8-46 | 3274 |
| S-851 | Football Thrills No. 9 (10) | 9-7-46 | 3186 |
| S-852 | Sure Cures (19) | 11-2-46 | 3239 |
| S-853 | I Love My Husband, But (9) | 12-7-46 | .... |
| S-854 | Playing By Ear | 12-28-46 | .... |
| S-855 | Athletequiz | 1-11-47 | .... |

### PASSING PARADE

| | | | |
|---|---|---|---|
| K-776 | Our Old Car (11) | 5-11-46 | 2927 |
| K-871 | A Really Important Person | 1-11-47 | .... |

### MINIATURES

| | | | |
|---|---|---|---|
| M-783 | Musical Masterpieces (10) | 4-20-46 | 2927 |
| M-784 | Bikini—The Atom Island (10) | 6-15-46 | 3322 |

### TECHNICOLOR CARTOONS

| | | | |
|---|---|---|---|
| W-737 | The Hick Chick (7) | 6-15-46 | 3349 |
| W-739 | Northwest Hounded Police (8) | 8-3-46 | 3349 |
| W-831 | Henpecked Hoboes (7) | 10-26-46 | 3363 |

### TOM AND JERRY CARTOONS

| | | | |
|---|---|---|---|
| W-735 | Springtime for Thomas (8) | 8-3-48 | 3349 |
| W-736 | The Milky Waif (7) | 5-16-46 | 3349 |
| W-738 | Trap Happy (7) | 6-29-48 | 3349 |
| W-740 | Solid Serenade (7) | 8-31-46 | 3349 |

## PARAMOUNT

### UNUSUAL OCCUPATIONS (Color)

| | | | |
|---|---|---|---|
| L5-4 | No. 4 (10) | 5-24-46 | 3019 |
| L5-5 | No. 5 (10) | 7-12-46 | 3138 |
| L5-6 | No. 8 (10) | 8-30-46 | 3286 |
| L6-1 | No. 1 (10) | 12-13-46 | .... |
| L6-2 | Swedish Glass Makers (10) | 2-14-47 | .... |

### GEORGE PAL PUPPETOONS (Color)

| | | | |
|---|---|---|---|
| U5-3 | Oil o for Jasper (7) | 4-19-46 | 2987 |
| U5-4 | Together In the Weather (7) | 5-24-46 | 3043 |
| U5-5 | Jasper's Derby (8) | 9-20-46 | 3055 |
| U5-6 | John Henry and the Inky Poo (7) | 9-6-46 | 3340 |
| U5-7 | Jasper in a Jam (7) | 10-18-46 | 3239 |
| U5-8 | Shoe Shine Jasper (7) | 12-20-46 | .... |

### POPEYE THE SAILOR (Color)

| | | | |
|---|---|---|---|
| E5-2 | Service With a Guile (6) | 4-19-46 | 2987 |
| E5-3 | Klondike Casanova (8) | 5-31-46 | 3055 |
| E5-4 | Peep in the Deep (7) | 6-7-46 | 3163 |
| E5-5 | Rocket to Mars (6) | 8-9-46 | 3066 |
| E5-6 | Rodeo Romeo (6) | 8-16-46 | 3128 |
| E5-7 | The Fistic Mystic (6) | | 3348 |
| E5-8 | The Island Fling (7) | | 3435 |

### POPULAR SCIENCE (Color)

| | | | |
|---|---|---|---|
| J5-4 | No. 4 (10) | 4-19-48 | 3019 |
| J5-5 | No. 5 (10) | 8-21-46 | 3068 |
| J5-8 | No. 8 (10) | 8-18-48 | 3128 |
| J6-1 | No. 1 (11) | 11-1-46 | 3349 |
| J6-2 | The Sponge Divers (11) | 1-17-47 | 3435 |
| J6-3 | Air-Borne Pastures (1) | 2-28-47 | .... |

### SPEAKING OF ANIMALS

| | | | |
|---|---|---|---|
| Y5-4 | In the Wilds (9) | 5-10-46 | 3019 |
| Y5-5 | The Lonesome Stranger (10) | 6-14-46 | 3163 |
| Y5-6 | Be Kind to Animals (10) | 8-30-46 | 3174 |
| Y6-1 | Stork Crazy (10) | 10-18-46 | 3348 |
| Y6-2 | Pooch Parade (10) | 12-27-46 | 3435 |
| Y6-3 | In Country Life | | .... |

### SPORTLIGHTS

| | | | |
|---|---|---|---|
| R5-8 | Riding the Hickories (9) | 5-17-46 | 3018 |
| R5-9 | Birds Make Sport (9) | 6-21-46 | 3263 |
| R5-10 | Feminine Class (10) | 7-19-46 | 3128 |
| R6-1 | Race Horses Are Born (9) | 10-4-46 | 3239 |
| R6-2 | Dive Hi Champs (10) | 10-11-46 | 3349 |
| R6-3 | Queens of the Court (10) | 11-15-46 | 3422 |
| R6-4 | Like Father—Like Son (10) | 12-13-46 | 3435 |
| R6-5 | Jumping Jacks (10) | 1-10-47 | .... |
| R6-6 | Selling the Sun (10) | 1-31-47 | .... |

### MUSICAL PARADE (Color)

| | | | |
|---|---|---|---|
| FF5-3 | College Queen (19) | 5-17-46 | 3017 |
| FF5-4 | Tale of Two Cities (18) | 7-5-46 | 3018 |
| FF5-5 | Double Rhythm (20) | 6-23-46 | 3128 |
| FF5-6 | Golden Slippers (17) | 12-13-46 | 3239 |

### LITTLE LULU (Color)

| | | | |
|---|---|---|---|
| D5-2 | Bargain Counter Attack (7) | 5-3-46 | 3019 |
| D5-3 | Bored of Education (7) | 7-26-46 | 3017 |
| D5-4 | Chick and Double Chick (6) | 8-16-46 | 3128 |
| D5-5 | Musica-Lulu (7) | 1-24-47 | 3239 |
| D5-6 | A Scout with the Gout (7) | 12-13-46 | 3435 |

### NOVELTOONS (Color)

| | | | |
|---|---|---|---|
| P5-1 | The Friendly Ghost (7½) | 4-5-46 | 2882 |
| P5-2 | Cheese Burglar (7) | 5-17-46 | 3019 |
| P5-3 | Old MacDonald Had a Farm (7) | 6-7-48 | 3018 |
| P5-4 | Sheep Shape (7) | 6-28-46 | 3018 |
| P5-5 | Goal Rush (6) | 9-27-46 | 3262 |
| P5-6 | Sudden Fried Chicken (7) | 10-18-46 | 3239 |
| P6-1 | Spree for All (7) | 10-18-46 | 3225 |

### COLOR CLASSICS CARTOONS (Color) (Reissues)

| | | | |
|---|---|---|---|
| C4-7 | The Little Stranger (7) | | 2351 |
| C4-8 | Snubbed by a Snob (7) | | 2351 |
| C4-9 | Kids in the Shoe (7) | | 2351 |
| C4-10 | Hunky & Spunky (7) | | 2351 |

### TWO REEL SPECIAL

| | | | |
|---|---|---|---|
| T5-2 | Don't Be a Sucker (18) | 7-4-46 | 3263 |

### PACEMAKERS

| | | | |
|---|---|---|---|
| K6-1 | Brooklyn, I Love You (10) | 10-4-48 | 3274 |
| K6-2 | Love in Tune (9½) | 10-25-46 | 3349 |
| K6-3 | Radio, Take It Away! (10) | 1-31-47 | .... |
| K6-4 | Try and Catch Me | 2-14-47 | .... |

## RKO

### WALT DISNEY CARTOONS (Color)

| | | | |
|---|---|---|---|
| 64,104 | Pluto's Kid Brother (7) | 4-12-46 | 2954 |
| 64,105 | In Dutch (7) | 5-10-46 | 3363 |
| 64,106 | Squatter's Rights (7) | 6-7-46 | 3043 |
| 64,107 | Donald's Double Trouble (7) | 6-28-46 | .... |
| 64,108 | The Purloined Pup (7) | 7-19-46 | 3163 |
| 64,109 | Wet Paint (7) | 8-9-46 | 3186 |
| 64,110 | Dumb-Bell of the Yukon (7) | 8-30-46 | 3363 |
| 64,111 | Lighthouse Keeping (7) | 9-20-48 | 3239 |
| 64,112 | Bath Day (7) | 10-11-46 | 3349 |

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|---|---|---|---|
| 64.113 | Frank Duck Brings 'Em Back Alive (7) | 11-1-46 | 3387 |
| 64.114 | Double Dribble (7) | 11-29-46 | 3348 |
| 64.115 | Pluto's Housewarming (7) | 12-3-46 | 3435 |
| 64.116 | Sleepy Time Donald | | .... |

SPORTSCOPES

| | | | |
|---|---|---|---|
| 64,309 | Tenderfoot Trail (8) | 4-19-46 | 3019 |
| 64,310 | Aqua Queen (8) | 5-17-46 | 3043 |
| 64,311 | Ben Hogen (8) | 6-14-46 | .... |
| 64,312 | Palmetto Quail (8) | 7-12-46 | 3128 |
| 64,313 | Steeplechaser (8) | 8-9-46 | 3250 |
| 74,301 | Skating Lady (9) | 9-20-46 | 3263 |
| 74,302 | Hail Notre Dame (9) | 10-18-46 | 3322 |
| 74,304 | Kentucky Basketeers (9) | 12-13-46 | 3435 |
| 74-305 | College Climbers (8) | 1-10-47 | ..... |

EDGAR KENNEDY

| | | | |
|---|---|---|---|
| 63,404 | Wall Street Blues (17) | 7-12-46 | 3128 |
| 63,405 | Motor Maniacs (18) | 7-26-46 | 3186 |
| 63,406 | Noisy Neighbors (17) | 9-20-46 | 3225 |
| 73,401 | I'll Build It Myself (15) | 10-18-46 | 3387 |
| 73,402 | Social Terrors | | .... |

LEON ERROL

| | | | |
|---|---|---|---|
| 63,704 | Twin Husbands (18) | 5-10-46 | 3018 |
| 63,705 | I'll Take Milk (15) | 7-19-46 | 3128 |
| 63,706 | Follow That Blonde (18) | 9-27-46 | 3225 |

FLICKER FLASHBACKS

| | | | |
|---|---|---|---|
| 64,207 | No. 7 (7) | 4-12-46 | 3007 |
| 74,201 | No. 1 (9) | 9-13-46 | 3259 |
| 74,202 | No. 2 (9) | 10-25-46 | 3349 |
| 74,203 | No. 3 (8) | 12-6-46 | 3435 |
| 74,204 | No. 4 (10) | 1-17-47 | .... |

THIS IS AMERICA

| | | | |
|---|---|---|---|
| 63,106 | Two Million Rooms (16) | 4-5-46 | 2054 |
| 63,107 | No Place Like Home (16) | 5-3-46 | 2997 |
| 63,108 | Panama (16) | 5-31-46 | 3078 |
| 63,109 | Port of New York (16) | 6-28-46 | 3128 |
| 63,110 | Courtship to Courthouse (15) | 7-26-46 | 3138 |
| 63,111 | Highway Mania (17) | 8-31-46 | 3186 |
| 63,112 | White House (19) | 9-20-46 | 3274 |
| 63,113 | Northern Rampart (18) | 10-18-46 | 3286 |
| 73,101 | Beauty for Sale (17) | 11-15-46 | 3312 |
| 73,102 | Germany Today (18) | 12-15-46 | 3410 |
| 73,103 | A Nation Is Born (20) | 1-10-47 | 3435 |

MUSICAL FEATURETTES

| | | | |
|---|---|---|---|
| 73,201 | No. 1 Melody Time (18) | 11-29-46 | 3422 |
| 73,202 | Follow That Music (18) | 1-31-47 | .... |

RAY WHITLEY WESTERN MUSICALS

| | | | |
|---|---|---|---|
| 73,501 | Bar Buckaroos (16) | 9-6-46 | 3363 |
| 73,502 | Cupid Rides the Range (18) | 10-11-46 | 3348 |
| 73,503 | Bandits and Ballads (17) | 11-15-46 | 3363 |
| 73,504 | A Buckaroo Broadcast (18) | 12-20-46 | .... |

SPECIAL

| | | | |
|---|---|---|---|
| 73-901 | Football Highlights (19) | | .... |

## 20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

| | | | |
|---|---|---|---|
| 6259 | Cradle of Liberty (8) | 6-21-46 | 3007 |
| 6260 | Across the Great Divide (8) | 7-5-46 | 3128 |
| 7251 | Sons of Courage (8) | 8-2-46 | 3239 |
| 7252 | Jamaica (8) | 9-13-46 | 3225 |
| 7253 | Historic Capetown (8) | 10-18-46 | 3225 |
| 7254 | Girls and Gags (8) | 11-22-46 | .... |
| 7201 | Fantasy of Siam (8) | 1-3-47 | .... |
| 7202 | Royalty of the Range | 3-7-47 | .... |

SPORTS REVIEWS (Color)

| | | | |
|---|---|---|---|
| 6354 | Sea Sirens (8) | 5-10-46 | 3043 |
| 6355 | Golden Horses (8) | 4-28-46 | 3128 |
| 7351 | Winter Holiday (8) | 9-27-46 | 3239 |
| 7352 | Summer Trails (8) | 11-8-46 | .... |
| 7353 | Playtime's Journey (8) | 12-13-46 | .... |
| 7301 | Football Fanfare (9) (Black and White) | 8-23-46 | 3239 |
| 7302 | Style of the Stars | 2-7-47 | .... |

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TERRYTOONS (Color)

| | | | |
|---|---|---|---|
| 6514 | It's All in the Stars (7) | 4-12-46 | 2954 |
| 6515 | Throwing the Bull (7) | 5-3-46 | 2954 |
| 6516 | The Trojan Horse (7) | 7-26-46 | 3007 |
| 6517 | Dinky Finds a Home (7) | 6-7-46 | 3128 |
| 6518 | The Johnstown Flood (7) | 6-28-46 | 3128 |
| 6519 | Peace Time Football (7) | 7-19-46 | 3128 |
| 6520 | The Golden Hen (7) | 5-24-46 | 2954 |
| 7501 | Winning the West (7) | 8-16-46 | 3363 |
| 7502 | The Tortoise Wins Again (7) | 8-30-46 | 3363 |
| 7503 | The Electronic Mouse Trap (7) | 9-6-46 | 3363 |
| 7504 | The Jail Break (7) | 9-20-46 | 3225 |
| 7505 | The Snow Man (7) | 10-11-46 | 3363 |
| 7506 | The Housing Problem (7) | 10-25-46 | 3363 |
| 7507 | The Crackpot King (7) | 11-15-46 | 3387 |
| 7508 | The Uninvited Pests (7) | 11-29-46 | 3387 |
| 7509 | Mighty Mouse and the Hep Cat (7) | 12-6-46 | 3387 |
| 7510 | Beanstalk Jack (7) | 12-20-46 | 3422 |
| 7511 | Crying Wolf (7) | 1-10-47 | .... |
| 7512 | McDougal's Rest Farm (7) | 1-31-47 | .... |
| 7513 | Dead End Cats (7) | 2-14-47 | .... |
| 7514 | Happy Go Lucky (7) | 2-28-47 | .... |
| 7515 | Mexican Baseball (7) | 3-14-47 | .... |
| 7516 | Aladdin's Lamp (7) | 3-28-47 | .... |

MARCH OF TIME

| | | | |
|---|---|---|---|
| V12-9 | Wanted—More Homes (20) | 4-19-46 | 2954 |
| V12-10 | Tomorrow's Mexico (19) | 5-17-46 | 3007 |
| V12-11 | Problem Drinkers (19) | 6-14-46 | 3043 |
| V12-12 | The New France (19) | 7-12-46 | 3112 |
| V12-13 | Atomic Power (19) | 8-9-46 | 3138 |
| V13-1 | Is Everybody Happy? (17) | 9-6-46 | 3186 |
| V13-2 | World Food Problem (17) | 10-4-46 | 3239 |
| V13-3 | The Soviets' Neighbor (18) | 11-1-46 | 3286 |
| V13-4 | The American Cop (18) | 11-29-46 | 3335 |
| V13-5 | Nobody's Children (17) | 12-27-46 | 3387 |
| V13-6 | Germany—Handle with Care! (19) | 1-24-47 | 3435 |

DRIBBLE PUSS PARADE

| | | | |
|---|---|---|---|
| 6902 | Muscle Maulers (8) | 5-31-46 | 3128 |
| 7901 | Monkey-Tone News (9) | 1-17-47 | .... |
| 7951 | Fisherman's Nightmare (8) | 5-2-47 | .... |

FEMININE WORLD SERIES

| | | | |
|---|---|---|---|
| 6201 | Behind the Footlights (8) | 4-5-46 | 2974 |

## UNITED ARTISTS

DAFFY DITTIES (Color)

| | | | |
|---|---|---|---|
| .... | The Lady Said No (8) | 4-26-46 | 2987 |
| .... | Choo Choo Amigo (8) | 7-5-46 | 3138 |
| .... | Pepito's Serenade (8) | 8-16-46 | 3387 |

LOEW MUSICOLOR

| | | | |
|---|---|---|---|
| .... | Tocatta and Fugue (10) | 10-15-46 | 3274 |

## UNIVERSAL

LANTZ COLOR CARTUNES

| | | | |
|---|---|---|---|
| 1323 | Mousie Come Home (7) | 4-15-46 | 3138 |
| 1324 | Apple Andy (7) | 5-20-46 | 2927 |
| 1325 | Who's Cooking Who (7) | 6-24-46 | 3043 |
| 1326 | Bathing Buddies (7) | 7-1-46 | 3150 |
| 1327 | Reckless Driver (7) | 8-26-46 | 3163 |
| 2321 | Fair Weather Fiends (7) | 11-18-46 | 3422 |
| 2322 | Wacky Weed (7) | 12-16-46 | 3422 |

PERSON — ODDITIES

| | | | |
|---|---|---|---|
| 1367 | Wings of Courage (9) | 3-25-46 | 2927 |
| 1368 | Cartune Crusades (9) | 4-1-46 | 2927 |
| 1369 | Scientifically Stung (9) | 6-10-46 | 3055 |
| 1370 | Lone Star Padre (9) | 6-17-46 | 3163 |
| 1371 | Artists' Antics (9) | 6-24-46 | 3263 |
| 1372 | Picture Pioneer (9) | 7-1-46 | 3163 |
| 1373 | Hobo Hound (8) | 8-19-46 | 3225 |
| 1374 | Samson Junior (9) | 8-19-46 | 3225 |
| 1375 | Rural Rhapsody (9) | 8-26-46 | 3262 |

JUVENILE JURY SERIES

| | | | |
|---|---|---|---|
| 2361 | No. 1 (11) | 12-16-46 | .... |

VARIETY VIEWS

| | | | |
|---|---|---|---|
| 1348 | Chimp on the Loose (19) | 4-1-46 | 2927 |
| 1349 | Dog of the Seven Seas (9) | 6-17-46 | 3138 |
| 1350 | Magic Mineral (9) | 7-1-46 | 3163 |
| 1351 | Mr. Chimp at Home (9) | 8-12-46 | 3163 |
| 1352 | Operation Holiday (10) | 8-26-46 | 3225 |
| 1353 | Mr. Chimp to the Rescue (10) | 8-26-46 | 3274 |
| 1354 | Mr. Chimp on Vacation (10) | 8-26-46 | 3239 |
| 2341 | Bear Facts | 2-24-47 | .... |
| 2342 | Pelican Pranks | 2-24-47 | .... |
| 2343 | Wild West Chimp | 3-17-47 | .... |

NAME-BAND MUSICALS

| | | | |
|---|---|---|---|
| 1308 | Takin' the Breaks (15) | 5-22-46 | 3018 |
| 1309 | Banquet of Melody (15) | 5-29-46 | 3018 |
| 1310 | Swingin' Down the Scale (15) | 6-26-46 | 3043 |
| 1311 | Breakin' It Down (15) | 8-28-46 | 3274 |
| 2301 | Frontier Frolic (15) | 10-9-46 | 3387 |
| 2302 | Champagne Music (15) | 11-20-46 | 3387 |
| 2303 | Tumblewood Tempos (15) | 12-4-46 | 3410 |
| 2304 | Moonlight Melodies (16) | 12-18-46 | 3422 |
| 2305 | Tex Beneke and The Glen Miller Orchestra | 3-26-47 | .... |
| 2306 | Melody Maestro | 4-2-47 | .... |

SING AND BE HAPPY SERIES

| | | | |
|---|---|---|---|
| 1382 | Merrily We Sing (10) | 5-27-46 | 3018 |
| 2381 | Bit of Blarney (10) | 9-30-46 | 3225 |
| 2382 | The Singing Barbers | 2-17-47 | .... |

SPECIAL FEATURETTES

| | | | |
|---|---|---|---|
| 1203 | Roosevelt—Man of Destiny (18) | 4-10-46 | 2827 |
| 1201 | Tiny Terrors of the Timberlands (29) | 6-26-46 | 2940 |

THE ANSWER MAN

| | | | |
|---|---|---|---|
| 2391 | No. 1 10) | 10-21-46 | 3387 |
| 2392 | No. 2 Nature's Atom Bomb (10) | 12-30-46 | 3422 |
| 2393 | No. 3 The Jungle Gangster. | 3-3-47 | .... |

## WARNER—VITAPHONE

TECHNICOLOR ADVENTURES

| | | | |
|---|---|---|---|
| 2804 | Let's Go Camping (10) | 7-27-46 | 3090 |
| 2805 | Girls and Flowers (10) | 5-25-46 | 3019 |
| 2806 | Adventures in South America (7) | 8-10-46 | 3186 |
| 3801 | Star Spangled City (10) | 10-19-46 | 3250 |
| 3802 | Rubber River (10) | 11-20-46 | 3348 |

TECHNICOLOR SPECIALS

| | | | |
|---|---|---|---|
| 2004 | Gem of the Ocean (20) | 4-13-46 | 2954 |
| 2005 | South of Monterrey (20) | 6-1-46 | 3055 |
| 2006 | Hawaiian Memories (20) | 6-15-46 | 3043 |
| 2007 | Down Singapore Way (20) | 7-20-46 | 3090 |
| 2008 | Men of Tomorrow (20) | 8-24-46 | 3078 |
| 3001 | Cinderella's Feller (20) | 9-21-46 | 3225 |
| 3002 | The Last Bomb (20½) | 11-2-46 | 3286 |

FEATURETTTES

| | | | |
|---|---|---|---|
| 3101 | Okay for Sound (20) | 9-7-46 | 3112 |
| 3102 | Minstrel Days (20) | 11-30-46 | 3422 |
| 3103 | Alice in Movieland (20) | 12-21-46 | .... |
| 3104 | Dog In the Orchard (20) | 1-11-47 | .... |
| 3105 | Keystone Hotel | 2-8-47 | .... |

SPORTS PARADE (Color)

| | | | |
|---|---|---|---|
| 2506 | Let's Go Gunning (10) | 4-6-46 | 2954 |
| 2507 | Fin'n Feathers (10) | 4-27-46 | 2940 |
| 2508 | Under Sea Spear Fishing (10) | 5-18-46 | 3019 |
| 2509 | The Riding Hannefords (10) | 6-29-46 | 3043 |
| 2510 | Facing Your Danger (10) | 5-11-46 | 3019 |
| 2511 | Beach Days (10) | 7-13-46 | 3090 |
| 2512 | Ranch in White (10) | 8-3-46 | 3174 |
| 2513 | Dominion of Sports (10) | 8-31-46 | 3225 |
| 3501 | King of the Everglades (10) | 9-14-46 | 3225 |
| 3502 | The Lazy Hunter (10) | 10-26-46 | 3250 |
| 3503 | Battle of Champs | 1-18-47 | 3435 |
| 3505 | Let's Go Swimming (10) | 1-4-47 | .... |

MELODY MASTER BANDS

| | | | |
|---|---|---|---|
| 2607 | Rhythm on Ice (10) | 4-20-46 | 2940 |
| 2608 | Dixieland Jamboree (10) | 5-11-46 | 3019 |
| 2609 | Musical Memories (10) | 7-6-46 | 3090 |
| 2610 | Enric Madriguera & Orchestra (10) | 8-10-46 | 3174 |
| 3601 | Desi Arnaz and Orchestra (10) | 10-12-46 | 3263 |
| 3602 | Melody of Youth (10) | 12-14-46 | 3435 |
| 3603 | Big Time Review (10) | 1-25-47 | .... |
| 3604 | Stan Kenton and Orchestra | 2-22-47 | .... |

BLUE RIBBON HIT PARADE (Color)

| | | | |
|---|---|---|---|
| 2306 | Fresh Fish (7) | 4-6-46 | 2940 |
| 2307 | Daffy Duck and Egghead (7) | 4-20-46 | 2954 |
| 2308 | Katnip Kollege (7) | 5-4-46 | 3091 |
| 2309 | The Night Watchman (7) | 5-18-46 | 3011 |
| 2310 | Little Brother Rat (7) | 6-8-46 | 3112 |
| 2311 | Johnny Smith and Poker Huntas (7) | 6-22-46 | 3043 |
| 2312 | Robinhood Makes Good (7) | 7-6-46 | 3090 |
| 2313 | Little Red Walking Hood (7) | 8-17-46 | 3174 |
| 3301 | Fox Pop (7) | 9-28-46 | 3225 |
| 3302 | The Wacky Worm (7) | 10-12-46 | 3263 |
| 3303 | You're an Education (7) | 10-26-46 | 3250 |
| 3304 | Have You Any Castles? | 2-1-47 | .... |
| 3305 | Pigs Is Pigs | 2-22-47 | .... |

MERRIE MELODIES CARTOONS (Color)

| | | | |
|---|---|---|---|
| 2701 | Kitty Kornered (7) | 6-8-46 | 3055 |
| 2702 | Hollywood Daffy (7) | 6-22-46 | 3055 |
| 2703 | Eager Beaver (7) | 7-13-46 | 3128 |
| 2704 | Great Piggy Bank Robbery (7) | 7-20-46 | 3090 |
| 2705 | Bacall to Arms (7) | 8-3-46 | 3174 |
| 2706 | Of Three I Sting (7) | 8-17-46 | 3174 |
| 2707 | Walky Talky Hawky (7) | 8-31-46 | 3174 |
| 2708 | Fair and Wormer (7) | 9-28-46 | 3225 |
| 2709 | Mousemerized Cat (7) | 10-19-46 | 3250 |
| 2710 | Mouse Menace (7) | 11-2-46 | 3348 |
| 2711 | Roughly Squeaking (7) | 11-28-46 | 3362 |
| 2712 | One Meat Brawl (7) | 1-18-47 | 3436 |
| 2713 | Goofy Gophers | 1-25-47 | .... |
| 2714 | Gay Anties | 2-15-47 | .... |

"BUGS BUNNY" SPECIALS (Color)

| | | | |
|---|---|---|---|
| 2721 | The Hair Raising Hare (7) | 5-25-46 | 3019 |
| 2722 | Acrobatty Bunny (7) | 6-29-46 | 3055 |
| 2723 | Racketeer Rabbit (7) | 9-14-46 | 3239 |
| 2724 | The Big Snooze (7) | 10-5-46 | 3250 |
| 2725 | Rhapsody Rabbit (7) | 11-9-46 | 3348 |

VITAPHONE VARIETIES

| | | | |
|---|---|---|---|
| 2406 | Smart as a Fox (10) | 4-27-46 | 2940 |
| 3401 | So You Want to Save Your Hair (10) | 12-7-46 | 3348 |
| 3402 | So You Want to Play the Horses (10) | 10-5-46 | 3250 |
| 3403 | So You Think You're a Nervous Wreck (10) | 12-28-46 | 3436 |

## MISCELLANEOUS

| | | | |
|---|---|---|---|
| | The Secret Battle (Telenews) | 7-26-46 | 3174 |
| | Moscow Music Hall (Artkino) (31) | 9-6-46 | 3239 |
| | Rebirth of Stalingrad (Artking) (10) | 10-28-46 | 3286 |
| | Operation Underground (Telenews (18) | 12-11-46 | 3349 |
| | Music Through the Ages (Superfilm) (16) | 1-27-47 | 3446 |
| | Woman Speaks (Film Studios of Chi.) | | |
| | Vol. 1, Release 1 (10) | 8-46 | 3422 |
| | Vol. 1, Release 2 (10) | 9-46 | .... |
| | Vol. 1, Release 3 (10) | 10-46 | 3398 |
| | Vol. 1, Release 4 (10) | 11-46 | .... |

## SERIALS

### COLUMBIA

| | | | |
|---|---|---|---|
| 7180 | Chick Carter Detective (15 episodes) | 7-11-46 | 3387 |
| 8120 | Son of the Guardsman (15 episodes) | 10-24-46 | 3387 |
| 8140 | Jack Armstrong (15 episodes) | 2-6-47 | .... |

### REPUBLIC

| | | | |
|---|---|---|---|
| 582 | King of the Forest Rangers (12 episodes) | 4-27-46 | 2927 |
| 583 | Daughter of Don Q (12 episodes) | 7-27-46 | 2927 |
| 584 | The Crimson Ghost (12 episodes) | 10-26-46 | 3043 |
| 691 | Son of Zorro (13 episodes) | 1-18-47 | 3349 |
| | Jesse James Rides Again. (13 episodes) | 3-24-47 | .... |
| .... | Jungle Girl (Reissue) (15 episodes) | | .... |

### UNIVERSAL

| | | | |
|---|---|---|---|
| 1881-1893 | Lost City of the Jungle (13 episodes) | 4-23-46 | 3019 |
| 2581-2593 | Mysterious Mr. M (13 episodes) | 7-23-46 | 3312 |

# THE RELEASE CHART

## *Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION*

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3447-3448, issue of February 1, 1947.

Feature product listed by Company on page 3436, issue of January 25, 1947. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

| Title | Company | Prod. Number | Stars | Tradeshow or Release Date | Running Time | REVIEWED: M. P. Herald Issue | REVIEWED: Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| ABIE'S Irish Rose | UA | .... | Michael Chekhov-Joanna Dru | Dec. 27,'46 | 96m | Nov. 30,'46 | 3334 | 3066 | .... |
| Accomplice | PRC | .... | Richard Arlen-Veda Ann Borg | Sept. 29,'46 | 68m | Sept. 28,'46 | 3224 | 3187 | .... |
| † Adventure (Special) | MGM | 616 | Clark Gable-Greer Garson | Mar.,'46 | 126m | Dec. 22,'45 | 2765 | 2628 | 3100 |
| Adventuress (Br.) (Eagle-Lion) (formerly I See a Dark Stranger) | PRC | .... | Deborah Kerr-Trevor Howard | Mar. 17,'47 | 112m | Aug. 3,'46 | 3125 | .... | .... |
| Affairs of Geraldine, The | Rep. | 603 | Jane Withers-James Lydon | Nov. 18,'46 | 68m | Nov. 30,'46 | 3334 | 2951 | .... |
| Alexander's Ragtime Band (R.) | 20th-Fox | 709 | Tyrone Power-Alice Faye | Feb.,'47 | 105m | Jan. 4,'47 | 3398 | .... | .... |
| Alias Billy the Kid | Rep. | 555 | Sunset Carson-Peggy Stewart | Apr. 17,'46 | 56m | June 29,'46 | 3065 | 2981 | .... |
| Alias Mr. Twilight | Col. | 828 | Michael Duane-Trudy Marshall | Dec. 24,'46 | 69m | Dec. 28,'46 | 3386 | 3312 | 3412 |
| Ambush Trail | PRC | .... | Bob Steele-Syd Saylor | Feb. 17,'46 | 60m | Feb. 2,'46 | 2830 | .... | .... |
| Angel and the Badman, The | Rep. | .... | John Wayne-Irene Rich | Feb. 15,'47 | .... | ..... | .... | 3336 | .... |
| † Angel on My Shoulder | UA | .... | Paul Muni-Anne Baxter | Sept. 20,'46 | 101m | Sept. 21,'46 | 3210 | 2859 | 3350 |
| † Anna and the King of Siam | 20th-Fox | 634 | Irene Dunne-Rex Harrison | Aug.,'46 | 128m | June 8,'46 | 3029 | 2907 | 3288 |
| Apache Rose | Rep. | .... | Roy Rogers-Dale Evans | Feb. 15,'47 | .... | ..... | .... | 3434 | .... |
| Appassionata (Swedish) | Saga | .... | Viveca Lindfors-George Rydeberg | Nov. 16,'46 | 93m | Dec. 7,'46 | 3347 | .... | .... |
| Appointment with Crime (Br.) | Natl.-Anglo | .... | William Hartnell-Raymond Lovell | Not Set | 90m | June 15,'46 | 3042 | .... | .... |
| Avalanche | PRC | .... | Bruce Cabot-Roscoe Karns | June 20,'46 | 70m | May 4,'46 | 2973 | .... | .... |
| BACHELOR and the Bobby Soxer, The | RKO | .... | Cary Grant-Myrna Loy-S. Temple | Not Set | .... | ..... | .... | 3363 | .... |
| Bachelor's Daughters, The | UA | .... | Gail Russell-Claire Trevor | Sept. 6,'46 | 88m | Sept. 14,'46 | 3197 | 3007 | 3350 |
| Bad Bascomb (Block 16) | MGM | 619 | Wallace Beery-Margaret O'Brien | Apr.-May,'46 | 112m | Feb. 9,'46 | 2837 | 2784 | 3288 |
| † Badman's Territory | RKO | 622 | Randolph Scott-Ann Richards | Block 5 | 98m | Apr. 20,'46 | 2949 | .... | 3350 |
| Bamboo Blonde (Block 6) | RKO | 630 | Frances Langford-Russell Wade | July 15,'46 | 67m | June 22,'46 | 3054 | 2784 | .... |
| † Bandit of Sherwood Forest (color) | Col. | 7004 | Cornel Wilde-Anita Louise | Feb. 21,'46 | 85m | Feb. 23,'46 | 2857 | 2434 | 2975 |
| Beast with Five Fingers, The | WB | 613 | Robert Alda-Andrea King | Feb. 8,'47 | 88m | Dec. 21,'46 | 3374 | 2786 | .... |
| Beat the Band (Block 4) | RKO | .... | Frances Langford-Gene Krupa | (T) Feb.,'47 | .... | ..... | .... | 3126 | .... |
| Beauty and the Bandit | Mono. | 531 | Gilbert Roland-Ramsay Ames | Nov. 9,'46 | 77m | Dec. 7,'46 | 3347 | 3312 | .... |
| Bedelia (British) (Eagle-Lion) | PRC | .... | Margaret Lockwood-Ian Hunter | Feb. 1,'47 | 83m | Feb. 1,'47 | 3445 | .... | .... |
| Bedlam (Block 6) | RKO | 628 | Boris Karloff-Anna Lee | May 10,'46 | 80m | Apr. 27,'46 | 2962 | 2951 | 3350 |
| Beginning or the End, The | MGM | .... | Brian Donlevy-Robert Walker | (T) Jan. 21,'47 | .... | ..... | .... | 3076 | .... |
| Behind the Mask | Mono. | 526 | Kane Richmond-Barbara Reed | May 25,'46 | 67m | Apr. 6,'46 | 2926 | .... | .... |
| Bells of San Fernando | Screen Guild | 4614 | Donald Woods-Gloria Warren | Mar. 1,'47 | .... | ..... | .... | 3422 | .... |
| Beloved Enemy (Reissue) | Film Classics | .... | Merle Oberon-David Niven | Apr. 15,'46 | 86m | Dec. 19,'36 | .... | .... | .... |
| Below the Deadline | Mono. | 520 | Warren Douglas-Ramsay Ames | Aug. 3,'46 | 65m | Sept. 28,'46 | 3224 | 3127 | .... |
| Best Years of Our Lives (Spcl.) | RKO | 751 | Myrna Loy-Fredric March | Nov. 20,'46 | 172m | Nov. 30,'46 | 3335 | 3312 | 3412 |
| Betty Co-ed | Col. | 824 | Jean Porter-William Mason | Nov. 28,'46 | 71m | Dec. 7,'46 | 3346 | 3274 | .... |
| Beware | Astor | .... | Louis Jordan-Frank Wilson | July,'46 | 55m | June 22,'46 | 3054 | .... | .... |
| Beware of Pity (Br.) | Eagle-Lion PRC | .... | Lilli Palmer-Albert Lieven | July 22,'46 | 105m | Aug. 3,'46 | 3126 | .... | .... |
| † Big Sleep, The | WB | 601 | Humphrey Bogart-Lauren Bacall | Aug. 31,'46 | 114m | Aug. 17,'46 | 3149 | 3126 | 3350 |
| Big Town | Para. | .... | Philip Reed-Hillary Brooke | (T) Feb. 14,'47 | .... | ..... | .... | 2776 | .... |
| Black Angel, The | Univ. | 543 | Dan Duryea-June Vincent | Aug. 2,'46 | 80m | Aug. 10,'46 | 3137 | 3076 | .... |
| Black Beauty | 20th-Fox | 636 | Mona Freeman-Richard Denning | Sept.,'46 | 76m | July 20,'46 | 3102 | 2778 | 3412 |
| Blind Spot | Col. | .... | Chester Morris-Constance Dowling | Feb. 6,'47 | 73m | Feb. 1,'47 | 3445 | 3388 | .... |
| Blonde Alibi | Univ. | 527 | Tom Neal-Martha O'Driscoll | Apr. 12,'46 | 62m | Mar. 23,'46 | 2905 | 2850 | .... |
| Blonde for a Day | PRC | .... | Hugh Beaumont-Katheryn Adams | Aug. 29,'46 | 68m | Aug. 10,'46 | 3137 | 3030 | .... |
| Blondie Knows Best | Col. | 806 | Penny Singleton-Arthur Lake | Oct. 17,'46 | 70m | Sept. 21,'46 | 3211 | 3031 | 3350 |
| Blondie's Big Moment | Col. | 807 | Penny Singleton-Arthur Lake | Jan. 9,'47 | 69m | Dec. 14,'46 | 3361 | 3347 | .... |
| Blondie's Lucky Day | Col. | 7020 | Penny Singleton-Arthur Lake | Apr. 4,'46 | 70m | Sept. 21,'46 | 3211 | 3031 | .... |
| Blood Red Rose (Italian) | Superfilm | .... | Viviane Romance-George Flamant | Dec. 19,'46 | 93m | Jan. 11,'47 | 3409 | .... | .... |
| † Blue Dahlia, The (Block 4) | Para. | 4517 | Alan Ladd-Veronica Lake | Apr. 19,'46 | 99m | Feb. 2,'46 | 2829 | 2786 | 3164 |
| † Blue Skies (color) | Para. | 4602 | Bing Crosby-Fred Astaire | Dec. 27,'46 | 104m | Sept. 28,'46 | 3221 | 2884 | 3412 |
| Bohemian Girl, The (Reissue) | Film Classics | .... | Stan Laurel-Oliver Hardy | Mar. 15,'46 | 74m | Mar. 7,'36 | .... | .... | .... |
| Bon Voyage | 20th-Fox | .... | Jeanne Crain-Sir Aubrey Smith | Not Set | .... | ..... | .... | 2230 | .... |
| Boomerang | 20th-Fox | 706 | Dana Andrews-Jane Wyatt | Feb.,'47 | 88m | Feb. 1,'47 | 3446 | 3434 | .... |
| Boom Town (R.) | MGM | 713 | Clark Gable-Claudette Colbert | Feb.,'47 | 119m | Sept. 28,'46 | 3225 | .... | .... |
| Born to Kill (formerly Deadlier Than the Male) | RKO | .... | Claire Trevor-Lawrence Tierney | Not Set | .... | ..... | .... | 3078 | .... |
| Born to Speed | PRC | .... | Johnny Sands-Terry Austin | Jan. 12,'47 | 61m | Jan. 25,'47 | 3434 | 3410 | .... |
| Boston Blackie and the Law | Col. | 822 | Chester Morris-Trudy Marshall | Dec. 12,'46 | 69m | Nov. 23,'46 | 3322 | 3312 | .... |
| Bowery, The (Reissue) | 20th-Fox | 642 | George Raft-Wallace Beery | Oct.,'46 | 84m | Aug. 24,'46 | 3162 | .... | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Bowery Bombshell | Mono. | 511 | Leo Gorcey-Huntz Hall | July 20,'46 | 65m | July 27,'46 | 3114 | .... | .... |
| Boy, a Girl and a Dog, A | Film Classics | .... | Jerry Hunter-Sharyn Moffett | July,'46 | 77m | June 29,'46 | 3065 | 3031 | ... |
| Boys' Ranch (Block 17) | MGM | 625 | James Craig-"Butch" Jenkins | July 18,'46 | 97m | May 4,'46 | 2973 | 2926 | 3288 |
| Boy, What a Girl! | Herald | .... | "Slam" Stewart-Big Sid Catlett | Feb.,'47 | .... | ..... | .... | .... | .... |
| Brasher Doubloon, The | 20th-Fox | 707 | George Montgomery-Nancy Guild | Feb.,'47 | .... | ..... | .... | 3238 | .... |
| Breakfast in Hollywood | UA | .... | Tom Breneman-Bonita Granville | Feb. 22,'46 | 93m | Jan. 19,'46 | 2805 | 2756 | 2975 |
| Bride Wore Boots, The (Block 5) | Para. | 4521 | Barbara Stanwyck-Robert Cummings | May 31,'46 | 86m | Mar. 23,'46 | 2905 | 2784 | 3350 |
| Brief Encounter (Brit.) | Univ. | .... | Celia Johnson-Trevor Howard (T) | Aug. 24,'46 | 85m | Aug. 31,'46 | 3174 | .... | 3228 |
| Bringing Up Father | Mono. | 604 | Joe Yule-Renie Riano | Nov. 23,'46 | 68m | Oct. 19,'46 | 3262 | 3186 | .... |
| Brute Man, The | PRC | .... | Rondo Hatton-Jane Adams | Oct. 1,'46 | 58m | Oct. 26,'46 | 3273 | 2764 | .... |
| Buffalo Bill Rides Again | Screen Guild | 4613 | Richard Arlen-Jennifer Holt | Feb. 15,'47 | 70m | ..... | .... | 3410 | .... |
| Burma Victory | WB | 512 | War Documentary | Feb. 16,'46 | 62m | Nov. 17,'45 | 2718 | .... | .... |
| † CAESAR and Cleopatra (color) (British) | UA | .... | Claude Rains-Vivian Leigh | Aug. 16,'46 | 126m | Aug. 10,'46 | 3137 | .... | 3288 |
| Calcutta | Para. | .... | Alan Ladd-William Bendix | Not Set | .... | ..... | .... | 2884 | .... |
| Calendar Girl | Rep. | 607 | Jane Frazee-William Marshall | Jan. 31,'47 | .... | ..... | .... | 3335 | .... |
| California (color) | Para. | 4606 | Ray Milland-Barbara Stanwyck | Feb. 21,'47 | 98m | Dec. 21,'46 | 3373 | 2784 | .... |
| California Gold Rush | Rep. | 565 | "Wild" Bill Elliott-Alice Fleming | Feb. 4,'46 | 55m | ..... | .... | 2818 | .... |
| † Canyon Passage (color) | Univ. | 541 | Dana Andrews-Susan Hayward | July 26,'46 | 90m | July 20,'46 | 3101 | 2883 | 3350 |
| Captains Courageous (R.) | MGM | .... | Freddie Bartholomew-Spencer Tracy (T) | Aug. 21,'46 | 117m | Aug. 24,'46 | 3162 | .... | .... |
| Captive Heart, The (British) | Eagle-Lion PRC | .... | Michael Redgrave-Rachel Kempson | Not Set | 108m | Apr. 20,'46 | 2950 | .... | .... |
| Caravan (British) | GFD | .... | Steward Granger-Ann Crawford | Not Set | 122m | May 4,'46 | 2974 | .... | .... |
| Caravan Trail, The (color) | PRC | .... | Eddie Dean-Al LaRue | Apr. 20,'46 | 57m | Mar. 30,'46 | 2918 | 2884 | .... |
| Carmen (French) | Superfilm | .... | Viviane Romance-Jean Marais | Nov. 26,'46 | 102m | Dec. 7,'46 | 3346 | .... | .... |
| Carnival (British) | GFD | .... | Sally Gray-Michael Wilding | Not Set | 93m | Nov. 9,'46 | 3297 | .... | .... |
| Carnival in Costa Rica (col.) | 20th-Fox | .... | Dick Haymes-Celeste Holme | Not Set | .... | ..... | .... | 3090 | .... |
| Cat Creeps, The | Univ. | 532 | Lois Collier-Fred Brady | May 17,'46 | 58m | Apr. 13,'46 | 2938 | 2884 | .... |
| Catman of Paris, The | Rep. | 514 | Carl Esmond-Leonore Aubert | Apr. 20,'46 | 65m | Feb. 23,'46 | 2858 | .... | .... |
| † Centennial Summer (color) | 20th-Fox | 633 | Jeanne Craine-Cornel Wilde | Aug.,'46 | 102m | June 8,'46 | 3030 | 2884 | 3264 |
| Chase, The | UA | .... | Robert Cummings-Michele Morgan | Nov. 22,'46 | 86m | Oct. 19,'46 | 3262 | .... | 3412 |
| Cheyenne | WB | .... | Dennis Morgan-Jane Wyman | Not Set | .... | ..... | .... | 2939 | .... |
| Child of Divorce (Block 2) | RKO | 708 | Sharyn Moffett-Regis Toomey | Oct. 15,'46 | 62m | Oct. 19,'46 | 3262 | 2972 | .... |
| Children of Paradise (French) | Korda | .... | Jean-Louis Barrault-Arletty | Nov. 15,'46 | 161m | Nov. 9,'46 | 3298 | .... | .... |
| Cigarette Girl | Col. | .... | Leslie Brooks-Jimmy Lloyd | Feb. 13,'47 | .... | ..... | .... | 3411 | .... |
| Cinderella Jones | WB | 513 | Joan Leslie-Robert Alda | Mar. 9,'46 | 92m | Feb. 16,'46 | 2849 | 2838 | 2975 |
| City for Conquest (Reissue) | WB | 515 | James Cagney-Ann Sheridan | Apr. 13,'46 | 103m | Sept. 14,'40 | .... | .... | .... |
| Clandestine (French) | Western Hemisphere | .... | Constant Remy-Suzy Carrier | Feb. 7,'47 | 85m | Jan. 18,'47 | 3421 | .... | .... |
| Claudia and David | 20th-Fox | 637 | Dorothy McGuire-Robert Young | Sept.,'46 | 78m | July 27,'46 | 3113 | 2939 | 3350 |
| † Cloak and Dagger | WB | 603 | Gary Cooper-Lilli Pamer | Sept. 28,'46 | 106m | Sept. 14,'46 | 3197 | 2939 | 3288 |
| † Cluny Brown | 20th-Fox | 628 | Charles Boyer-Jennifer Jones | June,'46 | 100m | Apr. 27,'46 | 2961 | 2859 | 3164 |
| Cockeyed Miracle, The | MGM | 703 | Frank Morgan-Keenan Wynn | Oct.,'46 | 81m | July 20,'46 | 3102 | 2883 | 3412 |
| Code of the West (Block 4) | RKO | .... | James Warren-Debra Alden | (T) Feb.,'47 | .... | ..... | .... | 3410 | .... |
| Colorado Serenade (color) | PRC | .... | Eddie Dean-Roscoe Ates | June 30,'46 | 68m | June 15,'46 | 3042 | 2884 | .... |
| Come and Get It (Reissue) | Film Classics | .... | Joel McCrea-Edward Arnold | May 15,'46 | 99m | Nov. 7,'36 | .... | .... | .... |
| Condemned to Devil's Island (Reissue) | Film Classics | .... | Ronald Colman-Ann Harding | Mar. 15,'46 | 87m | ..... | .... | .... | .... |
| Conquest of Cheyenne | Rep. | 568 | "Wild" Bill Elliot-Alice Fleming | July 29,'46 | 55m | June 29,'46 | 3065 | .... | .... |
| Courage of Lassie (color) (Bl. 17) | MGM | 626 | Elizabeth Taylor-"Lassie"-Frank Morgan | Aug. 8,'46 | 93m | May 11,'46 | 2985 | 2926 | 3412 |
| Cowboy Blues | Col. | 7223 | Ken Curtis-Jeff Donnell | July 18,'46 | .... | ..... | .... | 3055 | .... |
| Crack-Up (Block 6) | RKO | 627 | Pat O'Brien-Claire Trevor | Sept. 6,'46 | 93m | June 22,'46 | 3054 | 2951 | 3228 |
| Crime Doctor's Man Hunt, The | Col. | 816 | Warner Baxter-Ellen Drew | Oct. 24,'46 | 61m | Sept. 21,'46 | 3210 | 3187 | .... |
| Crime of the Century | Rep. | 511 | Stephanie Bachelor-Michael Browne | Feb. 28,'46 | 57m | Mar. 23,'46 | 2906 | 2870 | .... |
| Criminal Court (Block 2) | RKO | 709 | Tom Conway-Martha O'Driscoll | Nov. 20,'46 | 59m | Aug. 10,'46 | 3137 | 2963 | .... |
| Cross My Heart | Para. | 4603 | Betty Hutton-Sonny Tufts | Jan. 10,'47 | 83m | Nov. 23,'46 | 3321 | 3055 | .... |
| Cry Wolf | WB | .... | Errol Flynn-Barbara Stanwyck | Not Set | .... | ..... | .... | 3138 | .... |
| Cuban Pete | Univ. | 542 | Desi Arnaz-Ethel Smith | July 26,'46 | 61m | Sept. 14,'46 | 3198 | 3066 | .... |
| DANGEROUS Business | Col. | 7037 | Forrest Tucker-Lynn Merrick | June 20,'46 | .... | ..... | .... | 2963 | .... |
| Dangerous Millions | 20th-Fox | 648 | Kent Taylor-Dona Drake | Dec.,'46 | 69m | Dec. 7,'46 | 3345 | 3336 | .... |
| Dangerous Money | Mono. | 603 | Sydney Toler-Gloria Warren | Oct. 12,'46 | 66m | Oct. 12,'46 | 3250 | 3186 | .... |
| Danger Street | Para. | .... | Jane Withers-Robert Lowery | (T) Feb. 21,'47 | .... | ..... | .... | 2972 | .... |
| Danger Woman | Univ. | 539 | Brenda Joyce-Don Porter | July 12,'46 | 60m | July 13,'46 | 3089 | 3030 | .... |
| Dark Alibi | Mono. | 519 | Sidney Toler-Benson Fong | May 25,'46 | 61m | Apr. 27,'46 | 2962 | 2809 | .... |
| Dark Corner, The | 20th-Fox | 625 | Lucille Ball-William Bendix | May,'46 | 99m | Apr. 6,'46 | 2925 | 2859 | 3188 |
| Dark Horse, The | Univ. | 540 | Phil Terry-Ann Savage | July 19,'46 | 59m | July 20,'46 | 3102 | 3030 | .... |
| Dark Is the Night (Russian) | Artkino | .... | Irina Radchenko-Ivan Kuznetsov | Mar. 16,'46 | 70m | Mar. 23,'46 | 2906 | .... | .... |
| † Dark Mirror, The | Univ. | .... | Olivia de Havilland-Lew Ayres | Oct.,'46 | 85m | Oct. 5,'46 | 3237 | 2883 | 3412 |
| Days and Nights (Russian) | Artkino | .... | Vladimir Soloviev-Dimitri Sagal | Apr. 27,'46 | 90m | May 4,'46 | 2974 | .... | .... |
| Days of Buffalo Bill | Rep. | 554 | Sunset Carson-Peggy Stewart | Feb. 8,'46 | 56m | ..... | .... | 2838 | .... |
| Deadlier Than the Male | RKO | .... | Claire Trevor-Lawrence Tierney | Not Set | .... | ..... | .... | 3078 | .... |
| Deadline at Dawn | RKO | 617 | Susan Hayward-Paul Lukas | Block 4 | 82m | Feb. 23,'46 | 2859 | 2776 | 2930 |
| Deadline for Murder | 20th-Fox | 635 | Paul Kelly-Kent Taylor | Aug.,'46 | 65m | June 22,'46 | 3053 | 2963 | .... |
| Dead of Night (British) | Univ. | 547 | Mervyn Johns-Roland Carver | Aug. 23,'46 | 77m | July 6,'46 | 3077 | .... | .... |
| Dead Reckoning | Col. | .... | Humphrey Bogart-Lizabeth Scott | Feb.,'47 | 100m | Jan. 4,'47 | 3397 | 3387 | .... |
| Death Valley (color) | Screen Guild | 4604 | Robert Lowery-Helen Gilbert | Aug. 15,'46 | 72m | ..... | .... | 3090 | .... |
| Deception | WB | 605 | Bette Davis-Paul Henried | Oct. 26,'46 | 112m | Oct. 19,'46 | 3261 | 3238 | 3412 |
| Decoy | Mono. | 601 | Jean Gillie-Edward Norris | Sept. 14,'46 | 76m | Sept. 14,'46 | 3198 | 3031 | .... |
| Desert Horseman, The | Col. | 7209 | Charles Starrett-Smiley Burnette | July 11,'46 | 57m | July 27,'46 | 3124 | 3055 | .... |
| Devil Bat's Daughter | PRC | .... | Rosemary LaPlanche-John James | Apr. 15,'46 | 66m | Apr. 13,'46 | 2938 | .... | .... |
| Devil on Wheels | PRC | .... | Damian O'Flynn-Lenita Lane | Feb. 15,'47 | 67m | Feb. 1,'47 | 3446 | 3410 | .... |
| Devil's Hand, The (French) | Dist. Films | .... | Pierre Fesnay-Josseline Gael | Not Set | 80m | Nov. 16,'46 | 3310 | .... | .... |
| Devil's Mask, The | Col. | 7026 | Anita Louise-Jim Bannon | May 23,'46 | 66m | ..... | .... | 2926 | .... |
| Devil's Playground, The | UA | .... | William Boyd-Andy Clyde | Nov. 15,'46 | 62m | Sept. 21,'46 | 3211 | 3078 | .... |
| Devil Thumbs a Ride, The (Bl. 4) | RKO | .... | Lawrence Tierney-Nan Leslie | (T) Feb.,'47 | .... | ..... | .... | 3410 | .... |
| Devotion | WB | 517 | Olivia de Havilland-Ida Lupino | Apr. 20,'46 | 107m | Apr. 6,'46 | 2925 | 2756 | 3164 |

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|---|---|---|---|---|---|---|---|---|---|
| Diary of a Chambermaid | UA | .... | Paulette Goddard-Hurd Hatfield | Feb. 15,'46 | 86m | Feb. 2,'46 | 2829 | 2748 | 3100 |
| Dick Tracy Versus Cueball (Bl. 3) | RKO | 714 | Morgan Conway-Anne Jeffreys | (T) Dec. 18,'46 | 62m | Nov. 16,'46 | 3310 | 3031 | .... |
| Ding Dong Williams | RKO | 623 | Glenn Vernon-Marcia McGuire | Block 5 | 62m | Apr. 20,'46 | 2950 | 2695 | .... |
| Dodsworth (Reissue) | Film Classics | .... | Walter Huston-Ruth Chatterton | May 15,'46 | 101m | Sept. 26,'36 | .... | .... | .... |
| Don Ricardo Returns | PRC | .... | Fred Colby-Isabelita | Nov. 5,'46 | 63m | Dec. 7,'46 | 3347 | 3240 | .... |
| Don't Gamble with Strangers | Mono. | 508 | Kane Richmond-Bernadene Hayes | June 22,'46 | 68m | May 25,'46 | 3005 | .... | .... |
| Do You Love Me? (color) | 20th-Fox | 626 | Maureen O'Hara-Dick Haymes | May,'46 | 91m | Apr. 20,'46 | 2949 | 2499 | 3412 |
| Down Missouri Way | PRC | .... | Martha O'Driscoll-William Wright | Aug. 15,'46 | 75m | July 20,'46 | 3102 | 3007 | 3288 |
| Down to Earth (color) | Col. | .... | Rita Hayworth-Larry Parks | Not Set | .... | ..... | .... | 3126 | .... |
| † Dragonwyck | 20th-Fox | 623 | Gene Tierney-Vincent Price | Apr.,'46 | 103m | Feb. 23,'46 | 2857 | 2403 | 3188 |
| Dressed to Kill | Univ. | 534 | Basil Rathbone-Nigel Bruce | June 7,'46 | 72m | May 25,'46 | 3007 | 2987 | .... |
| Driftin' River | PRC | .... | Eddie Dean-Shirley Patterson | Oct. 1,'46 | 59m | Oct. 5,'46 | 3237 | 3187 | .... |
| Duel in the Sun (color) | Selznick | .... | Jennifer Jones-Joseph Cotten | Not Set | 135m | Jan. 11,'47 | 3409 | 3363 | .... |
| EARL Carroll Sketchbook | Rep. | 530 | Constance Moore-William Marshall | Aug. 22,'46 | 90m | Aug. 24,'46 | 3162 | 2939 | 3228 |
| Easy Come, Easy Go | Para. | 4607 | Sonny Tufts-Diana Lynn | Mar. 7,'47 | .... | ..... | .... | 2748 | .... |
| † Easy to Wed (color) (Special) | MGM | 624 | Esther Williams-Van Johnson | July 25,'46 | 111m | Apr. 13,'46 | 2937 | 2366 | 3350 |
| Egg and I, The | Univ. | .... | Claudette Colbert-Fred MacMurray | Not Set | .... | ..... | .... | 3312 | .... |
| El Paso Kid | Rep. | 556 | Sunset Carson-Marie Harmon | May 22,'46 | 54m | Aug. 3,'46 | 3125 | 2972 | .... |
| Escape Me Never | WB | .... | Errol Flynn-Ida Lupino | Not Set | .... | ..... | .... | 2861 | .... |
| Extenuating Circumstances (French) | Lopert | .... | Michael Simon-Suzanne Dantes | Sept. 14,'46 | 82m | Oct. 5,'46 | 3238 | .... | .... |
| FABULOUS Suzanne | Rep. | 604 | Barbara Britton-Rudy Vallee | Dec. 15,'46 | 71m | Dec. 21,'46 | 3374 | 2926 | .... |
| Face of Marble | Mono. | 528 | John Carradine-Claudia Drake | Feb. 2,'46 | 72m | Jan. 26,'46 | 2818 | .... | .... |
| Faithful in My Fashion (Bl. 17) | MGM | 627 | Tom Drake-Donna Reed | Aug. 22,'46 | 81m | June 15,'46 | 3042 | 2951 | .... |
| Falcon's Adventure, The (Bl. 3) | RKO | 715 | Tom Conway-Madge Meredith | Dec. 13,'46 | 61m | Dec. 14,'46 | 3362 | 3348 | .... |
| Falcon's Alibi, The (Block 6) | RKO | 629 | Tom Conway-Rita Corday | July 1,'46 | 63m | Apr. 20,'46 | 2950 | .... | .... |
| Fall Guy | Mono. | .... | Bob Pierce-Teala Loring | Feb. 22,'47 | .... | ..... | .... | 3410 | .... |
| Fantasia (R.) (Spl.) (Color) | RKO | 792 | Disney Musical Feature | Sept. 28,'46 | 124m | Oct. 5,'46 | 3238 | .... | .... |
| Farmer's Daughter, The (Bl. 4) | RKO | .... | Loretta Young-Joseph Cotten | (T) Feb.,'47 | .... | ..... | .... | 3364 | .... |
| Fear | Mono. | 507 | Warren William-Peter Cookson | Mar. 2,'46 | 68m | Jan. 5,'46 | 2785 | 2598 | .... |
| Fear in the Night | Para. | .... | Paul Kelly-Kay Scott | (T) Feb. 14,'47 | .... | ..... | .... | .... | .... |
| Fiesta (color) | MGM | .... | Esther Williams-Ricardo Montalban | Not Set | .... | ..... | .... | 2939 | .... |
| Fighting Frontiersman, The | Col. | 863 | Charles Starrett-Smiley Burnette | Dec. 19,'46 | 61m | Nov. 16,'46 | 3309 | .... | .... |
| Flight to Nowhere | Screen Guild | 4605 | Alan Curtis-Evelyn Ankers | Oct. 1,'46 | 74m | ..... | .... | 3078 | .... |
| Flying Serpent | PRC | .... | George Zucco-Hope Kramer | Feb. 20,'46 | 59m | Jan. 26,'46 | 2818 | 2670 | .... |
| Fool's Gold | UA | .... | William Boyd-Andy Clyde | Jan. 31,'47 | 63m | Oct. 12,'46 | 3249 | .... | .... |
| Four Hearts (Russian) | Artkino | .... | Valentino Serove-Eugene Samoilav | Feb. 23,'46 | 80m | Mar. 9,'46 | 2882 | .... | .... |
| Freddie Steps Out | Mono. | 515 | Freddie Stewart-June Preisser | June 29,'46 | 75m | June 1,'46 | 3017 | 2926 | .... |
| French Key, The | Rep. | 519 | Albert Dekker-Evelyn Ankers | May 18,'46 | 67m | May 25,'46 | 3006 | .... | .... |
| From This Day Forward | RKO | 616 | Joan Fontaine-Mark Stevens | Block 4 | 95m | Mar. 2,'46 | 2869 | 2861 | 3264 |
| GAIETY George (British) | Geo. King | .... | Richard Greene-Ann Todd | Not Set | 98m | May 4,'46 | 2974 | .... | .... |
| Gallant Bess (color) | MGM | 702 | Marshall Thompson-George Tobias | Jan.,'47 | 98m | Sept. 7,'46 | 3185 | 2778 | 3350 |
| Gallant Journey | Col. | 7002 | Glenn Ford-Janet Blair | Sept. 24,'46 | 86m | Sept. 14,'46 | 3198 | 2939 | 3412 |
| Galloping Thunder | Col. | 7207 | Charles Starrett-Smiley Burnette | Apr. 25,'46 | 54m | May 25,'46 | 3006 | 2778 | .... |
| Gas House Kids | PRC | .... | Robert Lowery-Teala Loring | Oct. 28,'46 | 68m | Oct. 12,'46 | 3250 | 3238 | .... |
| Gay Cavalier, The | Mono. | 529 | Gilbert Roland-Martin Garralaga | Mar. 30,'46 | 65m | June 15,'46 | 3042 | 2963 | .... |
| Gay Intruders, The (British) | Four Continents | .... | Godfrey Tearle-Jeanne de Casalis | Mar. 15,'46 | 84m | Mar. 30,'46 | 2917 | .... | .... |
| Genius and the Nightingale (Italian) | Superfilm | .... | Maria Cebotaria-Rossano Brazzi | Nov. 8,'46 | 137m | Dec. 7,'46 | 3347 | .... | .... |
| Genius at Work (Block 2) | RKO | 710 | Alan Carney-Anne Jeffreys | Oct. 20,'46 | 61m | Aug. 10,'46 | 3138 | 3078 | .... |
| Gentleman from Texas, The | Mono. | 562 | Johnny Mack Brown-Claudia Drake | June 8,'46 | 55m | Aug. 31,'46 | 3174 | 2963 | .... |
| Gentleman Joe Palooka | Mono. | 602 | Leon Errol-Joe Kirkwood | Oct. 5,'46 | 72m | Sept. 28,'46 | 3221 | 3126 | .... |
| Gentleman Misbehaves, The | Col. | 7034 | Osa Massen-Robert Stanton | Feb. 28,'46 | 74m | July 27,'46 | 3114 | 2792 | .... |
| Gentlemen with Guns | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | Mar. 27,'46 | 52m | Mar. 23,'46 | 2906 | .... | .... |
| Ghost Goes Wild, The | Rep. | 605 | James Ellison-Anne Gwynne | Mar. 8,'47 | 66m | ..... | .... | 2972 | .... |
| Ghost of Hidden Valley | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | June 3,'46 | 56m | June 1,'46 | 3017 | .... | .... |
| † Gilda | Col. | 7001 | Rita Hayworth-Glenn Ford | Apr. 25,'46 | 107m | Mar. 23,'46 | 2907 | 2776 | 3264 |
| Ginger | Mono. | 609 | Frank Albertson-Barbara Reed | Jan. 4,'47 | 57m | Jan. 25,'47 | 3434 | 3312 | .... |
| Girl and the Devil, The (Swed.) | Scandia | .... | Gunn Wallgren-Stig Jarrel | Sept. 28,'46 | 90m | Oct. 26,'46 | 3274 | .... | .... |
| Girl in a Million, A (Br.) | British Lion | .... | Hugh Williams-Joan Greenwood | Not Set | 86m | June 8,'46 | 3029 | .... | .... |
| G.I. War Brides | Rep. | 528 | James Ellison-Anna Lee | Aug. 12,'46 | 69m | Aug. 17,'46 | 3150 | 3127 | .... |
| Glass Alibi | Rep. | 516 | Paul Kelly-Anna Gwynne | Apr. 27,'46 | 68m | May 4,'46 | 2974 | 2792 | .... |
| God's Country (color) | Screen Guild | 003 | Robert Lowery-Helen Gilbert | Apr.,'46 | 62m | July 27,'46 | 3114 | .... | 3264 |
| Great Day (British) (Block 1) | RKO | 703 | Eric Portman-Flora Robson | Oct. 30,'46 | 69m | July 27,'46 | 3114 | .... | .... |
| Great Expectations (Brit.) | GFD | .... | John Mills-Valerie Hobson | Not Set | 118m | Dec. 28,'46 | 3385 | .... | .... |
| Great Waltz, The (R.) | MGM | .... | Luise Rainer-Fernand Gravet | (T) Sept. 30,'46 | 106m | Sept. 21,'46 | 3212 | .... | .... |
| Green for Danger (Brit.) | GFD | .... | Leo Genn-Henry Edwards | Not Set | 91m | Dec. 28,'46 | 3386 | .... | .... |
| † Green Years, The (Special) | MGM | 623 | Charles Coburn-Tom Drake | July 4,'46 | 128m | Mar. 16,'46 | 2893 | 2883 | 3228 |
| Guilty, The | Mono. | .... | Bonita Granville-Don Castle | Mar. 1,'47 | .... | ..... | .... | 3410 | ... |
| Gunman's Code | Univ. | 1107 | Kirby Grant-Fuzzy Knight | Aug. 30,'46 | .... | ..... | .... | 3187 | .... |
| Gunning for Vengeance | Col. | 7206 | Charles Starrett-Phyliss Adair | Mar. 21,'46 | 53m | Apr. 27,'46 | 2962 | 2784 | .... |
| † HARVEY Girls, The (color) (Block 15) | MGM | 611 | Judy Garland-John Hodiak | Jan.-Feb.,'46 | 104m | Jan. 5,'46 | 2785 | 2354 | 2975 |
| Haunted Mine, The | Mono. | 566 | Johnny Mack Brown-Linda Johnson | Mar. 2,'46 | 51m | Aug. 1,'46 | 2926 | 2792 | .... |
| Heading West | Col. | 7210 | Charles Starrett-Smiley Burnette | Aug. 15,'46 | 56m | Aug. 24,'46 | 3161 | 3127 | 3188 |
| Heartbeat (Special) | RKO | 662 | Ginger Rogers-Jean Pierre Aumont | Apr. 30,'46 | 101m | Apr. 27,'46 | 2961 | 2883 | 3412 |
| Heldorado | Rep. | 543 | Roy Rogers-George "Gabby" Hayes | Dec. 15,'46 | 70m | Jan. 4,'47 | 3397 | 3348 | .... |
| Henry the Fifth (British) (color) | UA | .... | Laurence Olivier-Robert Newton | (T) June 17,'46 | 134m | Sept. 1,'45 | 2626 | .... | .... |
| Her Adventurous Night | Univ. | 538 | Dennis O'Keefe-Helen Walker | July 5,'46 | 75m | June 29,'46 | 3065 | 3007 | .... |
| Here Comes Trouble | UA | .... | William Tracy-Beverly Lloyd | Not Set | .... | ..... | .... | 3363 | .... |
| Her Kind of Man | WB | 518 | Zachary Scott-Janis Paige | May 11,'46 | 78m | Apr. 27,'46 | 2961 | 2838 | 3264 |

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| Her Sister's Secret | PRC | .... | Nancy Coleman-Philip Reed | Sept. 23,'46 | 85m | Sept. 21,'46 | 3210 | 3090 | .... |
| High Conquest | Mono. | .... | Anna Lee-Warren Douglas | Mar. 8,'47 | .... | ..... | .... | 3435 | .... |
| High Barbaree | MGM | .... | Van Johnson-June Allyson | Not Set | .... | ..... | .... | 3238 | ... |
| High School Hero | Mono. | 517 | Freddie Stewart-June Preisser | Sept. 7,'46 | 69m | Aug. 24,'46 | 3161 | 3126 | ... |
| *Hit Parade of 1947 | Rep. | .... | Eddie Albert-Constance Moore | Mar. 22,'47 | .... | ..... | .... | .... | .... |
| † Holiday in Mexico (color) | MGM | 701 | Walter Pidgeon-Ilona Massey | Sept.,'46 | 128m | July 27,'46 | 3113 | 2764 | 3288 |
| Home in Oklahoma | Rep. | 5542 | Roy Rogers-Dale Evans | Nov. 8,'46 | 72m | Nov. 9,'46 | 3298 | 3163 | .... |
| Home on the Range (color) | Rep. | 5501 | Monte Hale-Adrian Booth | Apr. 18,'46 | 55m | Apr. 13,'46 | 2938 | 2926 | .... |
| Homesteaders of Paradise Valley | Rep. | .... | Allan Lane-Bobby Blake | Apr. 1,'47 | .... | ..... | .... | .... | .... |
| Home Sweet Homicide | 20th-Fox | 640 | Lynn Bari-Randolph Scott | Oct.,'46 | 90m | July 27,'46 | 3124 | 2939 | 3288 |
| Honeymoon | RKO | .... | Shirley Temple-Guy Madison | Not Set | .... | ..... | .... | 2939 | .... |
| Hoodlum Saint (Block 16) | MGM | 618 | William Gargan-Philip Reed | June 28,'46 | 93m | Feb. 9,'46 | 2837 | 2830 | 3164 |
| Hot Cargo (Block 5) | Para. | 4523 | William Powell-Esther Williams | Apr.-May,'46 | 57m | Mar. 16,'46 | 2894 | 2870 | .... |
| Hotel Reserve (British) | RKO | 615 | James Mason-Lucie Mannheim | Block 3 | 79m | Mar. 9,'46 | 2881 | .... | .... |
| House of Horrors | Univ. | 525 | Robert Lowery-Virginia Grey | Mar. 29,'46 | 66m | Mar. 9,'46 | 2881 | 2850 | .... |
| How Green Was My Valley (R.) | 20th-Fox | .... | Walter Pidgeon-Maureen O'Hara | Apr.,'47 | 118m | Jan. 4,'47 | 3398 | .... | .... |
| Humoresque | WB | 612 | Joan Crawford-John Garfield | Jan. 25,'47 | 125m | Dec. 28,'46 | 3385 | 3363 | .... |
| Hungry Hill (British) | GFD | .... | Margaret Lockwood-Dennis Price | Not Set | 109m | Jan. 25,'47 | 3433 | .... | .... |
| I COVER Big Town | Para. | .... | Philip Reed-Hillary Brooke | (T) Feb. 21,'47 | .... | ..... | .... | .... | .... |
| If I'm Lucky | 20th-Fox | 638 | Vivian Blaine-Harry James | Sept.,'46 | 79m | Aug. 31,'46 | 3174 | 3066 | 3412 |
| I Know Where I'm Going (Brit.) | GFD | .... | Wendy Hiller-Roger Livesey | Not Set | 91m | Dec. 15,'45 | 2758 | .... | .... |
| I'll Be Yours | Univ. | .... | Deanna Durbin-Tom Drake | Jan.,'47 | 93m | Jan. 25,'47 | 3433 | 3348 | .... |
| Imperfect Lady | Para. | .... | Teresa Wright-Ray Milland | Apr. 25,'47 | .... | ..... | .... | 2870 | .... |
| In Fast Company | Mono. | 510 | Leo Gorcey-Huntz Hall | June 22,'46 | 63m | May 11,'46 | 2986 | 2972 | .... |
| Inner Circle, The | Rep. | 526 | Warren Douglas-Lynn Roberts | Aug. 7,'46 | 57m | Sept. 21,'46 | 3211 | 3127 | .... |
| In Old Sacramento | Rep. | 517 | William Elliott-Constance Moore | May 31,'46 | 89m | May 4,'46 | 2973 | .... | 3188 |
| Inside Job | Univ. | 537 | Preston Foster-Ann Rutherford | June 28,'46 | 65m | June 22,'46 | 3053 | 2987 | .... |
| Invisible Informer, The | Rep. | 529 | Linda Stirling-William Henry | Aug. 19,'46 | 57m | Aug. 24,'46 | 3161 | 3127 | .... |
| I Ring Door Bells | PRC | .... | Robert Shayne-Ann Gwynne | Feb. 25,'46 | 64m | Jan. 5,'46 | 2786 | .... | .... |
| It Happened at the Inn (Fr.) | MGM | .... | Fernand Ledoux-Maurice Schutz | (T) Feb. 25,'46 | 96m | Jan. 19,'46 | 2806 | .... | .... |
| It Happened in Brooklyn | MGM | .... | Frank Sinatra-Kathryn Grayson | Not Set | .... | ..... | .... | 3238 | .... |
| It's Great To Be Young | Col. | 7038 | Leslie Brooks-Jimmy Lloyd | Sept. 12,'46 | 68m | Sept. 21,'46 | 3210 | 3163 | .... |
| It's a Joke, Son (Eagle-Lion) | PRC | .... | Kenny Delmar-Una Merkel | Jan. 25,'47 | 64m | Jan. 25,'47 | 3433 | 3387 | .... |
| It's a Wonderful Life (Special) | RKO | 781 | James Stewart-Donna Reed | (T) Jan. 7,'47 | 130m | Dec. 21,'46 | 3373 | 3186 | .... |
| It Shouldn't Happen to a Dog | 20th-Fox | 632 | Carole Landis-Allyn Joslyn | July,'46 | 70m | June 1,'46 | 3017 | 2963 | .... |
| † I've Always Loved You (color) (Special) | Rep. | 601 | Maria Ouspenskaya-Philip Dorn | Dec. 2,'46 | 117m | Sept. 7,'46 | 3185 | 2628 | 3288 |
| JANIE Gets Married | WB | 520 | Joan Leslie-Robt. Hutton | June 22,'46 | 91m | June 8,'46 | 3029 | 2655 | 3228 |
| Jericho (French) | Lelarge | .... | Pierre Brasseur-Larquey | Dec. 14,'46 | 139m | Dec. 28,'46 | 3386 | .... | .... |
| Jesse James (Reissue) | 20th-Fox | 618 | Tyrone Power-Nancy Kelly | Feb.,'46 | 106m | Jan. 14,'39 | .... | .... | .... |
| Joe Palooka, Champ | Mono. | 502 | Joe Kirkwood-Elyse Knox | May 28,'46 | 70m | Apr. 13,'46 | 2938 | 2809 | 3164 |
| Johnnie Comes Flying Home | 20th-Fox | 624 | Martha Stewart-Richard Crane | Apr.,'46 | 65m | Mar. 23,'46 | 2905 | 2764 | .... |
| Johnny Frenchman (British) | Univ. | .... | Francoise Rosay-Tom Walls | Oct.,'46 | 104m | Nov. 2,'46 | 3286 | .... | .... |
| Johnny in the Clouds (Br.) | UA | .... | Michael Redgrave-John Mills | Mar. 15,'46 | 109m | Nov. 17,'45 | 2717 | .... | .... |
| Johnny O'Clock | Col. | .... | Dick Powell-Evelyn Keyes | (T) Dec. 26,'46 | 85m | Jan. 4,'47 | 3397 | 3388 | .... |
| Jolson Story, The (color) | Col. | .... | Larry Parks-William Demarest | Jan.,'47 | 128m | Sept. 21,'46 | 3209 | 2883 | 3412 |
| Journey Together (British) | English | .... | Edward G. Robinson-Bessie Love | Mar. 2,'46 | 80m | Mar. 9,'46 | 2881 | .... | .... |
| Jungle Flight | Para. | .... | Robert Lowery-Anne Savage | (T) Feb. 21,'47 | .... | ..... | .... | 3126 | .... |
| Jungle Princess (Reissue) | Para. | R5-3620 | Dorothy Lamour-Ray Milland | Sept. 1,'46 | 84m | Sept. 21,'46 | 3212 | .... | .... |
| Junior Prom | Mono. | 514 | Freddie Stewart-June Preisser | May 11,'46 | 69m | Mar. 2,'46 | 2869 | .... | .... |
| Just Before Dawn (formerly Exposed by the Crime Doctor) | Col. | 7021 | Warner Baxter-Mona Barrie | Mar. 7,'46 | 65m | ..... | .... | 2756 | .... |
| † KID from Brooklyn, The (color) | RKO | 652 | Danny Kaye-Virginia Mayo | Special | 114m | Mar. 30,'46 | 2918 | 2628 | 3412 |
| † Killers, The | Univ. | 548 | Burt Lancaster-Ava Gardner | Aug. 30,'46 | 102m | Aug. 17,'46 | 3150 | 3055 | 3350 |
| Kings Row (Reissue) | WB | 608 | Ann Sheridan-Robert Cummings | Dec. 7,'46 | 127m | Nov. 2,'46 | 3286 | .... | .... |
| † Kitty (Block 2) | Para. | 4509 | Paulette Goddard-Ray Milland | May 10,'46 | 104m | Oct. 6,'45 | 2669 | 2093 | 3288 |
| LADIES' Man | Para. | 4605 | Eddie Bracken-Virginia Welles | Feb. 7,'47 | 90m | Jan. 11,'47 | 3409 | 2809 | .... |
| Lady Chaser | PRC | .... | Robert Lowery-Ann Savage | Nov. 25,'46 | 58m | Dec. 28,'46 | 3386 | 3312 | .... |
| Lady in the Lake | MGM | 712 | Robert Montgomery-Audrey Totter | Jan.,'47 | 105m | Nov. 30,'46 | 3333 | 3312 | .... |
| Lady Luck (Block 1) | RKO | 702 | Robert Young-Barbara Hale | Oct. 18,'46 | 97m | July 20,'46 | 3102 | 2756 | 3350 |
| Lady Surrenders, A (Brit.) | Univ. | .... | Margaret Lockwood-Stewart Granger | (T) Oct. 4,'46 | 117m | Oct. 12,'46 | 3249 | .... | .... |
| Landrush | Col. | 861 | Charles Starrett-Smiley Burnette | Oct. 17,'46 | 54m | Sept. 21,'46 | 3211 | 2895 | .... |
| Larceny in Her Heart | PRC | .... | Hugh Beaumont-Cheryl Walker | July 10,'46 | 68m | May 25,'46 | 3006 | 2963 | .... |
| Last Chance, The (Bl. 16) (Swiss) | MGM | 621 | E. G. Morrison-John Hoy | Apr.-May,'46 | 105m | Nov. 24,'45 | 2726 | .... | 2930 |
| Last Crooked Mile, The | Rep. | 527 | Donald Barry-Ann Savage | Aug. 9,'46 | 67m | Aug. 17,'46 | 3150 | .... | .... |
| Last Frontier Uprising | Rep. | 5504 | Monte Hale-Adrian Booth | Feb. 1,'47 | .... | ..... | .... | 3187 | .... |
| La Symphone Pastorale (Fr.) | Films Gibe | .... | Michele Morgan-Pierre Blanchar | Not Set | 115m | Dec. 7,'46 | 3346 | .... | .... |
| Late George Apley, The | 20th-Fox | .... | Ronald Colman-Peggy Cummins | Not Set | .... | ..... | .... | 3434 | .... |
| Laughing Lady (Brit.) | Brit. Natl. | .... | Anne Ziegler-Webster Booth | Not Set | 91m | Nov. 2,'46 | 3285 | .... | ... |
| Lawless Breed | Univ. | 1106 | Kirby Grant-Fuzzy Knight | Aug. 16,'46 | 58m | Dec. 14,'46 | 3362 | 3312 | .... |
| Law of the Lash | PRC | .... | Al La Rue-Mary Scott | Feb. 6,'47 | .... | ..... | .... | 3410 | .... |
| Les Miserables (Reissue) | 20th-Fox | 704 | Fredric March-Charles Laughton | Jan.,'47 | 105m | Jan. 4,'47 | 3398 | .... | .... |
| Life and Miracles of Blessed Mother Cabrini, The (Ital.) | Elliott | .... | La Cheduzzi-Mila Lanza | July 6,'46 | 60m | July 6,'46 | 3077 | .... | .... |
| Lighthouse | PRC | .... | John Litel-June Lang | Jan. 10,'47 | .... | ..... | .... | 2963 | .... |
| Likely Story, A | RKO | .... | Bill Williams-Barbara Hale | Not Set | .... | ..... | .... | 3312 | .... |
| Lisbon Story (British) | Natl. Anglo | .... | Patricia Burke-David Farrar | Not Set | 100m | Mar. 16,'46 | 2894 | .... | .... |
| Little Giant | Univ. | 520 | Abbott and Costello | Feb. 22,'46 | 91m | Mar. 2,'46 | 2869 | 2756 | 3088 |
| Little Iodine | UA | .... | Jo Ann Marlowe-Marc Cramer | Oct. 11,'46 | 94m | June 8,'46 | 3030 | 2926 | 3412 |
| Little Miss Big | Univ. | 549 | Fay Holden-Beverly Simmons | Aug. 30,'46 | 57m | Sept. 14,'46 | 3198 | 3066 | .... |
| Little Mister Jim | MGM | .... | "Butch" Jenkins-Frances Gifford | (T) June 4,'46 | 61m | Sept. 7,'46 | 3186 | 2963 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Locket, The (Block 3) | RKO | 711 | Laraine Day-Brian Aherne | Dec. 20,'46 | 85m | Dec. 21,'46 | 3373 | 2939 | .... |
| Lone Hand Texan | Col. | .... | Charles Starrett-Smiley Burnette | Feb. 20,'47 | .... | ..... | .... | 3422 | .... |
| Lone Star Moonlight | Col. | 854 | Ken Curtis-Joan Barton | Dec. 12,'46 | 67m | Dec. 14,'46 | 3362 | 3274 | .... |
| Lone Wolf in Mexico, The | Col. | .... | Gerald Mohr-Eric Blore | Jan. 16,'47 | 69m | Jan. 4,'47 | 3398 | 3348 | .... |
| Love Laughs at Andy Hardy | MGM | 714 | Mickey Rooney-Bonita Granville | Feb.,'47 | 91m | Dec. 7,'46 | 3345 | 3127 | .... |
| Lover Come Back | Univ. | 536 | George Brent-Lucille Ball | June 21,'46 | 90m | June 22,'46 | 3054 | 2939 | .... |
| Loyal Heart (British) | Strand-Anglo | .... | Harry Welchmann-Percy Marmont | Not Set | 78m | Mar. 16,'46 | 2895 | .... | .... |
| MACOMBER Affair, The | UA | .... | Gregory Peck-Joan Bennett | Not Set | 90m | Feb. 1,'47 | 3445 | 3076 | .... |
| Madonna of the Seven Seas (British) | Univ. | 526 | Phyllis Calvert-Stewart Granger | Apr. 5,'46 | 88m | Jan. 26,'46 | 2818 | .. | .... |
| Madonna's Secret, The | Rep. | 510 | Francis Lederer-Gail Patrick | Feb. 16,'46 | 79m | Feb. 23,'46 | 2858 | 2838 | .... |
| Magic Bow, The (British) | GFD | .... | Stewart Granger-Phyllis Calvert | Not Set | 106m | Oct. 19,'46 | 3262 | .... | .... |
| Magnificent Doll | Univ. | .... | Ginger Rogers-Burgess Meredith | Nov.,'46 | 95m | Nov. 23,'46 | 3321 | 3274 | 3412 |
| Magnificent Rogue | Rep. | 606 | Lynn Roberts-Warren Douglas | Feb. 15,'47 | 74m | Nov. 16,'46 | 3309 | .... | .... |
| Make Mine Music (color) (Spcl.) | RKO | 692 | Disney Musical Feature | (T) July 4,'46 | 74m | Apr. 27,'46 | 2662 | .... | 3264 |
| Man from Morocco, The (Brit.) | English | .... | Anton Walbrook-Margaretta Scott | Nov. 23,'46 | 89m | Nov. 30,'46 | 3334 | .... | .... |
| Man from Rainbow Valley (color) | Rep. | 5502 | Monte Hale-Adrian Booth | June 15,'46 | 56m | June 22,'46 | 3053 | 2963 | .... |
| Man I Love, The | WB | 611 | Ida Lupino-Robert Alda | Jan. 11,'47 | 96m | Dec. 28,'46 | 3385 | 2784 | .... |
| Man in Grey, The (Brit.) | Univ. | 523 | Margaret Lockwood-James Mason | Mar. 15,'46 | 90m | Dec. 8,'45 | 2746 | .... | .... |
| Man Who Dared, The | Col. | 7040 | Leslie Brooks-George Macready | May 30,'46 | 65m | June 29,'46 | 3065 | 2926 | .... |
| † Margie (color) | 20th-Fox | 646 | Jeanne Crain-Alan Young | Nov.,'46 | 94m | Oct. 19,'46 | 3261 | 2884 | 3412 |
| Mask of Diijon | PRC | .... | Erich Von Stroheim-Jeanne Bates | Apr. 9,'46 | 74m | Feb. 2,'46 | 2829 | 2792 | 3018 |
| Masquerade in Mexico (Block 3) | Para. | 4512 | Dorothy Lamour-Arturo de Cordova | Feb. 22,'46 | 96m | Dec. 1,'45 | 2733 | 2686 | 2975 |
| Meet Me at Dawn (British) | 20th-Fox | .... | William Eythe-Stanley Holloway | Not Set | 99m | Jan. 25,'47 | 3434 | .... | .... |
| Meet the Navy (Br.) | Natl.-Anglo | .... | Oscar Naske | Not Set | 81m | June 15,'46 | 3043 | .... | .... |
| Men of Two Worlds (Br.) (color) | GFD | .... | Eric Portman-Phyllis Cavert | Sept. 9,'46 | 109m | Sept. 28,'46 | 3224 | .... | .... |
| Michigan Kid, The (color) | Univ. | .... | Jon Hall-Rita Johnson | Not Set | .... | ..... | .... | 3090 | .... |
| Mighty McGurk, The | MGM | 711 | Wallace Beery-Edward Arnold | Jan.,'47 | 87m | Nov. 23,'46 | 3321 | 3066 | .... |
| Missing Lady, The | Mono. | 525 | Kane Richmond-Barbara Reed | Aug. 17,'46 | 60m | Sept. 21,'46 | 3211 | 3031 | .... |
| † Miss Susie Slagle's (Block 3) | Para. | 4513 | Sonny Tufts-Veronica Lake | Mar. 8,'46 | 88m | Dec. 8,'45 | 2745 | 2216 | .... |
| Mr. Ace | UA | .... | George Raft-Sylvia Sydney | Aug. 2,'46 | 84m | Aug. 31,'46 | 3173 | 2926 | 3412 |
| Mr. District Attorney | Col. | .... | Dennis O'Keefe-Marg. Chapman | Feb.,'47 | 81m | Jan. 4,'47 | 3398 | . | .... |
| Mr. Hex | Mono. | 608 | Leo Gorcey-Huntz Hall | Dec. 7,'46 | 63m | Dec. 14,'46 | 3362 | 3240 | .... |
| † Monsieur Beaucaire (Special) | Para. | 4532 | Bob Hope-Joan Caulfield | Aug. 30,'46 | 93m | May 18,'46 | 2997 | 2883 | 3288 |
| Moon Over Montana | Mono. | 572 | Jimmy Wakely-Lee "Lasses" White | Feb. 23,'46 | 56m | Apr. 20,'46 | 2951 | 2792 | .... |
| Murder in the Music Hall | Rep. | 512 | Vera Hruba Ralston-William Marshal | Apr. 10,'46 | 84m | Feb. 23,'46 | 2858 | 2748 | .... |
| Murder in Reverse (Brit.) | Four Con. | .... | William Hartnell-Jimmy Hanley | Jan.,'47 | 80m | Dec. 28,'46 | 3385 | ... | .... |
| Murder Is My Business | PRC | .... | Hugh Beaumont-Cheryl Walker | Apr. 10,'46 | 63m | Mar. 9,'46 | 2881 | .... | .... |
| My Brother Talks to Horses | MGM | 715 | Peter Lawford-"Butch" Jenkins | Feb.,'47 | 94m | Nov. 23,'46 | 3322 | 3031 | .... |
| † My Darling Clementine | 20th-Fox | 645 | Henry Fonda-Linda Darnell | Nov.,'46 | 97m | Oct. 12,'46 | 3249 | 3078 | 3350 |
| My Dog Shep | Screen Guild | 4609 | Tom Neal-Helen Chapman-"Flame" | Dec. 1,'46 | 60m | ..... | .... | 3163 | .... |
| My Favorite Brunette | Para. | 4609 | Bob Hope-Dorothy Lamour | Apr. 4,'47 | .... | ..... | .... | 3388 | .... |
| My Pal Trigger | Rep. | 5541 | Roy Rogers-George "Gabby" Hayes | July 10,'46 | 79m | June 22,'46 | 3053 | .... | .... |
| My Heart Goes Crazy (Br.) (col.) (formerly London Town) | Univ. | .... | Syd Field-Greta Gynt | Not Set | 121m | Sept. 21,'46 | 3209 | .... | .... |
| Mysterious Intruder | Col. | 7025 | Richard Dix-Barton MacLane | Apr. 11,'46 | 61m | Mar. 30,'46 | 2917 | 2907 | .... |
| Mysterious Mr. Valentine | Rep. | 531 | William Henry-Linda Stirling | Sept. 3,'46 | .... | ..... | .... | 3312 | .... |
| 'NEATH Canadian Skies | Screen Guild | 4606 | Russell Hayden-Inez Cooper | Oct. 15,'46 | 41m | ..... | .... | 3127 | .... |
| Never Say Goodbye | WB | 606 | Erroll Flynn-Eleanor Parker | Nov. 9,'46 | 97m | Oct. 26,'46 | 3273 | 2838 | 3350 |
| † Night and Day (color) | WB | 523 | Cary Grant-Alexis Smith | Aug. 3,'46 | 132m | July 13,'46 | 3089 | 2838 | 3228 |
| Night Boat to Dublin (Brit.) | A.B.P.C.-Pathe | .... | Robert Newton-Raymond Lovell | Not Set | 100m | Feb. 2,'46 | 2830 | .... | .... |
| Night Editor | Col. | 7023 | William Gargan-Janis Carter | Apr. 18,'46 | 67m | Apr. 6,'46 | 2925 | 2895 | .... |
| Night in Casablanca, A | UA | .... | Marx Brothers-Lois Collier | May 10,'46 | 85m | Apr. 20,'46 | 2949 | 2884 | 3288 |
| Night in Paradise, A (color) | Univ. | 529 | Merle Oberon-Turhan Bay | May 3,'46 | 84m | Apr. 13,'46 | 2937 | 2278 | 3100 |
| Night Train to Memphis | Rep. | 523 | Roy Acuff-Adele Mara | July 12,'46 | 67m | July 27,'46 | 3114 | 2748 | 3288 |
| Nobody Lives Forever | WB | 604 | John Garfield-Geraldine Fitzgerald | Oct. 12,'46 | 100m | Sept. 28,'46 | 3221 | 2830 | 3412 |
| Nocturne (Block 2) | RKO | 706 | George Raft-Lynn Bari | Oct. 29,'46 | 87m | Oct. 19,'46 | 3261 | 3055 | 3412 |
| † No Leave, No Love | MGM | 704 | Van Johnson-Marie Wilson | Oct.,'46 | 117m | Aug. 31,'46 | 3173 | 2818 | 3412 |
| Nora Prentiss (formerly The Sentence) | WB | 614 | Ann Sheridan-Kent Smith | Feb. 22,'47 | 111m | ..... | .... | 2883 | .... |
| North of the Border | Screen Guild | 4610 | Russell Hayden-Inez Cooper | Nov. 15,'46 | 42m | ..... | .... | 3090 | .... |
| No Time for Comedy (Reissue) | WB | 516 | James Stewart-Rosalind Russell | Apr. 13,'46 | 99m | Sept. 7,'40 | .... | .... | .... |
| † Notorious (Special) | RKO | 761 | Ingrid Bergman-Cary Grant | Sept. 6,'46 | 101m | July 27,'46 | 3113 | 2870 | 3350 |
| Notorious Gentleman (British) | Univ. | 603 | Rex Harrison-Lilli Palmer | Nov. 1,'46 | 109m | Oct. 26,'46 | 3273 | .... | 3412 |
| Notorious Lone Wolf | Col. | 7028 | Gerald Mohr-Janis Carter | Feb. 14,'46 | 64m | Mar. 16,'46 | 2894 | 2792 | .... |
| OF Human Bondage | WB | 522 | Paul Henreid-Eleanor Parker | July 20,'46 | 105m | July 6,'46 | 3077 | 3031 | 3228 |
| One Exciting Week | Rep. | 521 | Al Pearce-Arline Harris | June 8,'46 | 69m | June 15,'46 | 3042 | 2809 | .... |
| One More Tomorrow | WB | 519 | Ann Sheridan-Dennis Morgan | June 1,'46 | 89m | May 18,'46 | 2997 | 2838 | 3228 |
| Open City (Italian) | Mayer-Burstyn | .... | Aldo Fabrizi-Anna Magnani | Not Set | 100m | Mar. 2,'46 | 2870 | .... | .... |
| † O.S.S. (Block 6) | Para. | 4526 | Alan Ladd-Geraldine Fitzgerald | July 26,'46 | 107m | May 18,'46 | 2997 | 2963 | 3350 |
| Our Hearts Were Growing Up (Block 5) | Para. | 4522 | Gail Russell-Diana Lynn | June 14,'46 | 84m | Mar. 16,'46 | 2893 | 2555 | 3264 |
| Out California Way (color) | Rep. | 5503 | Monte Hale-Adrian Booth | Dec. 5,'46 | 67m | Dec. 14,'46 | 3362 | 3127 | ... |
| Outlaw, The | UA | .... | Jack Buetel-Jane Russell | Feb. 8,'46 | 111m | Mar. 23,'46 | 2905 | .... | .... |
| Outlaw of the Plains | PRC | .... | Buster Crabbe-Al St. John | Sept. 22,'46 | 56m | Sept. 28,'46 | 3225 | 3126 | .... |
| Overlanders, The (British) | GFD | .... | Chips Rafferty-John N. Hayward | Not Set | 91m | Oct. 19,'46 | 3261 | .... | .... |
| Overland Riders | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | Aug. 21,'46 | 54m | Aug. 24,'46 | 3162 | 3126 | .... |
| Over the Santa Fe Trail | Col. | .... | Ken Curtis-Jennifer Holt | Feb. 13,'47 | .... | ..... | .... | 3422 | .... |
| PARIS Frills (French) | Leo Cohen | .... | Micheline Presle-Raymond Rouleau | Nov. 24,'46 | 123m | Dec. 7,'46 | 3347 | .... | .... |
| Partners in Time | RKO | 625 | Pamela Blake-John James | Block 5 | 76m | Apr. 20,'46 | 2951 | .... | .... |
| Passkey to Danger | Rep. | 518 | Stephanie Bachelor-Kane Richmond | May 11,'46 | 58m | Aug. 24,'46 | 3161 | 2987 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Perfect Marriage, The | Para. | 4604 | Loretta Young-David Niven | Jan. 24,'47 | 87m | Nov. 23,'46 | 3321 | 2883 | .... |
| Perilous Holiday | Col. | 7008 | Pat O'Brien-Ruth Warrick | Mar. 21,'46 | 89m | May 25,'46 | 3007 | 2776 | 3018 |
| Perils of Pauline (color) | Para. | .... | Betty Hutton-John Lund | Not Set | .... | ..... | .... | 2939 | .... |
| Personality Kid | Col. | 7039 | Anita Louise-Michael Duane | Aug. 8,'46 | 68m | Aug. 24,'46 | 3161 | 3031 | .... |
| Phantom Thief, The | Col. | 7031 | Chester Morris-Jeff Donnell | May 2,'46 | 65m | June 22,'46 | 3053 | 2926 | ... |
| Philo Vance Returns | PRC | .... | Alan Curtis-Terry Austin | Feb. 27,'47 | .... | ..... | .... | 3422 | .... |
| Philo Vance's Gamble | PRC | .... | Alan Curtis-Tala Birell | Mar. 20,'47 | .... | ..... | .... | 3434 | .... |
| Piccadilly Incident (British) | Pathe | .... | Anna Neagle-Michael Wilding | Sept. 20,'46 | 100m | Sept. 7,'46 | 3185 | .... | ... |
| Pilgrim Lady, The | Rep. | 602 | Adele Mara-Warren Douglas | Jan. 22,'47 | 67m | Jan. 25,'47 | 3433 | 3347 | .... |
| Pinocchio (color) (Reissue) | RKO | 691 | Disney Feature Cartoon | Special | 85m | Feb. 3,'40 | .... | .... | .... |
| Pirates of Monterey (color) | Univ. | .... | Maria Montez-Rod Cameron | Not Set | .... | ..... | .... | 3127 | .... |
| Plainsman, The (Reissue) | Para. | R5-3624 | Gary Cooper-Jean Arthur | Sept. 1,'46 | 113m | Sept. 21,'46 | 3212 | .... | .... |
| Plainsman and the Lady, The | Rep. | 532 | William Elliott-Vera Hruba Ralston | Nov. 15,'46 | 87m | Nov. 9,'46 | 3297 | 3127 | 3350 |
| Portrait of a Woman (French) | Mayer-Burstyn | .... | Francoise Rosay-Henry Guisol | Apr. 20,'46 | 80m | Apr. 20,'46 | 2950 | .... | .... |
| Possessed | WB | .... | Joan Crawford-Van Heflin | Not Set | .... | ..... | .... | 3078 | .... |
| † Postman Always Rings Twice, The (Block 16) | MGM | 620 | Lana Turner-John Garfield | Apr.-May,'46 | 113m | Mar. 16,'46 | 2893 | 2883 | 3228 |
| Postmaster's Daughter (French) | Vog | .... | Harry Baur-Jeanine Crispin | Aug. 17,'46 | 74m | Aug. 24,'46 | 3162 | .... | .... |
| Prairie Badmen | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | July 17,'46 | 55m | July 27,'46 | 3114 | 3055 | .... |
| Private Affairs of Bel Ami | UA | .... | George Sanders-Angela Lansbury | Not Set | .... | ..... | .... | 3311 | .... |
| Pursued | WB | 615 | Teresa Wright-Robert Mitchum | Mar. 2,'47 | .... | ..... | .... | 3435 | .... |
| QUEEN of Burlesque | PRC | .... | Evelyn Ankers-Carleton Young | July 24,'46 | 70m | July 6,'46 | 3078 | 2987 | .... |
| Queen for a Night (Swed.) | Saga | .... | Gurli Lemon Bernhard-Gosta Bjoerling | Dec. 28,'46 | 89m | Jan. 4,'47 | 3398 | .... | .... |
| Queen of the Amazons | Screen Guild | 4611 | Robert Lowery-Patricia Morrison | Jan. 15,'47 | 62m | ..... | .... | 3311 | .... |
| Quiet Weekend (British) | ABP | .... | Derek Farr-Frank Cellier | Not Set | 90m | May 25,'46 | 3006 | .... | .... |
| RAGE in Heaven (R.) | MGM | 705 | Ingrid Bergman-Robert Montgomery | Oct.,'46 | 85m | Aug. 24,'46 | 3162 | .... | .... |
| Raider, The (British) (color) | English | .... | Documentary | May,'46 | 70m | Oct. 5,'46 | 3237 | .... | .... |
| Raiders of the South | Mono. | 564 | Johnny Mack Brown-Raymond Hatton | Jan. 18,'47 | .... | ..... | .... | 3348 | .... |
| Rainbow Over the Rockies | Mono. | 683 | Jimmy Wakely-Lee "Lasses" White | Feb. 8,'47 | .... | ..... | ... | 3410 | .... |
| Range Beyond the Blue | PRC | .... | Eddie Dean-Roscoe Ates | Feb. 17,'47 | .... | ..... | .... | 3411 | .... |
| † Razor's Edge, The | 20th-Fox | 701 | Tyrone Power-Gene Tierney | Jan.,'47 | 146m | Nov. 30,'46 | 3334 | 3127 | 3412 |
| Rebecca (Reissue) | UA | .... | Laurence Olivier-Joan Fontaine | Apr. 26,'46 | 125m | Mar. 30,'40 | .... | .... | .... |
| Red House, The (formerly No Trespassing) | UA | .... | Edw. G. Robinson-Lon McAllister | Feb. 7,'47 | .... | ..... | .... | 3090 | .... |
| Red River Renegades | Rep. | 557 | Sunset Carson-Peggy Stewart | July 25,'46 | 55m | Sept. 7,'46 | 3185 | 3066 | .... |
| Rendezvous 24 | 20th-Fox | 627 | William Gargan-Marie Palmer | May,'46 | 70m | May 4,'46 | 2974 | 2951 | .... |
| Rendezvous With Annie | Rep. | 525 | Eddie Albert-Faye Marlowe | July 22,'46 | 89m | Aug. 17,'46 | 3149 | .... | .... |
| Renegade Girl | Screen Guild | 4612 | Alan Curtis-Ann Savage | Dec. 25,'46 | 65m | ..... | .... | 3363 | .... |
| Renegades (color) | Col. | 7003 | Evelyn Keyes-Willard Parker | June 13,'46 | 87m | May 25,'46 | 3005 | 2776 | 3228 |
| Resistance (French) | Vog | .... | Lucien Coedel-Yvonne Gaudeau | July,'46 | 76m | July 13,'46 | 3089 | .... | .... |
| Return of Frank James, The (Reissue) | 20th-Fox | 619 | Henry Fonda-Gene Tierney | Feb.,'46 | 92m | Aug. 17,'40 | .... | .... | .... |
| Return of Monte Cristo, The | Col. | 829 | Louis Hayward-Barbara Britton | Dec.,'46 | 91m | Dec. 7,'46 | 3345 | 3312 | 3412 |
| Return of Rusty, The | Col. | 7032 | Ted Donaldson-Barbara Wooddell | June 27,'46 | .... | ..... | .... | 3007 | .... |
| Riding the California Trail (formerly Cisco and the Angel) | Mono. | 610 | Gilbert Roland-Martin Garralaga | Jan. 11,'47 | .... | ..... | .... | 3287 | .... |
| Rio Grande Raiders | Rep. | 558 | Sunset Carson-Peggy Stewart | Sept. 9,'46 | 57m | Oct. 12,'46 | 3250 | 3163 | 3350 |
| Riverboat Rhythm | RKO | 620 | Leon Erroll-Glenn Vernon | Block 4 | 65m | Feb. 16,'46 | 2849 | .... | .... |
| † Road to Utopia (Special) | Para. | 4531 | Bing Crosby-Bob Hope-D. Lamour | Mar. 22,'46 | 89m | Dec. 8,'45 | 2745 | 2744 | 3088 |
| Roaring Rangers | Col. | 7205 | Charles Starrett-Smiley Burnette | Feb. 14,'46 | 56m | Mar. 9,'46 | 2882 | 2543 | .... |
| Rolling Home | Screen Guild | 4607 | Jean Parker-Russell Hayden | Nov. 1,'46 | 71m | ..... | .... | 3163 | .... |
| Roll On, Texas Moon | Rep. | 542 | Roy Rogers-Dale Evans | Sept. 12,'46 | 68m | Sept. 31,'46 | 3211 | 3030 | .... |
| Romance of the West (color) | PRC | .... | Eddie Dean-Joan Barton | Mar. 20,'46 | 58m | Feb. 9,'46 | 2838 | 2792 | .... |
| Runaround, The | Univ. | 535 | Ella Raines-Rod Cameron | June 14,'46 | 86m | June 15,'46 | 3043 | 2987 | 3350 |
| Russia on Parade (Russ.) (col.) | Artkino | .... | Documentary | Sept. 6,'46 | 45m | Sept. 28,'46 | 3221 | .... | .... |
| Rustler's Roundup | Univ. | 1105 | Kirby Grant-Fuzzy Knight | Aug. 9,'46 | 56m | Nov. 9,'46 | 3297 | 3138 | .... |
| SAN QUENTIN (Block 3) | RKO | 712 | Lawrence Tierney-Marion Carr | (T) Dec. 17,'46 | 66m | Dec. 7,'46 | 3345 | 3336 | 3412 |
| Santa Fe Uprising | Rep. | 661 | Allan Lane-Bobby Blake | Nov. 15,'46 | .... | ..... | .... | 3322 | .... |
| † Saratoga Trunk | WB | 514 | Gary Cooper-Ingrid Bergman | Mar. 30,'46 | 135m | Nov. 24,'35 | 2725 | 1431 | 2975 |
| Scandal in Paris, A | UA | .... | George Sanders-Signe Hasso | July 19,'46 | 100m | July 20,'46 | 3112 | 2764 | .... |
| Scared to Death (color) | Screen Guild | 4608 | Bela Lugosi-Joyce Compton | Feb. 1,'46 | 65m | ..... | .... | 3127 | .... |
| School for Secrets (Brit.) | GFD | .... | Ralph Richardson-Raymond Huntley | Not Set | 108m | Dec. 7,'46 | 3346 | .... | .... |
| Sea of Grass | MGM | .... | Spencer Tracy-Katharine Hepburn | Not Set | .... | ..... | .... | 3238 | .... |
| Searching Wind, The (Block 6) | Para. | 4527 | Robert Young-Ann Richards | Aug. 9,'46 | 107m | May 11,'46 | 2985 | 2884 | 3288 |
| Secret Heart, The | MGM | 709 | Claudette Colbert-Walter Pidgeon | Dec.,'46 | 97m | Nov. 30,'46 | 3334 | 3274 | .... |
| Secret of the Whistler | Col. | 818 | Richard Dix-Leslie Brooks | Nov. 7,'46 | 65m | Nov. 2,'46 | 3286 | 3274 | .... |
| Secrets of a Sorority Girl | PRC | .... | Mary Ware-Rick Vallin | Aug. 15,'46 | 58m | Aug. 24,'46 | 3161 | 3031 | .... |
| Sentimental Journey | 20th-Fox | 621 | John Payne-Maureen O'Hara | Mar.,'46 | 94m | Feb. 9,'46 | 2837 | 2756 | 2975 |
| † Seventh Veil, The (Brit.) | Univ. | 519 | James Mason-Ann Todd | Feb. 15,'46 | 94m | Nov. 10,'45 | 2786 | .... | .... |
| Seven Were Saved | Para. | .... | Richard Denning-Catherine Craig | (T) Feb. 14,'47 | .... | ..... | .... | 2972 | .... |
| Shadowed | Col. | 7042 | Anita Louise-Robert Scott | Sept. 26,'46 | 70m | Nov. 30,'46 | 3334 | 3163 | .... |
| Shadow of a Woman | WB | 602 | Andrea King-Helmut Dantine | Sept. 14,'46 | 78m | Aug. 17,'46 | 3150 | 2543 | 3288 |
| Shadows on the Range | Mono. | 567 | Johnny Mack Brown-R. Hatton | Aug. 10,'46 | 57m | Oct. 12,'46 | 3250 | 3066 | .... |
| Shadows Over Chinatown (formerly The Mandarin Secret) | Mono. | 518 | Sidney Toler-Sen Yung | July 27,'46 | 64m | ..... | .... | 2963 | .... |
| Shadow Returns, The | Mono. | 527 | Kane Richmond-Barbara Reed | Feb. 16,'46 | 61m | Jan. 19,'46 | 2806 | .... | .... |
| Sheriff of Redwood Valley | Rep. | 566 | "Wild" Bill Elliott-Alice Fleming | Mar. 29,'46 | 54m | Apr. 13,'46 | 2938 | 2778 | .... |
| She-Wolf of London | Univ. | 531 | June Lockhart-Jan Wiley | May 17,'46 | 61m | Apr. 13,'46 | 2938 | 2809 | .... |
| She Wrote the Book | Univ. | 533 | Joan Davis-Jack Oakie | May 31,'46 | 76m | May 11,'46 | 2987 | 2870 | .... |
| Shock | 20th-Fox | 615 | Vincent Price-Lynn Bari | Feb.,'46 | 70m | Jan. 19,'46 | 2805 | 2764 | .... |
| Shocking Miss Pilgrim, The (color) | 20th-Fox | 703 | Betty Grable-Dick Haymes | Jan.,'47 | 85m | Jan. 4,'47 | 3397 | 2884 | .... |
| Shoot to Kill | Screen Guild | 4615 | Russell Wade-Susan Maters | Mar. 15,'47 | .... | ..... | .... | .... | .... |
| Show-Off, The | MGM | 708 | Red Skelton-Marilyn Maxwell | Dec.,'46 | 83m | Aug. 17,'46 | 3149 | 2951 | 3350 |
| Silver Range | Mono. | 563 | Johnny Mack Brown-Raymond Hatton | Nov. 16,'46 | 53m | Dec. 7,'46 | 3346 | 3240 | .... |
| Silver Stallion (Reissue) | Mono. | 612 | David Sharpe-Janet Waldo | Dec. 14,'46 | 57m | ..... | .... | .... | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Sinbad, the Sailor (color) (Bl. 2) | RKO | .... | D. Fairbanks, Jr.-Maureen O'Hara | (T) Jan. 13,'47 | 117m | Jan. 18,'47 | 3421 | 3031 | .... |
| Singin' in the Corn | Col. | 804 | Judy Canova-Allen Jenkins | Dec. 26,'46 | 68m | Nov. 23,'46 | 3322 | 3312 | .... |
| Singing on the Trail | Col. | 7224 | Ken Curtis-Jeff Donnell | Sept. 12,'46 | .... | ..... | .... | 3187 | .... |
| Sing While You Dance | Col. | 7033 | Ellen Drew-Robert Stanton | July 25,'46 | .... | ..... | .... | 3055 | .... |
| Sin of Harold Diddlebock, The | UA | .... | Harold Lloyd-Raymond Walburn | Not Set | .... | ..... | .... | 2870 | .... |
| Stanley and Livingstone (R.) | 20th-Fox | 705 | Spencer Tracy-Nancy Kelly | Jan.,'47 | 101m | Jan. 4,'47 | 3398 | .... | .... |
| Sioux City Sue | Rep. | 681 | Gene Autry-Lynn Roberts | Nov. 21,'46 | 69m | Dec. 7,'46 | 3345 | 3322 | .... |
| Sirocco (French) | Leo Cohen | .... | Viviane Romance-Dalio | Aug. 10,'46 | 90m | Aug. 17,'46 | 3150 | .... | .... |
| Sister Kenny (Block 1) | RKO | 701 | Rosalind Russell-Alexander Knox | Oct. 10,'46 | 118m | July 20,'46 | 3101 | 2907 | 3350 |
| Six Gun Serenade | Mono. | .... | Jimmy Wakely-Kay Morley | Mar. 22,'47 | .... | ..... | .... | .... | .... |
| Slightly Scandalous | Univ. | 544 | Sheila Ryan-Fred Brady | Aug. 2,'46 | 62m | Aug. 3,'46 | 3125 | 3031 | .... |
| Smash-Up | Univ. | .... | Susan Hayward-Lee Bowman | Feb.,'47 | .... | ..... | .... | 3421 | .... |
| † Smoky (color) | 20th-Fox | 631 | Fred MacMurray-Anne Baxter | July,'46 | 87m | June 15,'46 | 3041 | 2628 | 3350 |
| Smooth as Silk | Univ. | 521 | Kent Taylor-Virginia Grey | Mar. 1,'46 | 65m | Mar. 9,'46 | 2882 | 2809 | .... |
| So Dark the Night | Col. | 805 | Micheline Cheirel-Steven Geray | Oct. 10,'46 | 70m | Sept. 21,'46 | 3211 | 2850 | .... |
| So Goes My Love | Univ. | 528 | Myrna Loy-Don Ameche | Apr. 19,'46 | 88m | Mar. 30,'46 | 2917 | 2809 | 3018 |
| Somewhere in the Night | 20th-Fox | 629 | John Hodiak-Nancy Guild | June,'46 | 110m | May 11,'46 | 2986 | 2859 | .... |
| Song of Scheherazade (color) | Univ. | .... | Brian Donlevy-Yvonne de Carlo | Feb.,'47 | 106m | Feb. 1,'47 | 3445 | 3312 | .... |
| Song of the Sierras | Mono. | 681 | Jimmy Wakely-Lee "Lasses" White | Dec. 28,'46 | 58m | Jan. 18,'47 | 3421 | 3240 | .... |
| Song of the South (Spcl.) (col.) | RKO | 791 | Disney Feature Cartoon | Nov. 20,'46 | 95m | Nov. 2,'46 | 3285 | .... | 3412 |
| South of the Chisholm Trail | Col. | .... | Charles Starrett-Smiley Burnette | Jan. 30,'47 | 58m | Feb. 1,'47 | 3446 | 3387 | .... |
| South of Monterey | Mono. | 530 | Gilbert Roland-Frank Yacanelli | July 10,'46 | 63m | Sept. 28,'46 | 3224 | 3127 | .... |
| Specter of the Rose | Rep. | 524 | Ivan Kirov-Viola Essen | July 5,'46 | 90m | May 25,'46 | 3006 | 2776 | 3350 |
| Spider Woman Strikes Back, The | Univ. | 524 | Gale Sundergaard-Kirby Grant | Mar. 22,'46 | 59m | Mar. 23,'46 | 2906 | 2850 | .... |
| † Spiral Staircase, The | RKO | 611 | George Brent-Dorothy McGuire | Block 3 | 83m | Jan. 5,'46 | 2785 | 2695 | 2930 |
| Splendor (Reissue) | Film Classics | .... | Miriam Hopkins-Joel McCrea | June 15,'46 | 75m | ..... | .... | .... | .... |
| Spook Busters | Mono. | 512 | Leo Gorcey-Huntz Hall | Aug. 24,'46 | 68m | Aug. 24,'46 | 3162 | 3138 | .... |
| Spring Song (British) | Brit. Natl. | .... | Peter Graves-Carol Raye | Not Set | 90m | Oct. 26,'46 | 3273 | .... | .... |
| Stagecoach to Denver | Rep. | 662 | Allan Lane-Bobby Blake | Dec. 23,'46 | 56m | Jan. 4,'47 | 3398 | 3348 | .... |
| Stairway to Heaven (Brit.) (col.) | Univ. | .... | David Niven-Kim Hunter | (T) Dec. 9,'46 | 104m | Nov. 16,'46 | 3310 | .... | .... |
| Stallion Road | WB | .... | Zachary Scott-Alexis Smith | Not Set | .... | ..... | .... | 2939 | .... |
| Stanley and Livingstone (R.) | 20th-Fox | 705 | Spencer Tracy-Nancy Kelly | Jan.,'47 | 101m | Jan. 4,'47 | 3398 | .... | .... |
| Stars Over Texas | PRC | .... | Eddie Dean-Shirley Patterson | Nov. 18,'46 | 57m | Dec. 28,'46 | 3386 | 3287 | .... |
| Step by Step (Block 1) | RKO | 705 | Lawrence Tierney-Anne Jeffreys | Aug. 30,'46 | 62m | July 20,'46 | 3101 | 3076 | .... |
| † Stolen Life, A | WB | 521 | Bette Davis-Glenn Ford | July 6,'46 | 109m | May 4,'46 | 2973 | 2756 | 3350 |
| Stone Flower, The (Russ.) (col.) | Artkino | .... | Vladimir Druzhnikov-Elena Derevschikova | Dec. 27,'46 | 88m | Jan. 11,'47 | 3409 | .... | .... |
| Stormy Waters (French) | MGM | .... | Jean Gabin-Michele Morgan | (T) June 5,'46 | 80m | July 13,'46 | 3089 | .... | .... |
| Story of the Pope, The | Chapel | .... | Documentary | Dec. 19,'46 | 65m | Dec. 28,'46 | 3386 | .... | .... |
| Strange Conquest | Univ. | 530 | Jane Wyatt-Lowell Gilmore | May 10,'46 | 63m | Apr. 20,'46 | 2950 | 2883 | .... |
| Strange Holiday | PRC | .... | Claude Rains-Barbara Bate | Sept. 2,'46 | 56m | Nov. 2,'46 | 3286 | .... | .... |
| Strange Impersonation | Rep. | 513 | Brenda Marshall-William Gargan | Mar. 16,'46 | 62m | Feb. 23,'46 | 2859 | 2776 | .... |
| Strange Journey | 20th-Fox | 708 | Paul Kelly-Osa Massen | Feb.,'47 | 65m | Sept. 14,'46 | 3197 | .... | .... |
| † Strange Love of Martha Ivers (Block 6) | Para. | 4529 | Barbara Stanwyck-Van Heflin | Sept. 13,'46 | 117m | Mar. 23,'46 | 2907 | 3870 | 3412 |
| Stranger, The (Special) | RKO | 683 | Edw. G. Robinson-Loretta Young | (T) July 15,'46 | 95m | May 25,'46 | 3005 | 2756 | 3350 |
| Strange Triangle | 20th-Fox | 630 | Signe Hasso-John Shepperd | June,'46 | 65m | May 11,'46 | 2986 | 2951 | .... |
| Strange Voyage | Mono. | 521 | Eddie Albert-Forrest Taylor | July 6,'46 | 61m | Mar. 2,'46 | 2870 | .... | .... |
| Strange Woman, The | UA | .... | Hedy Lamar-George Sanders | Oct. 25,'46 | 101m | Nov. 2,'46 | 3285 | 2884 | 3412 |
| Strike Me Pink (Reissue) | Film Classics | .... | Eddie Cantor-Ethel Merman | May 15,'46 | 100m | Jan. 25,'36 | .... | .... | .... |
| Suddenly It's Spring | Para. | 4608 | Fred MacMurray-Paulette Goddard | Mar. 21,'47 | .... | ..... | .... | 2987 | .... |
| Sunset Pass (Block 1) | RKO | 704 | James Warren-Nan Leslie | Oct. 1,'46 | 59m | July 20,'46 | 3102 | 3090 | .... |
| Sun Valley Cyclone | Rep. | 567 | "Wild" Bill Elliott-Bobby Blake | May 10,'46 | 56m | June 15,'46 | 3042 | 2987 | .... |
| Sun Valley Serenade (R.) | 20th-Fox | 641 | Sonja Henie-John Payne | Sept.,'46 | 86m | Aug. 24,'46 | 3163 | .... | .... |
| Susie Steps Out | UA | .... | David Bruce-Cleatus Caldwell | Dec. 13,'46 | 65m | Nov. 23,'46 | 3322 | 3078 | .... |
| Suspense (Special) | Mono. | 699 | Belita-Barry Sullivan | June 15,'46 | 101m | Mar. 30,'46 | 2917 | .... | 3100 |
| Swamp Fire (Block 6) | Para. | 4528 | Johnny Weissmueller-Virginia Grey | Sept. 6,'46 | 69m | May 11,'46 | 2986 | 2963 | 3228 |
| Sweetheart of Sigma Chi | Mono. | 606 | Elyse Knox-Phil Regan | Dec. 21,'46 | 75m | Dec. 7,'46 | 3346 | 3240 | .... |
| Swell Guy | Univ. | .... | Sonny Tufts-Ann Blyth | Jan.,'47 | 87m | Dec. 14,'46 | 3361 | 3274 | 3412 |
| Swing Parade of 1946 | Mono. | 503 | Gale Storm-Phil Regan | Mar. 16,'46 | 74m | Jan. 26,'46 | 2817 | 2628 | .... |
| Symphonie D'Amour (French) | Alganzy | .... | Fernand Gravet-Jacqueline Francell | Mar. 9,'46 | 90m | Mar. 23,'46 | 2906 | .... | .... |
| TALK About a Lady | Col. | 7016 | Jinx Falkenburg-Joe Besser | Mar. 28,'46 | 71m | June 8,'46 | 3030 | 2818 | .... |
| Tangier | Univ. | 522 | Maria Montez-Preston Foster | Mar. 8,'46 | 76m | Mar. 16,'46 | 2895 | 2756 | 2975 |
| Tarzan and the Leopard Woman | RKO | 618 | Johnny Weissmueller-J. Sheffield-B. Joyce | Block 4 | 72m | Feb. 16,'46 | 2849 | 2655 | .... |
| Temptation | Univ. | 604 | Merle Oberon-George Brent | Dec.,'46 | 98m | Dec. 21,'46 | 3374 | 3076 | .... |
| Tenth Avenue Angel | MGM | .... | Margaret O'Brien-George Murphy | Not Set | .... | ..... | .... | 3031 | .... |
| Terror by Night | Univ. | 517 | Basil Rathbone-Nigel Bruce | Feb. 1,'46 | 60m | Feb. 2,'46 | 2830 | 2748 | .... |
| Terrors on Horseback | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | Aug. 14,'46 | 55m | Apr. 20,'46 | 2951 | 2884 | .... |
| Terror Trail | Col. | 862 | Charles Starrett-Smiley Burnett | Nov. 21,'46 | 55m | Nov. 2,'46 | 3286 | 3274 | .... |
| That Brennan Girl | Rep. | 533 | James Dunn-Mona Freeman | Dec. 23,'46 | 95m | Nov. 16,'46 | 3310 | 3090 | .... |
| That's My Gal | Rep. | .... | Lynn Roberts-Donald Barry | Mar. 5,'47 | .... | ..... | .... | 3434 | .... |
| That Texas Jamboree | Col. | 7223 | Ken Curtis-Jeff Donnell | May 16,'46 | 67m | ..... | .... | 2786 | .... |
| That Way With Women | WB | .... | Sydney Greenstreet-Martha Vickers | Not Set | .... | ..... | .... | 3031 | .... |
| Theirs Is the Glory (British) | GFD | .... | Documentary | Oct. 14,'46 | 82m | Sept. 21,'46 | 3210 | .... | .... |
| These Three (Reissue) | Film Classics | .... | Merle Oberon-Joel McCrea | Feb. 15,'46 | 95m | Feb. 29,'36 | .... | .... | .... |
| They Made Me a Killer (Bl. 4) | Para. | 4518 | Robert Lowery-Barbara Britton | May 3,'46 | 66m | Jan. 26,'46 | 2817 | 2695 | .... |
| They Were Sisters (British) | Univ. | 1065 | James Mason-Phyllis Calvert | Sept. 20,'46 | 108m | Aug. 3,'46 | 3125 | .... | .... |
| Thieves' Holiday (formerly Scandal in Paris) | UA | .... | George Sanders-Signe Hasso | July 19,'46 | 100m | July 20,'46 | 3112 | 2764 | .... |
| 13 Rue Madeleine | 20th-Fox | 702 | James Cagney-Annabella | Jan.,'47 | 95m | Dec. 21,'46 | 3374 | .... | .... |
| Thirteenth Hour, The | Col. | .... | Richard Dix-Karen Morley | (T) Feb. 6,'47 | .... | ..... | .... | 3421 | .... |
| This Man Is Mine (Brit.) | Col. Brit. | .... | Tom Walls-Jeanne de Casalis | Not Set | 103m | Sept. 28,'46 | 3224 | .... | .... |
| This Time for Keeps (color) | MGM | .... | Esther Williams-Jimmy Durante | Not Set | .... | ..... | .... | 3238 | .... |
| † Three Little Girls in Blue (color) | 20th-Fox | 639 | June Haver-Vivian Blaine | Oct.,'46 | 90m | Sept. 14,'46 | 3198 | 2907 | 3350 |
| Three on a Ticket | PRC | .... | Hugh Beaumont-Cheryl Walker | Mar. 3,'47 | .... | ..... | .... | 3435 | .... |
| Three Strangers | WB | 511 | Geraldine Fitzgerald-Sydney Greenstreet | Feb. 16,'46 | 92m | Jan. 26,'46 | 2817 | 2366 | .... |
| Three Wise Fools (Block 17) | MGM | 628 | Margaret O'Brien-Lionel Barrymore | Aug. 29,'46 | 90m | June 22,'46 | 3054 | 2907 | 3350 |

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| Thrill of Brazil | Col. | 7006 | Evelyn Keyes-Keenan Wynn | Sept. 30,'46 | 91m | Sept. 21,'46 | 3209 | 3090 | 3264 |
| Throw a Saddle on a Star | Col. | 7221 | Ken Curtis-Adele Roberts | Mar 14,'46 | 65m | Mar. 23,'46 | 2906 | 2850 | . . . |
| Thunder Town | PRC | .... | Bob Steele-Syd Saylor | Apr. 10,'46 | 57m | Apr. 6,'46 | 2926 | .... | ... |
| Till the Clouds Roll By (color) | MGM | 710 | Robert Walker-Judy Garland | Jan.,'47 | 137m | Nov. 16,'46 | 3309 | 2963 | .. |
| Till the End of Time (Block 6) | RKO | 626 | Dorothy McGuire-Guy Madison | Aug. 1,'46 | 105m | June 15,'46 | 3041 | 2784 | 3350 |
| Time of Their Lives | Univ. | 546 | Bud Abbott-Lou Costello | Aug. 16,'46 | 82m | Aug. 17,'46 | 3149 | 2939 | 3228 |
| Time, the Place, the Girl (color) | WB | 610 | Dennis Morgan-Jack Carson | Dec. 28,'46 | 105m | Dec. 14,'46 | 3361 | 2555 | 3412 |
| † To Each His Own (Block 5) | Para. | 4524 | Olivia De Havilland-John Lund | July 5,'46 | 122m | Mar. 16,'46 | 2894 | 2861 | 3288 |
| Tokyo Rose (Block 3) | Para. | 4511 | Byron Barr-Lotus Long | Feb. 8,'46 | 70m | Dec. 8,'45 | 2745 | 2744 | 2930 |
| † Tomorrow Is Forever | RKO | 682 | Claudette Colbert-Orson Welles | Special | 105m | Jan. 19,'46 | 2805 | 2555 | 2975 |
| Traffic in Crime | Rep. | 522 | Kane Richmond-Adele Mara | June 28,'46 | .... | ..... | .... | 3055 | .... |
| Trailing Danger | Mono. | .... | Johnny Mack Brown-Raymond Hatton | Mar. 15,'47 | .... | ..... | .... | 3435 | .... |
| Trail Street (Block 4) | RKO | .... | Randolph Scott-Anne Jeffreys | (T) Feb.,'47 | .... | ..... | .... | 3364 | .... |
| Trail to Mexico | Mono. | 574 | Jimmy Wakely-Lee "Lasses" White | June 29,'46 | 56m | July 6,'46 | 3077 | 3031 | .... |
| Trail to San Antone | Rep. | 682 | Gene Autry-Peggy Stewart | Jan. 25,'47 | 67m | Feb. 1,'47 | 3446 | 3434 | .... |
| Trap, The | Mono. | 607 | Sidney Toler-Manton Moreland | Nov. 30,'46 | 62m | Jan. 18,'47 | 3421 | 3287 | .... |
| Trigger Fingers | Mono. | 568 | Johnny Mack Brown-Raymond Hatton | Sept. 21,'46 | 56m | Oct. 5,'46 | 3237 | 3126 | .... |
| Trouble with Women | Para. | .... | Ray Milland-Teresa Wright | Not Set | .... | ..... | .... | 2776 | .... |
| Truth About Murder, The | RKO | 624 | Bonita Granville-Morgan Conway | Block 5 | 63m | Apr. 20,'46 | 2950 | 2776 | .... |
| Tumbleweed Trails | PRC | .... | Edie Dean-Shirley Patterson | Oct. 28,'46 | 57m | Nov. 9,'46 | 3297 | .... | .... |
| Turning Point, The (Russian) | Artkino | .... | Mikhail Derzhaven-Pavel Andrievsky | Oct. 26,'46 | 107m | Nov. 9,'46 | 3298 | .... | .... |
| Turn of the Century (Swedish) | Scandia | .... | Edvard Persson-Stina Hedberg | Feb. 23,'46 | 110m | Mar. 9,'46 | 2882 | .... | .... |
| Twilight on the Rio Grande | Rep. | .... | Gene Autry-Adele Mara | Apr. 1,'47 | .... | ..... | .... | .... | .... |
| Two Fisted Stranger | Col. | 7208 | Charles Starrett-Smiley Burnette | May 30,'46 | 50m | June 15,'46 | 3043 | 2951 | .... |
| † Two Guys from Milwaukee | WB | 524 | Dennis Morgan-Joan Leslie | Aug. 17,'46 | 90m | Aug. 3,'46 | 3126 | 2884 | 3350 |
| Two Mrs. Carrolls, The | WB | .... | Barbara Stanwyck-Humphrey Bogart | Not Set | .... | ..... | .... | 2628 | .... |
| † Two Sisters from Boston (Bl. 16) | MGM | 622 | Jimmy Durante-June Allyson | Apr.-May,'46 | 112m | Mar. 9,'46 | 2881 | 2695 | 3264 |
| Two Smart People | MGM | 706 | John Hodiak-Lucille Ball | Nov.,'46 | 93m | June 8,'46 | 3029 | 2748 | 3288 |
| † Two Years Before the Mast | Para. | 4601 | Alan Ladd-Brian Donlevy | Nov. 22,'46 | 98m | Aug. 31,'46 | 3173 | 3055 | 3350 |
| UNDER Arizona Skies | Mono. | 561 | Johnny Mack Brown-Raymond Hatton | Apr. 27,'46 | 59m | June 8,'46 | 3030 | 2870 | .... |
| Unexpected Guest | UA | .. | Bill Boyd-Rank Brooks | Not Set | 61m | Dec. 14,'46 | 3362 | .... | .... |
| Undercover Woman | Rep. | 515 | Stephanie Bachelor-Robert Livingston | Apr. 11,'46 | 56m | July 6,'46 | 3077 | 2748 | .... |
| † Undercurrent | MGM | 707 | Katharine Hepburn-Robert Taylor | Nov.,'46 | 116m | Oct. 5,'46 | 3237 | 3007 | 3412 |
| Under Nevada Skies | Rep. | 541 | Roy Rogers-Dale Evans | Aug. 26,'46 | 69m | Aug. 31,'46 | 3174 | 3127 | .... |
| Unfinished Dance (color) | MGM | .... | Margaret O'Brien-Cyd Charisse | Not Set | .... | ..... | .... | 3240 | .... |
| Unholy Garden (Reissue) | Film Classics | .... | Ronald Colman-Fay Wray | July 29,'46 | 77m | Aug. 8,'31 | .... | .... | .... |
| Unknown, The | Col. | 7027 | Karen Morley-Jim Bannon | July 4,'46 | 70m | Dec. 21,'46 | 3374 | 2055 | .... |
| Untamed Fury | PRC | .... | Mikel Conrad-Gaylord Pendleton | Feb. 22,'47 | .... | ..... | .... | 3435 | .... |
| VACATION Days | Mono. | 611 | Freddie Stewart-June Preisser | Jan. 25,'47 | .... | ..... | .... | 3363 | .... |
| Vacation in Reno (Block 3) | RKO | 713 | Jack Haley-Anne Jeffreys | Dec. 10,'46 | 60m | Oct. 12,'46 | 3249 | 3127 | .... |
| Valley of Fear | Mono. | .... | Johnny Mack Brown-Raymond Hatton | Feb. 15,'47 | .... | ..... | .... | 3410 | .... |
| Valley of the Zombies | Rep. | 520 | Robert Livingston-Adrian Booth | May 24,'46 | 56m | June 1,'46 | 3017 | 3007 | .... |
| Verdict, The | WB | 607 | Sydney Greenstreet-Peter Lorre | Nov. 23,'46 | 86m | Nov. 9,'46 | 3297 | 2764 | 3350 |
| Vigilantes of Boomtown | Rep. | .... | Allan Lane-Bobby Blake | Feb. 15,'47 | .... | ..... | .... | 3435 | .... |
| † Virginian, The (color) (Bl. 4) | Para. | 4516 | Joel McCrea-Brian Donlevy | Apr. 5,'46 | 90m | Jan. 26,'46 | 2817 | 2242 | 3228 |
| WAKE Up and Dream (col.) | 20th-Fox | 649 | John Payne-June Haver | Dec.,'46 | 92m | Nov. 30,'46 | 3333 | 2499 | .... |
| Walk in the Sun, A | 20th-Fox | 616 | Dana Andrews-Richard Conte | Mar.,'46 | 117m | Dec. 1,'45 | 2733 | 2242 | 2979 |
| Walls Came Tumbling Down, The | Col. | 7011 | Lee Bowman-Marguerite Chapman | June 7,'46 | 82m | May 25,'46 | 3005 | 2963 | 3188 |
| Wanted for Murder (Brit.) | 20th-Fox | 644 | Eric Portman-Dulcie Gray | Nov.,'46 | 91m | Nov. 9,'46 | 3298 | .... | .... |
| Way We Live, The (British) | GFD | .... | Peter Willes | Not Set | 64m | Aug. 24,'46 | 3162 | .... | .... |
| Wedding Night (Reissue) | Film Classics | .... | Gary Cooper-Anna Sten | June 15,'46 | 83m | Feb. 23,'35 | .... | .... | .... |
| Welcome, Stranger | Para. | .... | Bing Crosby-Barry Fitzgerald | Not Set | .... | ..... | .... | 2939 | .... |
| Welldigger's Daughter (Fr.) | Siritzky | .... | Raimu-Fernandel-Josette Day | Sept. 28,'46 | 122m | Oct. 5,'46 | 3238 | .... | .... |
| † Well Groomed Bride, The (Bl. 4) | Para. | 4519 | Ray Milland-Olivia DeHavilland | May 17,'46 | 75m | Feb. 2,'46 | 2829 | 2786 | 3228 |
| West of the Alamo | Mono. | 573 | Jimmy Wakely-Lee "Lasses" White | Apr. 20,'46 | 58m | May 25,'46 | 3006 | 2883 | .... |
| West to Glory | PRC | .... | Eddie Dean-Roscoe Ates | Mar. 22,'47 | .... | ..... | .... | 3422 | .... |
| Where There's Life | Para. | .... | Bob Hope-Signe Hasso | Not Set | .... | ..... | .... | 3078 | .... |
| While Nero Fiddled (Brit.) | Bacon-Bell | .... | Tommy Trinder-Frances Day | Apr. 29,'46 | 65m | Mar. 11,'46 | 2986 | .... | .... |
| Whirlwind of Paris (French) | Hoffberg | .... | Charpin-Marguerite Perry | Feb. 9,'46 | 88m | Feb. 23,'46 | 2859 | .... | .... |
| White Tie and Tails | Univ. | 550 | Dan Duryea-Ella Raines | Aug. 30,'46 | 74m | Sept. 14,'46 | 3197 | .... | .... |
| Wicked Lady, The (British) | Univ. | 605 | Margaret Lockwood-James Mason | Jan.,'47 | 98m | Dec. 14,'46 | 3361 | .... | 3412 |
| Wife of Monte Cristo | PRC | .... | John Loder-Lenore Aubert | Apr. 23,'46 | 80m | Mar. 30,'46 | 2918 | 2895 | 3018 |
| Wife Wanted | Mono. | 605 | Kay Francis-Paul Cavanaugh | Nov. 2,'46 | 73m | Oct. 26,'46 | 3273 | 3138 | .... |
| Wild Bill Hickok Rides (R.) | WB | 609 | Bruce Cabot-Constance Bennett | Dec. 7,'46 | 72m | Nov. 2,'46 | 3286 | .... | .... |
| Wild Beauty | Univ. | 545 | Don Porter-Lois Collier | Aug. 9,'46 | 61m | Aug. 17,'46 | 3150 | 3076 | .... |
| Wild Country | PRC | .... | Eddie Dean-Al "Fuzzy" St. John | Jan. 17,'47 | 55m | Feb. 1,'47 | 3446 | 3411 | .... |
| Wild West (color) | PRC | .... | Eddie Dean-Al LaRue | Dec. 1,'46 | 73m | Dec. 7,'46 | 3347 | 3138 | .... |
| Without Dowry (Russian) | Artkino | .... | Olga Pyshova-Nina Alisova | Apr. 6,'46 | 81m | Apr. 27,'46 | 2962 | .... | .... |
| † Without Reservations | RKO | 621 | Claudette Colbert-John Wayne | Block 5 | 107m | May 11,'46 | 2985 | 2884 | 3164 |
| Woman Chases Man (R.) | Film Classics | .... | Miriam Hopkins-Joel McCrea | May 15,'46 | 70m | May 1,'37 | .... | .... | .... |
| Woman of My Own, A | MGM | .... | Greer Garson-Richard Hart | Not Set | .... | ..... | .... | 3287 | .... |
| Woman on the Beach (formerly Desirable Woman) | RKO | .... | Joan Bennett-Robert Ryan | Not Set | .... | ..... | .... | 2883 | .... |
| Woman to Woman (British) | Brit. Nat'l | .... | Douglass Montgomery-Joyce Howard | Not Set | 100m | Nov. 16,'46 | 3310 | .... | .... |
| YANK in London, A (Br.) | 20th-Fox | 622 | Anna Neagle-Dean Jagger | Mar.,'46 | 106m | Feb. 23,'46 | 2858 | .... | .... |
| Yankee Fakir | Rep. | .... | Douglas Fowley-Joan Woodbury | Apr. 1,'47 | .... | ..... | .... | .... | .... |
| Yearling, The (color) | MGM | .... | Gregory Peck-Jacqueline White | (T) Sept. 13,'46 | 135m | Nov. 30,'46 | 3333 | 2883 | .... |
| Years Between, The (British) | GFD | .... | Michael Redgrave-Valerie Hobson | Not Set | 100m | Apr. 20,'46 | 2949 | .... | .... |
| Young Widow | UA | .... | Jane Russell-Louis Hayward | Mar. 1,'46 | 98m | Feb. 23,'46 | 2857 | 2454 | 3264 |
| † ZIEGFELD Follies of 1946 (color) (Special) | MGM | 617 | MGM Contract Stars | Mar.,'46 | 110m | Aug. 25,'45 | 2638 | 1913 | 3188 |

# The WORLD MARKET

*The Editor of*
*MOTION PICTURE HERALD*

There never was a time when the foreign markets were of more importance to the industry, and for this reason the Section is particularly helpful and useful.

*ERIC JOHNSTON*
*Motion Picture Association, Washington, D. C.*

*The Editor of*
*MOTION PICTURE HERALD*

I have been greatly impressed with the feature The World Market published in the Herald for January 4. I think you have done a great thing in bringing to those in the industry, and particularly to Hollywood, this highly informative resume of what goes on in the picture business in other parts of the world.

It has been said many times that Hollywood is too provincial. Whether or not the criticism is justified, we certainly are entering an era when Hollywood, along with the rest of the industry, must become increasingly world conscious. And this applies not only to markets but to techniques and to the trend of thinking among colleagues overseas. I congratulate you and the Herald on the progressive step you have taken and on the excellence of the product. I hope this feature will be continued.

*BYRON PRICE*
*Motion Picture Association of America, Inc., Hollywood*

*The Editor of*
*MOTION PICTURE HERALD*

I have read the World Market Section published in the Motion Picture Herald dated January 4, and believe this is a very important addition to the motion picture industry. I feel quite sure that it will make very valuable reading for the members of the Society, and I feel it will be quite profitable for the industry to make this an annual feature.

*DONALD M. NELSON*
*Society of Independent Motion Picture Producers, Hollywood*

*The Editor of*
*MOTION PICTURE HERALD*

I want to compliment you and the Motion Picture Herald on the intelligent preparation of your World Market Section in the issue of January 4.

You should make sure it gets into the hands of everyone in Hollywood that creates or produces American pictures for the entertainment market. Hollywood can certainly lose its leadership as the largest motion picture production center in the world unless producer and artist alike analyze and absorb what types of pictures will be profitable and entertaining to the International Market.



You have the organization to help the American producers keep their pulse on the International Market. You can render invaluable aid from time to time during the year, presenting the composite picture at the end of each year, such as in your issue of January 4.

In conclusion, again let me congratulate you and the Herald on your progressive policy.

*HERBERT J. YATES*
*Republic Pictures Corp., New York*

*The Editor of*
*MOTION PICTURE HERALD*

Your collection of reports on the motion picture business from all over the world is a splendid feature which certainly deserves to be repeated annually.

With continuous expansion of overseas markets, there is an ever-increasing interest in conditions in other film centers. Your round-up of views from first hand sources has the flavor of authenticity which makes it particularly impressive. In addition, it is short but concentrated so that it can be profitably read quickly.

*T. J. CONNORS*
*20th Century-Fox Film Corp., New York*

*The Editor of*
*MOTION PICTURE HERALD*

I have been greatly interested in the World Market Section published in Motion Picture Herald of January 4.

Detailed information such as is here presented cannot fail to prove of definite value to all producers and exporters of motion pictures, and I feel that you have presented the material in a concrete and highly readable form.

*STEVE BROIDY*
*Monogram Pictures Corp., Hollywood*

# carving a REPUTATION




When there's a story to be TOLD . . . about "*What's Coming*" . . . to your theatre . and patrons to be SOLD . . . on the idea of *returning* to your theatre . . . you KNO you can count on The PRIZE BABY. . . to do a "*telling*" job . . . at "point-of-contac . . . week in and week out . . . with TRAILERS and ACCESSORIES!

He's well cut-out . . . for this *Big Job* . . . of serving TRAILERS and ACCESSORI . . . with the "*show-must-go-on*" type of SERVICE . . . so essential to *your* business . BECAUSE . . . he delivers the *SHOWMAN'S* kind of Advertising . . . from a *Sing Source* . . . that saves *Time* and *Effort* for YOU!

It's no secret . . . that he's *still* "The PRIZE BABY of the Industry" . . . BECAU . . . he's been making his mark in the motion picture industry . . . for Twenty-Sev years . . . by *Carving A Reputation* . . . at *your* BOX OFFICE!

American Brotherhood Week Feb. 16—23

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

# MOTION PICTURE HERALD


*REVIEWS*

*(In Product Digest)*

Nora Prentiss
The Late George Apley
The Red House
It Happened on Fifth Avenue
The Brasher Doubloon
Easy Come, Easy Go
A Yank in Rome
Lighthouse
Boy! What a Girl!
Riding the California Trail
Rolling Home
I Live As I Please

*(In News Section)*

Smash-up
Calendar Girl


**HOLLYWOOD BACKLOG HOLDS 207 COMPLETED FEATURES**

**EXHIBITORS MEET:**

***Allied Directors Vote to Appeal N.Y. Trust Suit***

***Virginia Owners Quiz Wright On Operation of Decree***

***New Jersey Unit Maps Fight On Pending State Taxation***

*Better Theatres*

**1947 Air-Conditioning Market and Methods**

**Manager's Know-How in The Operational Scheme**

**Liability for Patron and Employe Safety**


*VOL. 166, NO. 6; FEBRUARY 8, 1947*

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"This is the Year of THE YEARLING!"



MORNING

"This is the Year of THE YEARLING!"




NOON

"This is the Year of THE YEARLING!"




NIGHT

RADIO CITY

MUSIC HALL

# "THIS IS THE YEAR OF THE YEARLING!"

**—say N. Y. Critics**

## Oh Those Crowds!

"Long lines sure to continue for many weeks...Metro holds the Music Hall records which should be surpassed... one of the finest pictures of all time."

**—QUINN, Mirror**

"May very well come in as winner of the Academy Award . . . something not to be missed."

**—MISHKIN, Telegraph**

"One of the year's smash hits...stands as one of Hollywood's most impressive achievements."

**—PELSWICK, Journal-American**

"Hit the bullseye of popular taste."

**—WINSTEN, Post**

## Oh Those Raves!

"Irresistible appeal . . . among the fine achievements of the cinema."

**—BARNES, Herald Tribune**

"A movie that will be remembered and loved for years...one of the best pictures I've ever seen."

**—CREELMAN, Sun**

"We've got to hand it to Metro... wealth of satisfaction few pictures ever attain."

**—CROWTHER, Times**

"Going to be a favorite with moviegoers for many weeks to come... a grand picture."

**—COHN. Brooklyn Eagle**

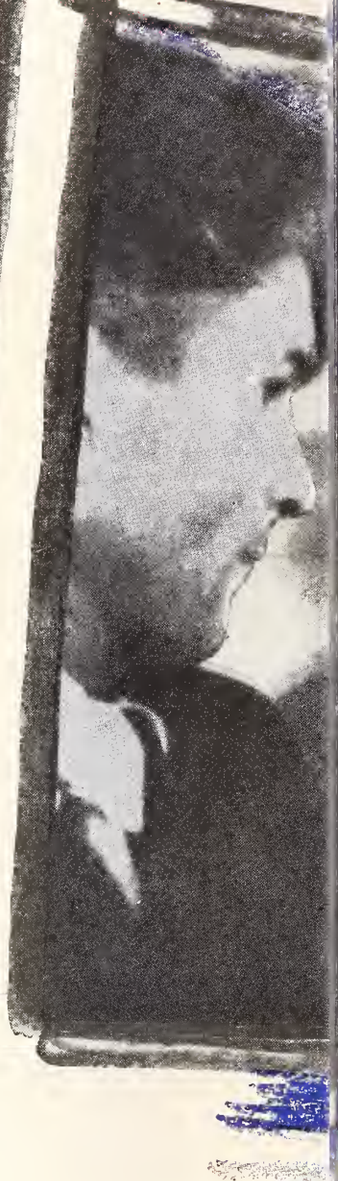
★

M-G-M presents "THE YEARLING" starring GREGORY PECK · JANE WYMAN · A CLARENCE BROWN PRODUCTION · Claude Jarman, Jr. as "Jody" · Clem Bevans · Margaret Wycherly · Forrest Tucker · Photographed in Technicolor · Screen Play by Paul Osborn · Based on the Pulitzer Prize Novel by Marjorie Kinnan Rawlings · Directed by Clarence Brown · Produced by SIDNEY FRANKLIN

A Metro-Goldwyn-Mayer Picture

AMERICAN BROTHERHOOD WEEK, FEBRUARY 16-23





CO-STARRING

KENT SMITH · BRUCE BENNETT · ROBERT ALDA WITH ROSEMARY DeCAMP

SCREEN PLAY BY N. RICHARD NASH • FROM A STORY BY PAUL WEBSTER & JACK SOBELL • MUSIC BY FI

DIRECTED BY VINCENT SHERMAN • PRODUCED B WILLIAM JA

# ANN SHERIDAN



IF YOU WERE NORA PRENTISS WOULD YOU KEEP YOUR MOUTH SHUT?

↑Keynote of the campaign! An attraction to be promoted as spectacularly as it was produced!

Terrific as "NORA PRENTISS"!

THIS IS A → WARNER PICTURE!

Follows "HUMORESQUE" at the N.Y. HOLLYWOOD!

# THE Boom IS ON FOR Boomerang!

"Has Wham, Power, Drive and Concentration that will overwhelm any audience.

"Keeps you on the edge of your seat through sheer excitement from the first until completion—yes, and hours after you leave the theatre.

"AS GREAT A PIECE OF ENTERTAINMENT AS WE HAVE EVER SEEN ON THE SCREEN!"—*Hollywood Reporter*



No Company Has Such Sensational Boxoffice Hits Now Playing And On The Way As

20th CENTURY-FOX

"THE RAZOR'S EDGE" • "13 RUE MADELEINE" • "THE SHOCKING MISS PILGRIM" *In Technicolor* • "CARNIVAL IN COSTA RICA" *In Technicolor.* • "THE LATE GEORGE APLEY" • "THE HOMESTRETCH" *In Technicolor*

AMERICAN BROTHERHOOD WEEK Feb. 16th to 23rd.

# MOTION PICTURE HERALD

*MARTIN QUIGLEY, Editor-in-Chief and Publisher* — *TERRY RAMSAYE, Editor*

Vol. 166, No. 6 — February 8, 1947

## EDISON

***ONE HUNDRED years ago, February 11, 1847, Thomas Alva Edison was born in the village of Milan, Ohio. A decade and a half ago he died at West Orange, New Jersey. In the years between, his inventions founded the electrical industries basic in the processes of the modern industrial age, and made almost countless contributions to other technologies.***

***Of immediate import to this industry Edison invented the motion picture's fundamental mechanisms, and even gave film its name. He invented the electric light we see by, the phonograph we hear from, the transmitter and microphones by which we speak over wire and radio, discovered the principle of the radio valve and amplifying tube — he also invented the mimeograph with which our press agents broadcast their glowing messages.***

***It was Edison who put the electron to work.***

***For all his honors, fame and greatness, he was an humble man. He knew how little man might know, and faced the infinity of the unknown with an industrious, exploring curiosity. He treasured mightily what he could see and feel and weigh. He joyed in hopes and dreams, most of them about ponderable prospects which perhaps could be made real.***

***Few will remember that for twenty-three years, from 1893 to 1916, Edison produced motion pictures.***

■ ■ ■

A CERTAIN firm practicality is presented in a decision of General Peron of the Argentine against quota walls on motion picture imports. At a meeting, the other day, representations were made to the President in behalf of the local industry, by a delegation of artists, that it would be desirable to limit foreign pictures. The answer from Peron was that it would be "unjustified", in view of the dependence of the Argentine on motion pictures, materials and machinery from abroad. That is true in other lands, too.

■ ■ ■

## THE GARDEN GROWS

THERE is more than a touch of optimism in that project for a new twenty million dollar Madison Square Garden up at Columbus Circle in New York. In those plans is expression of a profound conviction that the common man, in large numbers, is going to have money to spend on the spectator sports of the arena, exhibitions and vast conventions and conclaves.

"The animal department", meaning rodeos, horseshows, circuses and the like, are to stay in the old Madison Square Garden in Eighth Avenue which, you will recall, got its name downtown from Madison Square. But that geographical license is perfectly understandable to New York. For instance, The Times Building in Times Square is legally the Thorley Building, and says so on a stone. Besides, the *New York Times* is not published in Times Square, anyway.

The new Garden at Columbus Circle is being planned, says General John Reed Kilpatrick, president, with a helicopter field on the roof. Drop in some time.

■ ■ ■

## FOR THE INDUSTRY

AN advertisement by Universal Pictures Company, Inc., appearing currently in certain national media reaching influential strata, interprets the significance of recent realignments, including the formation of Universal-International, and presents an array of facts in sequel to its recently issued annual statement.

Included is an interestingly competent institutional presentation in behalf of the screen. It has been the occasional observation of this page that, while everybody was busy selling motion pictures, few, indeed, have ever sought to sell *the* motion picture. Universal's advertisement does just that. Here are some of the observations:

*"Few seem to realize that beneath the industry's Hollywood glamor there is a great basic stability.*

*"The industry has an established market of over 90,000,000 paying customers a week in this country alone and upwards of 200,000,000 a week throughout the world.*

*"It is strictly a cash business—one of the largest cash businesses in the world.*

*"It had a cash income of over $1,500,000,000 in this country alone last year. World revenues were over $2,000,000,000.*

*". . . it has as many factors making for basic stability as any other leading industry, and more than most."*

The motion picture, with its new and growing status both at home and among nations around the world, can do with reiteration of all that.

■ ■ ■

## RECIPROCITY

SPEAKING of international trade relations, quotas and reciprocity, as so many are these days, there are interesting tidings by way of an announcement before the House of Commons in London that the distillers of Scotch have promised to postpone cuts in exports to the United States. Mr. Winston Churchill, minority leader, rose to remark that Scotch was being sold too cheaply in the United States. We haven't noticed that in New York.

Meanwhile, now that the subject is up, there are those who consider that, following certain patterns of trade discussion over there, we might with some propriety urge a better representation of American bourbon in the British bars.

Sir Stafford Cripps has said that part of the function of the British film industry is to show the U. S. the British idea of a motion picture. It would be a nice cultural exchange for Britain to understand what we mean by a mint julep. It takes more than one drink to make One World.

—*Terry Ramsaye*

# THIS WEEK IN THE NEWS

## Churchill on Films

*London Bureau*

WINSTON CHURCHILL entered the debate on the reduction of American film imports, now current in the House of Commons, to tell House members that it is "essential for film industry and all other expenditures to be viewed with the severest restraint" and, further, that the American loan to Britain should be "used to purchase appliances to put British industry in the best condition." Mr. Churchill followed on the floor Hugh Dalton, Chancellor of the Exchequer, who had said he would study all possibilities of reducing "over severe" expenditures in order to conserve Britain's dollar resources. Mr. Dalton delivered himself of the opinion that as more good British films are produced there will be less and less need of filling Britain's screen with pictures from America or elsewhere.

## $125,000 Dog

EXPENDITURES in excess of $125,000 to defeat the measure legalizing dog racing in California were reported this week by the Secretary of State's office. California exhibitors contributed $25,000. The California Theatres Association gave $20,000 and $5,617 was donated by the Association of Motion Picture Producers. The Los Angeles and Hollywood Turf clubs contributed $37,500 and the Pacific Coast Baseball League gave $10,000. Proponents of the measure spent $285,000.

## Gardner Dies

A TRAGIC END to a gala farewell party to O. Max Gardner, newly appointed ambassador to the Court of St. James, came Thursday—the day he was to sail for London—with Mr. Gardner's death of coronary thrombosis. He had been feted by the motion picture industry the day before at an informal luncheon in Jansen Suite of the Waldorf-Astoria Hotel, New York. Before the luncheon, motion picture company heads and Mr. Gardner posed at a picture set dais for newsreel cameras for 45 minutes.

The host, Eric Johnston, president of the Motion Picture Association, told Mr. Gardner he was leaving for a post important at this juncture in history, and that his actions would help mold history. This message he repeated for the imperious cameramen. Mr. Gardner in turn praised the industry as a unique ambassador of goodwill, and Mr. Johnston as the "greatest ambassador." Company heads then bid Mr. Gardner farewell in terms of their own choice.

The real or eating luncheon then began, in the Jansen Suite reception room. It was first illuminated and photographed with portable cameras for the newsreels. Then the doors were closed, the newsreels were ejected, and private interchange began.

Present from the MPA were Governor Carl Milliken, Gerald Mayer, Mr. Johnston, Irving Maas; from Warners, Jack Warner, Sam Schneider, Wolfe Cohen; from Paramount, Barney Balaban, George Weltner; from Columbia, Nate Spingold; from United Artists, Edward Raftery, Gradwell Sears; from Universal, J. Cheever Cowdin, Charles Prutzman; from RKO, Ned E. Depinet; from Twentieth Century-Fox, W. C. Michel; from MGM, Arthur Loew, Nicholas Schenck and others.

## Popcorn Complaint

TIRED of listening to the chomping of crispy, crunchy popcorn, disgusted at the continual rustling of cellophane bags, patrons at Loew's theatre in Indianapolis finally revolted and complained to the manager, asking him to please stop the noise. As a consequence, manager Boyd Sparrow, the Associated Press reports, has instructed his ushers to ask patrons to surrender all edibles before taking their seats. The food is placed in sacks, the sacks are labeled and filed in a big box, to be called for at the feature's end.

## Cool Seat

AIR CONDITIONED davenports, reports the *Wall Street Journal,* are now a reality and an experimental model has been installed in Fox West Coast's Crest theatre at Long Beach, Cal. The idea is that the individual davenports are provided with individual blowers which send cool breezes up and down the individual spines. Ultimately the theatre hopes to install the new cool seats throughout the entire house.

## Man Overboard

*Brussels Bureau*

IF AN AIRLINER were overcrowded and you had to throw one passenger overboard, whom would you sacrifice—Lord Nuffield, the British automobile magnate, or Walt Disney? This was the theme of the last debate held in Brussels by 68 members of the British Council, an organization promoting British culture. Mr. Disney was defended on the ground that he represents "individualism against mechanism." Contradictors attacked Disney as the "representative of a sophisticated art nefarious to the cultural development of youth." Lord Nuffield was finally thrown overboard by a vote of 41 to 27.


STUDIOS have a record backlog of 207 feature pictures Page 13

DECREE leads to litigation, Wright tells exhibitor group Page 16

EDISON centennial marked in ceremonies in film, other industries Page 17

ON THE MARCH—Red Kann in comment on industry affairs Page 20

ALLIED States will join in suit appeal to Supreme Court Page 22

CALIFORNIA local court rules admission tax illegal Page 24

FEDERAL court denies defense petitions in New York trust suit Page 28

GOVERNMENT film programs seen ending as Congress withholds funds Page 32

U. S. color worries British producers, who seek duty increase Page 34

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 40

ARGENTINA levies censorship fees; other foreign news Page 48

IMPORTERS of foreign films seek theatre outlets in this country Page 50

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What the Picture Did for Me Page 55

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Short Subjects Page 3460

Release Chart by Companies Page 3461

Short Subjects Chart Page 3462

Service Data Page 3464

The Release Chart Page 3465

## G. B. S. to U. S.

GEORGE BERNARD SHAW, long no friend of Hollywood, has recanted and given permission to Gabriel Pascal, who alone has the film rights to the master's plays, to produce Shaw in Hollywood. Tuesday Mr. Pascal signed an agreement with the Mary Pickford-Lester Cowan company, Artists Alliance. He will make his next two Shaw films for this company for release through United Artists. The plays chosen for first production are, because of their American backgrounds, "The Devil's Disciple" and "The Showing Up of Blanco Posnet." Mr. Pascal will both produce and direct. He has already produced three Shaw plays in England—"Caesar and Cleopatra," "Pgymalion," and "Major Barbara." Other Shaw plays to be made in the future by Mr. Pascal are "St. Joan," "Candida," "Arms and the Man" and "Androcles and the Lion."

## Big Buy

AN UNPUBLISHED NOVEL, by name, "Not So Long Ago," has been purchased by Twentieth Century-Fox for $310,000, said to be the largest sum ever paid for an unpublished book. The author is Richard Sherman. His story: a love story set against the background of the 1930's from the depression to the death of President Roosevelt. Many important figures of the era play roles in the story. The novel will be serialized by *Good Housekeeping* magazine and then published in book form. Darryl F. Zanuck, 20th-Fox vice-president in charge of production, handled the negotiations and has assigned William Perlberg to produce the film. Tentative starting date: late this year.

## Hanky-Panky

*London Bureau*

BRITAIN'S Socialist Government the other day had television thrown at it, and parried the attack rather weakly, observers thought. "Backbench" supporters charged in the House of Commons that British Broadcasting Corporation equipment is inadequate, that its technicians are underpaid, that "large, vested interests running the entertainment industry" have undue influence, that neither sports promoters, theatre owners, or film producers will allow their product to be televised.

A Government spokesman voiced a general but vague optimism about television development. Service is improving, he said; a London to Birmingham coaxial cable may be completed in two years; definition may be raised from 405 line scanning to 1,000.

"The large, vested interests" could be the J. Arthur Rank organization, London film circles conceded. Mr. Rank has not only theatres and producing companies and talent; he also has Cinema Television, Ltd. Its television research is considerable. But Britain's Government being Socialist, it adheres to the view that "broadcasting" in all its phases must remain a Government monopoly.

## No Takers

*Hollywood Bureau*

CONCERNED over numerous published reports that horse track bookmakers have been quoting odds for and against pictures and stars considered possible winners of Academy Awards, the Academy would like it known that several major studios have set out to wager money with the bookies by way of proving the reports are not true. None could get bookies to take bets, reported the Academy, since the bookies professed complete ignorance of the whole matter and were determined to stick to their own field. The Academy, which has been accused in the past of conducting elections not exactly free from studio politics, is concerned over these reports of odds for and against since it believes they have a cheapening effect on the annual awards institution.

## Foster Father

"THE RED HOUSE," United Artists' latest release, has adopted 10 Greek war orphans. A check for $800, the cost of the care of 10 orphans, has been turned over to the Greek War Relief Association. In "The Red House," star Edward G. Robinson plays the role of a foster parent.

## Walkie-Talkie

WARNER BROS. production crews will soon benefit from the army-developed walkie-talkie gadget. The first such transmitter-receiver units already have been installed following the allocation of four FM wavelengths to the studio by the Federal Communications Commission. The units, which may be removed from sound trucks by directors, assistants, cameramen and other members of the film crew, will be used for intercommunication on location. The FM units resemble a small table radio in size and are portable.

# PEOPLE

ERIC JOHNSTON was reelected president, BYRON PRICE executive vice-president and board chairman, and all other officers, directors and executive committee members were reelected by the Association of Motion Picture Producers at its annual meeting in Hollywood Monday.

MARION B. FOLSOM, treasurer of Eastman Kodak Company, Rochester, N. Y., has been named a vice-chairman of the business advisory council for the Department of Commerce for 1947, W. AVERELL HARRIMAN, Secretary of Commerce, announced in Washington last week.

PHYLLIS BLUM, for the past two years in the editorial department of Samuel Goldwyn Productions, was appointed eastern story editor for Enterprise Studios Monday. The appointment was made by CHARLES EINFELD, president, prior to his departure for Hollywood.

HARRY W. KAHN, vice-president and general manager of Sherover Enterprises, Inc., left for England and Europe last week to set up distributing agencies there.

PAUL WEBSTER, formerly of Warner Brothers sales staff in Salt Lake City, has been promoted to branch manager in Des Moines, it was announced last weekend by BEN KALMENSON, vice-president and general sales manager of Warners.

JOSEPH LOEFFLER, for the past two years on the sales staff of the Minneapolis Paramount exchange, has been named branch manager of the Minneapolis Republic exchange. He succeeds W. M. GRANT, resigned, and assumes his new duties February 15.

EDWARD R. EVANS, formerly a director for RKO Pathe's "This Is America" series, has been named head of the Columbia Broadcasting System Television film department. He succeeds HANS BURGER, who resigned last week to become production supervisor for the United Nations' film division.

J. WINSTON LOEWE, former Warner manager in Oklahoma City and Dallas, has joined Samuel Goldwyn Productions as sales representative covering the south and several midwestern situations.

OREN ROBERTS, formerly in charge of special effects for Paramount, returned to Buenos Aires, Argentina, this week. He was on a business trip to the United States to purchase studio equipment for an Argentine studio.

DORE SCHARY Wednesday assumed active charge of production at the RKO Radio studios in Hollywood.

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# THIS WEEK the Camera reports:



Metropolatin Photo

MIDWINTER CONVENTION. As RKO Radio held its three-day district managers' meeting, last week, at the Waldorf Astoria Hotel, New York.
**Standing are Jack Level, S. Barret McCormick, Terry Turner, Harry Gittleson, Frank Drumm, J. E. Cashman, Leon Bamberger, Lou Miller, Phil Hodes, William Zimmerman, William Dakler, Harry Michalson, Gordon Youngman, Ned E. Depinet, executive vice-president; Robert Mochrie, vice-president and general sales manager, presiding; M. G. Poller, Sidney Kramer, Harry Blair, A. A. Schubart. Seated, and flanked by Nat Levy, left, eastern sales manager, and Walter E. Branson, right, western sales manager, are district managers R. J. Folliard, eastern; Gus Schaefer, northeastern; Ben Y. Cammack, southwestern; Charles Boasberg, metropolitan; H. H. Greenblatt, midwestern; M. E. Cohen, eastern central; Leo Devaney, Canadian; J. H. MacIntyre, western; Len S. Gruenberg, Rocky Mountain; David Prince, southeastern; R. V. Nolan, prairie.**



HENRY G. PLITT, former paratroop major, twice awarded the Silver Star and three times the Purple Heart, former attorney, has joined Northio Theatres, Paramount affiliate, as associate of Jack Keegan, general manager.



By the Herald

C. N. ODELL, left, last week named head of Paramount's new press department, in the New York home office.



IN VAN NUYS at the wedding of Doris Blumberg, daughter of Universal-International president Nate Blumberg, and Stanley Meyer: the new Mrs. Meyer, Mr. Meyer and Mrs. Nate Blumberg. Rabbi Sidney Goldstein performed the double ring ceremony at the Blumberg home.



Keystone Press Agency



IN LONDON, left, as the premiere of Samuel Goldwyn's "The Best Years of Our Lives" was planned during a 10 Downing Street reception: Felicity Attlee, daughter of Prime Minister Clement Attlee, chats with Samuel Goldwyn, Jr.

IN LONDON, above, Jack Warner, executive vice-president of Warner Brothers, speaks of Anglo-American cooperation after disclosing his company will provide talent for and sell British pictures. At his left are Sir Phillip Warter, Associated British Picture Corp. board chairman, and Sir Stafford Cripps, British Board of Trade president. Mr. Warner returned to New York Monday. See page 17.





AT ALLIED of Western Pennsylvania's recent convention in Pittsburgh, above, Mayor David Lawrence, center, and Jack Kirsch, left, national Allied president, felicitate Morris Finkel, re-elected president. The affair was at the city's William Penn Hotel.



K. G. Kristoffersson

WHEN YOU SELL in Sweden, you go to the exhibitor by sleigh. That's what Vladimir Lissim, left, RKO European general manager, and Carl Wallman, Scandinavian managing director, are doing above. A roaring hearth and a cup of glögg and the deal is signed.



"THE YEARLING" sees the sights of New York. Claude Jarman, Jr., "Jody" of MGM's feature now in the Radio City Music Hall, and Flag, the deer of the picture. Master Jarman appeared at the theatre Thursday.



Arno Kikoler

WITH JACK COHN in Latin America. The Columbia executive vice-president, center, seated, shown in Rio de Janeiro with his new friends, circuit owners Luis Ribeiro, seated left, and Luis Ribeiro, Jr., and with B. Zeeman, Reginald Armour, Sigwart Kusiel and Alfred Russ of Columbia.



By the Herald

ROBERT TAPLINGER, Enterprise Productions vice-president in charge of advertising and publicity, tells of plans and policies at a trade luncheon in the "21" Club, New York, last week.



By the Herald

IN NEW YORK from Bombay, left. M. C. Kapadia, left, and L. N. Kotwal, Evergreen Pictures partners. They hope to sell their product here, including "Ramrajya".



THE EGG AND I (Universal-International)



THE FARMER'S DAUGHTER (RKO Radio)



UNTAMED FURY (PRC)

# STUDIOS HAVE A RECORD BACKLOG OF 207 FILMS

Despite Hollywood labor difficulties, the high cost of production, decree discussions and the general confusion of a country in the midst of post-war readjustment, the 11 distributors have more pictures completed, but as yet not scheduled for general release, than at any time in recent years.

According to a company by company tabulation, the 11 distributors have 198 completed features, and, in addition there are eight more from Screen Guild Productions, plus David O. Selznick's "Duel in the Sun" which will be released through the newly-formed Selznick Releasing Organization.

Of this total of completed product a few are being edited, several are being exhibited in pre-release engagements, some will be released in the coming weeks, but the majority are not scheduled until later this spring and summer.

**A breakdown of the backlog of completed pictures shows: Columbia, 26; Metro Goldwyn Mayer, 21; Monogram, 10; Paramount, 26; PRC, including four from Eagle-Lion, 15; Republic, 16; RKO Radio, 14; Twentieth Century-Fox, 13; United Artists, 27; Universal-International, 17, and Warner Brothers, 13.**

The 198 features completed compares with similar periods in previous years when the backlogs in 1944, 1945 and 1946 read 162, 194 and 169, respectively.

Since the first of August the 11 distributing companies have released a total of 234 pictures. Columbia has released 29; MGM, 22; Monogram, 23; Paramount, 12; PRC, 21; Republic, 24; RKO Radio, 27; 20th Century-Fox, 24; United Artists, 12; Unicersal-International, 25, and Warners, 15. Included in these totals are nine reissues. In addition, the distribution rights to some feature pictures have been sold to Favorite Films, Film Classics and other companies and are currently being released to theatres.

The feature backlog, by company and titles, follows:

## COLUMBIA

"Blondie's Holiday"; "Bulldog Drummond at Bay"; "Cigarette Girl"; "The Corpse Came C. O. D."; "Crime Doctor's Vacation"; "Dead Reckoning," with Humphrey Bogart and Lizabeth Scott; "Down to Earth," in Technicolor starring Rita Hayworth and Larry Parks; "For the Love of Rusty"; "Framed"; "Guilt of Janet Ames"; "Inside Story"; "The 13th Hour"; "King of Wild Horses"; "Johnny O'Clock"; "Last of the Redmen"; "Law of the Canyon"; "Lone Hand Texan"; "Millie's Daughter"; "Mr. District Attorney"; "Over the Sante Fe Trail"; "Prairie Raiders"; "Riders of the Lone Star"; "The Swordsman," in Technicolor; "Stranger from Ponca City"; "The Gunfighters" in color, and "West of Dodge City."

## METRO-GOLDWYN-MAYER

"The Arnello Affair"; "Beginning or the End," the story of the atomic bomb, starring Brian Donlevy and Robert Walker; "Cynthia's Street"; "Fiesta" in Technicolor; "Gallant Bess" in Cinecolor; "High Barbaree"; "It Happened in Brooklyn"; "Little Mr. Jim"; "Love Laughs at Andy Hardy" starring Mickey Rooney; "Merton of the Movies"; "My Brother Talks to Horses"; "Romance of Rosy Ridge"; "Sea of Grass"; "Summer Holiday"; "Tenth Avenue Angel"; "This Time for Keeps" in Technicolor; "Living in a Big Way"; "The Unfinished Dance"; "Undercover Maisie" with Ann Southern; "Green Dolphin Street"; "A Rich, Full Life," and "The Yearling" in Technicolor starring Gregory Peck and Jacqueline White.

## MONOGRAM

"Drifting Through"; "Fall Guy," with Bob Pierce and Teala Loring; "The Guilty"; "High Conquest"; "Panic"; "Teen-Agers Go West;" "Violence"; "It Happened on Fifth Avenue," a Roy Del Ruth production starring Dan Defore and Gale Storm; "Land of the Lawless" and "Black Gold."

## PARAMOUNT

"Adventure Island"; "Blaze of Noon"; "Big Town"; "Calcutta," with Alan Ladd and William Bendix; "California" in Technicolor; "Danger Street"; "Dear Ruth"; "Desert Fury," in Technicolor; "Easy Come, Easy Go"; "The Emperor Waltz," in Technicolor; "Fear in the Night"; "Golden Earrings"; "I Cover Big Town"; "The Imperfect Lady"; "Jungle Flight"; "My Favorite Brunette," starring Bob Hope; "The Perils of Pauline," in Technicolor, starring Betty Hutton in the role Pearl White made famous in the original serialization; "Saigon"; "Seven Were Saved"; "Suddenly It's Spring"; "The Trouble With Women"; "Unconquered," produced by Cecil B. DeMille and starring Gary Cooper and Paulette Goddard; "Variety Girl"; "Welcome Stranger"; "Where There's Life" and "Wild Harvest."



DOWN TO EARTH (Columbia)



THE LATE GEORGE APLEY (20th Century-Fox)

***The pictures on these pages are scenes from typical product on the current studio backlogs.***



GALLANT MAN (Republic)



UNCONQUERED (Paramount)



THE YEARLING (MGM)

# PRODUCT INVENTORY

| Company | 1945 Backlog (To May) | 1945 Released (To May) | 1946 Backlog (To February) | 1946 Released (To February) | 1947 Backlog (To February) | 1947 Released (To February) |
|---|---|---|---|---|---|---|
| Columbia | 12 | 32 | 17 | 26 | 26 | 29 |
| MGM | 20 | 20 | 6 | 16 | 21 | 22 |
| Monogram | 5 | 21 | 13 | 8 | 10 | 23 |
| Paramount | 21 | 23 | 29 | 10 | 26 | 12 |
| PRC | 6 | 24 | 12 | 13 | 15* | 21 |
| Republic | 37 | 28 | 14 | 19 | 16 | 24 |
| RKO Radio | 21 | 26 | 24 | 20 | 14 | 27 |
| 20th Century-Fox | 13 | 21 | 14 | 17 | 13 | 24 |
| United Artists | 14 | 12 | 7 | 9 | 27 | 12 |
| Universal-International | 21 | 34 | 11 | 23 | 17 | 25 |
| Warner Brothers | 25 | 14 | 22 | 12 | 13 | 15 |
| | 195 | 255 | 169 | 173 | 198 | 234 |

*Includes Eagle-Lion Product



IT HAPPENED ON FIFTH AVENUE (Monogram)



LIFE WITH FATHER (Warner Brothers)

## PRC

"All in the Game"; "Border Feud"; "The Outlander"; "The Pay Off"; "Untamed Fury"; "Philo Vance's Peril"; "Philo Vance Returns"; "Red Stallion" produced in color; "Philo Vance, Gentleman Sleuth"; "The Return of Rin Tin Tin"; "Three On a Ticket." In addition Eagle-Lion, whose product is handled through PRC exchanges, has four completed: "Amy Comes Across"; "Bedelia" and "The Adventuress," both produced in England, and "It's a Joke, Son," starring Kenny Delmar in the role of Senator Claghorn of the radio.

## REPUBLIC

"Apache Rose"; "Bells of San Angelo"; "Gallant Man," starring Don Ameche and Catherine McLeod; "Hit Parade of 1947," with Eddie Albert and Constance Moore; "Lightnin' Strikes Twice"; "One Exciting Kiss"; "Oregon Trail Scouts"; "Marshall of Crippled Creek"; "Outlaw of Sioux City"; "Spoilers of the North"; "That's My Gal," in Trucolor; "Trail to St. Antone"; "Twightlight on the Rio Grande"; "Vigilantes of Boom Town"; "Winter Wonderland," and "Wyoming."

## RKO RADIO

"The Bachelor and the Bobby Soxer," starring Cary Grant, Myrna Loy and Shirley Temple; "Beat the Band"; "Born to Kill"; "Code of the West"; "The Farmer's Daughter" with Loretta Young and Joseph Cotten; "A Likely Story"; "The Locket"; "Magic Town"; "Out of the Past"; "Flight"; "The Fugitive"; "The Secret Life of Walter Mitty," a Samuel Goldwyn Production starring Danny Kaye; "Trail Street," and "Under the Tonto Rim."



CARNEGIE HALL (United Artists)

## 20TH CENTURY-FOX

"Backlash"; "Bob, Son of Battle" in Technicolor; "Boomerang," starring Dana Andrews and Jane Wyatt; "The Brasher Doubloon"; "Carnival in Costa Rica," in Technicolor; "The Crimson Key"; "The Homestretch," in Technicolor; "Miracle of 34th Street"; "I Wonder Who's Kissing Her Now?" in Technicolor; "Jewels of Brandenberg"; "Mother Wore Tights"; "The Late George Apley," with Ronald Colman and Peggy Cummins, and "Wake Up and Dream," in Technicolor.

## UNITED ARTISTS

"Adventures of Don Coyote," in color; "Arch of Triumph"; "Carnegie Hall," starring Marsha Hunt and William Prince; "Christmas Eve"; "Copacabana"; "Curley"; "Dangerous Venture"; "Dishonored Lady"; "The Fabulous Joe"; "The Fabulous Dorseys"; "Fanny By Gaslight"; "Fun on a Weekend"; "Henry V," in Technicolor; "Here Comes Trouble"; "Hoppy's Holiday"; "The Macomber Affair"; "Monsieur Verdoux," starring Charlie Chaplin as a modern French Bluebeard; "New Orleans"; "Other Love"; "Personal Column"; "Ramrod"; "The Red House"; "Red River"; "Sin of Harold Diddlebock," starring Harold Lloyd; "Unexpected Guest"; "Who Killed Doc Robin?" in color, and "Vendetta."

## UNIVERSAL-INTERNATIONAL

"The Captive Heart," British produced; "The Egg and I," starring Claudette Colbert and Fred MacMurray; "I Know Where I'm Going," British; "I'll Be Yours"; "Johnny Frenchman," British; "Love Story," British; "A Lady Surrenders," British; "My Heart Goes Crazy," a British picture in Technicolor; "Men of Two Worlds," British; "Pirates of Monterey," in Technicolor; "Slave Girl"; "Smash Up," with

(*Continued on page 16, column 3*)


Frank Capra and Jimm

# Stewart do it again . . .

Word-of-mouth raves, enthusiastic newspaper editorials, radio tributes and top audience enjoyment are zooming grosses for long runs everywhere on "IT'S A WONDERFUL LIFE"... 7th week in New York; 6th week Chicago and Minneapolis; 5th week Kansas City, Los Angeles (2 houses) and St. Paul; 4th week Detroit, San Francisco, Buffalo, Rochester, Syracuse and Milwaukee! . . . ALL early engagements PROVE that here is THE BIG SHOW FOR EXTENDED PLAYING TIME!




Produced and Directed by FRANK CAPRA

Released by RKO Radio Pictures, Inc.

Screen Play by FRANCES GOODRICH, ALBERT HACKETT, FRANK CAPRA
Additional Scenes by JO SWERLING • From a story by PHILIP VAN DOREN STERN

AMERICAN BROTHERHOOD WEEK FEBRUARY 16-23

# DECREE LEADS TO COURTS: WRIGHT

## *Tells Virginia MPTO Aid to Theatres Fails; Levy Urges Arbitration*

The Virginia Motion Picture Theatre Owners had Robert L. Wright, Government counsel prosecuting the New York anti-trust suit, on the carpet for a question and answer session during their annual convention in Washington Monday.

Mr. Wright, bombarded with questions, found himself agreeing that there is far too much room for litigation in the decree handed down by the New York Federal District Court December 31 and he practically admitted that every time the Government seeks to aid the exhibitor in court, the theatremen find themselves worse off than before.

### *Should Settle Problems*

It is high time, many exhibitors believe, that the industry takes it upon itself to settle its own problems—problems which led to the anti-trust suit and problems resulting from it. Spokesman for these exhibitors is Herman Levy, general counsel for the Motion Picture Theatre Owners of America.

Speaking before the MPTO membership, Mr. Levy reiterated that a system of "voluntary" industry arbitration should be adopted by all segments of the industry. This, he said, will be proposed by the MPTOA at the exhibitor meeting in New York March 10-11, when the formation of the Motion Picture Forum, suggested by Fred Wehrenberg, MPTOA president, will be discussed.

The industry must work out some system of arbitration to settle internal disputes, Mr. Levy warned, "otherwise continuous disagreement and chaos would result."

### *Policy Not Well Defined*

In a discussion of the decree, Mr. Wright could do little to dispel the confusion resulting from the final judgment in the anti-trust case and he admitted frequently during the question and answer period that the Government's point of view is not very well defined on various aspects of the decree.

Robert T. Barton, Jr., counsel for the Virginia group and attorney for the Confederacy of Southern Associations, criticized the Government for constantly emphasizing the public's interests without regard for the exhibitors' interests, and told Mr. Wright: "The Sherman Anti-trust Act should be rewritten if a fair display of its efficiency to dispel monopoly can be found in the chaos now being borne by the picture industry. . . . If the thinking of the Government continues to be different from that of the exhibitor, you're bound to destroy the little man as well as the big groups."

Mr. Barton concluded he was of the opinion that intra-industry conferences could settle more industry problems than the courts.

It was Morton Thalheimer, president of Neighborhood Theatres, who told Mr. Wright he believed the Government, in defending the exhibitor, often worsened the exhibitor's position. Mr. Wright practically admitted that was true.

Keynote of the MPTO meeting was "public relations at the industry's grass roots." Growing competition of 16mm films also took the spotlight, with Leon Bamberger, chief of RKO public relations, outlining the 16mm program of his company.

Robert Coyne, of American Theatres Association, told the Virginia exhibitors that efforts should be made on a local level to eliminate legislation and regulation over the industry. "Government expects a lot from the exhibitor," but has little to offer in return," he said.

All of the 1946 officers of the organization were reelected. They were: William F. Crockett, president; H. E. Wood, secretary, and Sam Bendheim, Jr., treasurer.

Mr. Barton announced at the meeting that the CSA will meet in St. Augustne, Fla., February 10, at which time it will determine whether or not to participate in an appeal from the decree to the Supreme Court. He said his major interest in the case was to eliminate inequities existing in competitive bidding.

## Only Preliminary Work Planned for Forum

Only "preliminary work" on the industry-wide Motion Picture Forum is planned for the present, according to Fred Wehrenberg, president of the Motion Picture Theatre Owners of America, who suggested the original idea.

In reply to Abram F. Myers, chairman of the board of Allied States, who believes that any action on the forum should await Supreme Court action on the anti-trust suit, Mr. Wehrenberg commented Thursday in St. Louis:

"The MPTOA board of directors felt that a great deal of preliminary work could be accomplished by exhibitor associations while awaiting U. S. Supreme Court decisions on appeals. . . . We sincerely hope that Mr. Myers and the Allied States board will look at the proposed industry forum in the same light as we do."

In Washington Saturday, at its annual board meeting, Allied deferred action on the forum.

## Union Elects Officers

The Birmingham Local 236 of Moving Picture Machine Operators Union, IATSE, has elected J. C. Harper, Sr., president. Other officers elected were: Carl Jones, vice-president; Ralph A. Root, Sr., business agent; J. Frank Mankin, secretary; C. M. Trent, treasurer; W. F. Harper, sergeant at arms. The local will celebrate its 35th birthday February 16.

# *U.A. Meetings to Begin Feb. 22*

United Artists district and branch managers and salesmen from the domestic branches will hold four separate sales meetings, in Buffalo, Pittsburgh, El Paso and Chicago, the first scheduled for February 22 in Buffalo. Each will last four days and will be attended by Edward C. Raftery, president; J. J. Unger, general sales manager; Gradwell L. Sears, distribution vice-president, and other executives.

Besides discussing sales policies the conferences will include the screening of 10 completed pictures. This is in line with a company policy advanced by Mr. Sears that policy should be discussed only after all available product has been shown to the sales staffs at district meetings.

UA sales personnel for the New York, Buffalo, Canadian and New England districts will convene at the Statler Hotel in Buffalo February 22. Edward M. Schnitzer, eastern sales manager, will preside.

February 27 two meetings will get under way, in Pittsburgh and El Paso. Mr. Schnitzer will preside in Pittsburgh, and Maury Orr, western sales manager, will supervise the El Paso meeting.

March 6 will be the starting date for the Chicago meeting. Mr. Orr will preside.

## Houck and Associates Open Joy, New Orleans

The Joy theatre, New Orleans, opened Thursday night, with an invitation preview of Universal's "Lover Come Back." The theatre, completely new and heralded as unusually modern, is at Canal and Elks Place. Its principals are Joy N. Houck, circuit owner; Clair E. Hilgers, Levere C. Montgomery and Ernest A. McKenna.

# THE BACKLOG

(*Continued from page* 13)

Susan Hayward and Lee Bowman; "Stairway to Heaven," a British production in Technicolor; "This Happy Breed," British; "The Vigilantes Return," in color; "The Years Between," British, and "Buck Privates Come Home," starring Abbott and Costello.

### WARNER BROTHERS

"Cheyenne"; "Cry Wolf"; "Dark Passage"; "Escape Me Never"; "Life With Father," produced in Technicolor and starring William Powell and Irene Dunne; "Love and Learn"; "Possessed"; "Nora Prentiss"; "Pursued"; "Stallion Road"; "That Way with Women," starring Sydney Greenstreet and Martha Vickers, and "Night Unto Night."

### MISCELLANEOUS

In addition David O. Selznick has completed "Duel in the Sun," starring Gregory Peck and Jennifer Jones, and it will be released through the Selznick Releasing Organization. Screen Guild Productions has eight pictures. They are: "Bells of San Fernando"; "Buffalo Bill Rides Again"; "My Dog Shep"; "'Neath Canadian Skies"; Queen of the Amazon"; "Renegade Girl"; "Rolling Home," and "Shoot to Kill."

# INDUSTRIES HONORING EDISON'S CENTENNIAL

With this week many great American industries owing their advent to the inventions of Thomas A. Edison, and numerous scientific and educational institutions, were honoring the one hundredth anniversary of his birth at Milan, Ohio, February 11, 1847. There were functions in industrial capitals across the country and numerous radio programs, with signal recognitions by the United States Army, the Navy and the Post-Office Department.

Mr. Edison was, incidentally, the inventor of the motion picture and founder of its industry. He was, also incidentally, given attention in a part of the luncheon program of the Associated Motion Picture Advertisers at the Town Hall Club in New York Thursday. The other attention of the industry was an unannounced contribution forwarded to the Edison Centennial Committee.

The AMPA's principal attention was to a presentation of a discussion of "New Trends in Advertising" by George D. Wever, promotion director of *Life,* a weekly pictorial magazine.

### *Ramsaye Cites Contributions*

In behalf of the Edison anniversary, Terry Ramsaye, editor of MOTION PICTURE HERALD, spoke on related motion picture matters.

"Twenty-one years ago," said Mr. Ramsaye, "the industry, then the Hays Office, honored Mr. Edison with a luncheon. That was probably because he invented the motion picture. It is now fitting that this organization of advertisers and press agents should supplement the attention by giving Mr. Edison a part of this function, because he was, whether you know it or not, the inventor of the mimeograph, your favorite implement.

"It is worthy of mention that Mr. Edison also gave us the whole foundation of the electronic industries, and such devices as the telephone transmitter, the carbon-button microphone, the principle of the radio valve and amplifying tube of radio. He invented the phonograph and made the first sound films. I occasionally complained to him that he had invented the electric light so that men could work nights—and then piled on the invention of the motion picture so that so many of us had to.

"We can add nothing to his fame by our little attentions now. The blaze of Broadway and the marquee lights around the world constitute the living record."

### *Edison's Daughter a Guest*

Especially invited for the occasion and on the dais was Madeline Edison Sloane, daughter of the inventor. Others on the dais were: Eugene Thomas, president of the Advertising Club of New York; Emerson Foote, president of Foote, Cone & Belding; Oliver Jensen of the board of editors, and Don Marshman, film editor of *Life*; James Brown, publisher of *Editor and Publisher*; Ivor Kenway, advertising manager of the American Broadcasting Company; Paul Lazarus, Jr., advertising and publicity director of United Artists; Charles Alicoate, chairman of the AMPA relief fund, and Christy Wilbert, advertising manager of 20th Century-Fox.

Meanwhile, the Thomas A. Edison Centennial Committee in New York announced the plans underway by numerous groups throughout the country who will celebrate the inventor's birthday. These programs include the official opening of Mr. Edison's long-locked desk at West Orange, N. J., under the auspices of the Thomas Alva Edison Foundation and Edison Pioneers; the "Edison Pageant of Light," a nine-day celebration at Fort Myers, Fla.; special exhibits on the part of the U. S. Navy; the dedication of a bronze plaque at Menlo Park, N. J., and special exhibits sponsored by General Electric and other companies.

### *Dinners to Mark Occasion*

In addition there will be special luncheons and dinners celebrating the centennial by such organizations as: The Edison Pioneers at the Hotel Astor in New York; the Edison Centennial dinner at the Waldorf-Astoria in New York; a dinner-meeting by the Ohio Society of New York of which Mr. Edison was one time a member; a meeting and dinner in the Presidential Room of the Statler Hotel in Washington, sponsored by the Electrical Institute of Washington, D. C.; a dinner sponsored by engineering and electrical industries of Chicago in the Grand Ballroom of the Palmer House; a dinner at the Statler Hotel in Boston by the Electrical Institute of Boston, and many others.

To celebrate the anniversary such magazines as *Coronet, Popular Science, Pathfinder, New Yorker, American Weekly* and others are currently devoting articles to the inventor. In addition will be many radio programs on the anniversary in the coming week.

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# "Life" Promoter Asks for Sanity

A discussion of what he called "that rat race called advertising and promotion," was presented at the Associated Motion Picture Advertisers luncheon, at Town Hall club in New York Thursday, by George D. Wever, promotion director of *Life,* pictorial weekly.

On his theme of the necessity for broader and deeper research into consumer reactions, Mr. Wever remarked: ". . . We do have much in common (magazine and picture promoters) not only in the fundamental insanity of our daily lives but . . . in how little we really know about the very business in which we specialize. It is just that there isn't nearly enough for us to know. Lacking fact we rely on imagination and hunch.

"Your pillars of promotion, I am told, have been superlatives and sex. We in publication promotion have our traditions, too—the most emetic of which is 'cleverness.'"

Mr. Wever had a bit to say about what he called "the Mongolian Idiot fringe of magazine, newspaper and radio promotion." Then he turned to his discovery that "there is a healthy and discernible trend — a belated trend, toward sanity, maturity and fact." This he saw because "competition has come back to the U. S. market. Money is tightening up. Consumers and advertisers are becoming more selective again."

He spoke in behalf of research and favorably of the Audience Research Institute, especially its finding that indicated that the customers decided what picture to see before it came to town. *Life,* he considered, had something to do with that.

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# Outlook Bright, Says Warner, in From England

The present outlook for the American motion picture industry at home and abroad is better than at any time in its history, in the opinion of Jack L. Warner, vice-president and executive producer of Warner Brothers. Mr. Warner arrived in New York Monday on the *Queen Elizabeth* from England where, last week, he outlined to British executives, including Sir Stafford Cripps, president of the Board of Trade, a plan under which Warners will aid production in Britain.

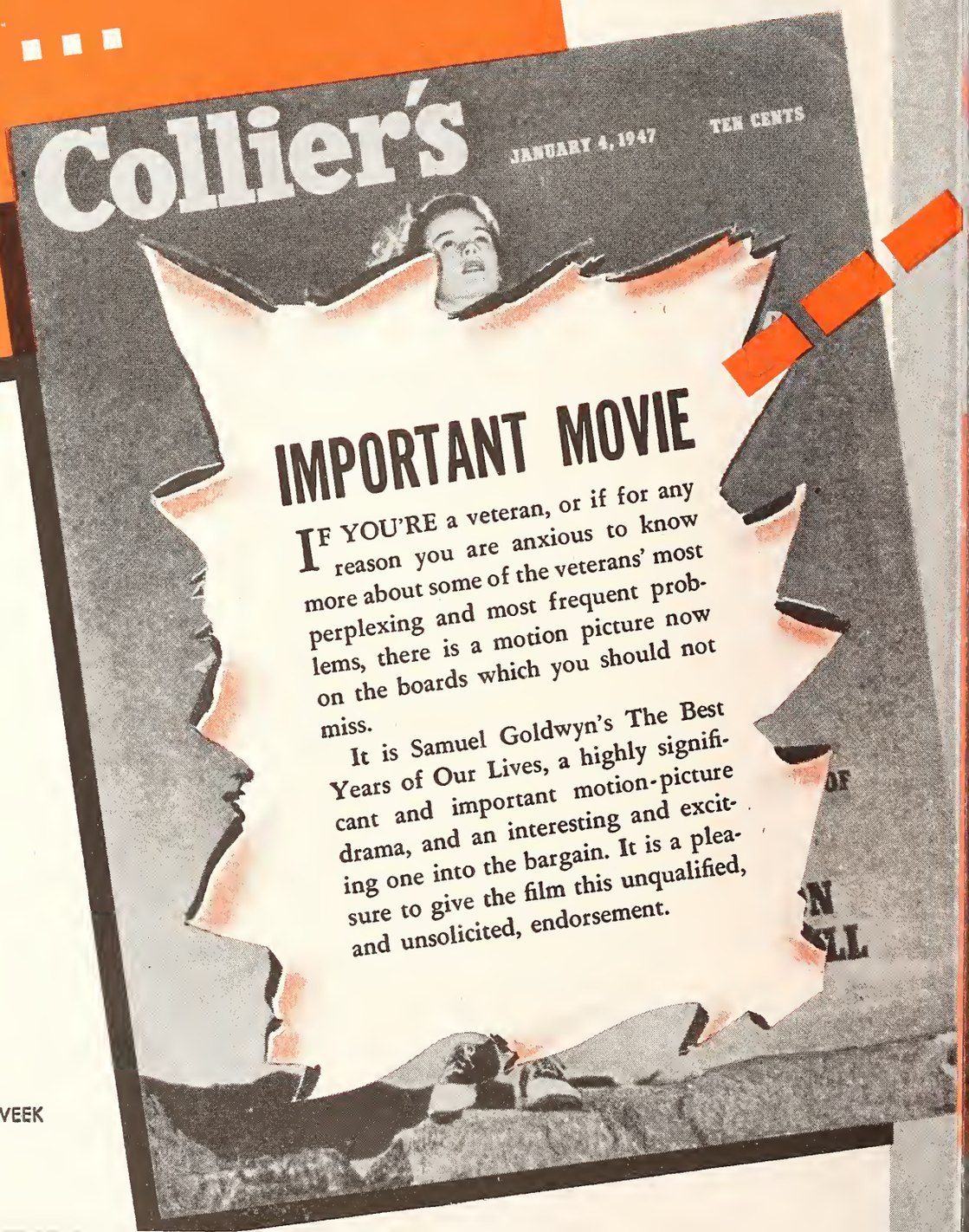
Met at Pier 90 by ship news reporters, Mr. Warner was tired and busy, but enthusiastic about the business outlook in general and the British in particular. Expanding on the plan under which Warners will give financial, technical and artistic aid for the production of six pictures by Associated British Pictures, he said the productions would be budgeted at $2,500,000 "or more" each.

Speaking of the outlook here, he said, "Motion pictures have become too much a part of the nation's daily life to suffer any serious setbacks. We have the biggest weekly audience of all time. More people than ever before have become regular patrons. The industry's financial position is sound—the best in its history. Most important, motion pictures are still the best buy for anybody's entertainment money."

It was his opinion that American pictures would retain their world leadership as long as they continue to maintain their present quality.

Questioned about criticisms of American pictures on the ground that they misrepresent to Europeans our way of life, Mr. Warner observed that no such criticism had been heard from foreign audiences. "They seem to enjoy our pictures very much," he said.

# THE NATION'S BEST MAGAZINES ARE GIVING IT THEIR BEST...




AMERICAN BROTHERHOOD WEEK
FEBRUARY 16-23

*and*

# IMPORTANT BOX-OFFICE

*too!*

**"Two-a-day at the Esquire Theatre in Boston with record four-weeks-in-advance sale yields absolute capacity turnaway each evening! Word of mouth is terrific!" — HOLLYWOOD REPORTER**

**SAMUEL GOLDWYN'S**

# "The BEST Years of Our Lives"

*starring*

**MYRNA LOY • FREDRIC MARCH • DANA ANDREWS**
**TERESA WRIGHT • VIRGINIA MAYO • HOAGY CARMICHAEL**

Directed by **WILLIAM WYLER** • Screenplay by **ROBERT E. SHERWOOD**
From a Novel by **MacKINLAY KANTOR** • Director of Photography **GREGG TOLAND**

RELEASED BY RKO RADIO PICTURES, INC.

# ON THE MARCH

by RED KANN

BY this time, enough honors have been heaped upon "The Best Years of Our Lives" for the industry to have become aware that Samuel Goldwyn has produced an important and distinguished attraction. His film is a post-war aid to a better understanding of the reactions and the thought processes of the returned veteran. In that sense, if in no other, Goldwyn may be said to have made a contribution.

He has done this, moreover, in equations of showmanship so that his production gains in effectiveness because it is never a bore and constantly a piece of fine entertainment. William Wyler's superb direction, of course, is an inescapable asset toward this end.

But a picture made intelligently and showmanly is one thing and audience acceptability is quite another. This attraction is now playing in sufficiently scattered first runs and under sufficiently varied policies to sketch in a pattern of the outcome.

Here is how it is going: At the Astor, New York and the Woods, Chicago the policy is a grind, six shows daily at $1.80 top weekdays and $2.40 weekends. At the 1,262-seat Astor, the initial ten weeks of a lengthening run there reveal this:

| *Week* | *Gross, Plus Tax* |
|---|---|
| First | $52,236 |
| Second | 49,437 |
| Third | 43,697 |
| Fourth | 40,753 |
| Fifth | 44,229 |
| Sixth | 57,364 |
| Seventh | 52,976 |
| Eighth | 50,889 |
| Ninth | 48,942 |
| Tenth | 47,000 |

Six weeks at the Woods where the capacity is 1,200, resulted in this:

| *Week* | *Gross, Plus Tax* |
|---|---|
| First | $44,819 |
| Second | 50,896 |
| Third | 50,031 |
| Fourth | 45,557 |
| Fifth | 44,849 |
| Sixth | 42,053 |

Comparisons with previous Goldwyn films at the Chicago house tell their own interesting story, too. Thus:

"The Kid from Brooklyn," played 13 weeks and did $23,623 in its sixth. "Wonder Man" played 14 weeks and grossed $23,142 in its sixth. "The Princess and the Pirate" had a 14-week run and did $27,326 in its sixth stanza. "Up in Arms" stayed 20 weeks, did $15,920 in its sixth.

In Boston, the situation is different. At the 1,314-seat Esquire, policy calls for reserved seats on a two-a-day basis at $1.80 top, straight. This is what is happening:

| *Week* | *Gross, Plus Tax* |
|---|---|
| First | $12,216 |
| Second | 12,394 |
| Third | 12,786 |
| Fourth | 12,778 |
| Fifth | 12,805 |

The Beverly Hills, Calif. run—it's the 1,350-seat Beverly there—is geared to Boston. The figures:

| *Week* | *Gross, Plus Tax* |
|---|---|
| First | $16,782 |
| Second | 16,259 |
| Third | 15,237 |
| Fourth | 14,412 |
| Fifth | 14,405 |

WHAT with the swimming, et al, the Colony at Miami Beach, on the other hand, is doing it differently. There, the first performance kicks off at three in the afternoon and repeats twice thereafter. Matinee price is $1.20, evenings $1.80 with $2.20 for loges. In this 900-seat house which averages $2,500 weekly, "The Best Years," etc., managed $16,844 in its opening week and $13,909 in its second, tax included.

A fourth variance goes on trial at the Fulton, Pittsburgh, beginning March 5. The theatre, seating 1,700, will run four shows daily, charging 99 cents for the first two and $1.40 for the last two. Performances will be reserved, which is to say 1,700 tickets will be maximum sale for any show, thereby assuring each purchaser a seat but not reserving it for him. Early comers, therefore, will have their choice. To clear the house, there will be a 30-minute break between each performance.

Goldwyn, consequently, is experimenting with four different policies, presumably prepared to employ any or all as local conditions under his plan to roadshow the film indicate. It is interesting that all current engagements are lodged in theatres of small capacity. This comes about by no accident but represents an extension of Goldwyn's theory that attractions of potential, or demonstrated, drawing power stand their best chance when they play this type of house on extended run at higher than average admissions. He may be challenged, but he believes this system adds to the exhibition life of the films that can stand the gaff; that such films are entitled to this kind of opportunity because, by it, the producer gets the best break on his investment.

Of course, this is strictly a producer's point of view. It dismisses the problem of the subsequent run and his need for product before it may have been wrung dry at the top. But it must be acknowledged it is the sort of viewpoint which any producer will have difficulty in resisting. He wants what he can get as fast as he can get it. As the exhibition structure is constituted today, this means he can only get the most the fastest from his top engagements.

## 4 New Theatres Are Planned

Plans for the construction of four new theatres—one, a drive-in near Philadelphia, and three in California—were announced this week.

Neil Hellman, head of Hellman Theatres in Albany, N. Y., has purchased a 15-acre tract near Philadelphia, on which a drive-in theatre is to be built. Hellman Theatres operates three drive-in theatres in upstate New York. The building of the Philadelphia theatre will begin as soon as necessary arrangements can be made with completion scheduled for July 1.

M. A. Naify, head of the T & D Jr. Enterprises in California and vice-president of Hollister Golden State Theatre Company, has announced that construction is planned for a 1,000-seat theatre in suburban Hollister. Mr. Naify said the house would have a balcony, plus a 90-foot front. Mr. Naify also owns the State theatre in Hollister.

T & D Jr. Enterprises have announced the purchase of property in Lodi, Cal., for the construction of a theatre and a a shopping center. The new theatre will be built simultaneously with the company's $1,000,000 multiple amusement project one mile west of Santa Cruz.

## MPA Research Group Defers Action on More Surveys

A meeting of the industry's Research Committee early this week was unable to come to a conclusion regarding the type of subject to be added this year to the Motion Picture Association's survey program and another conference was arranged for next week. Eric Johnston, president of MPA, presided at last Monday's session.

The MPA survey department under Robert Chambers is currently at work on three projects, none of which has been completed so far. They include a survey to establish the number of houses operating abroad; a domestic theatre survey, and a breakdown of film advertising expenditures.

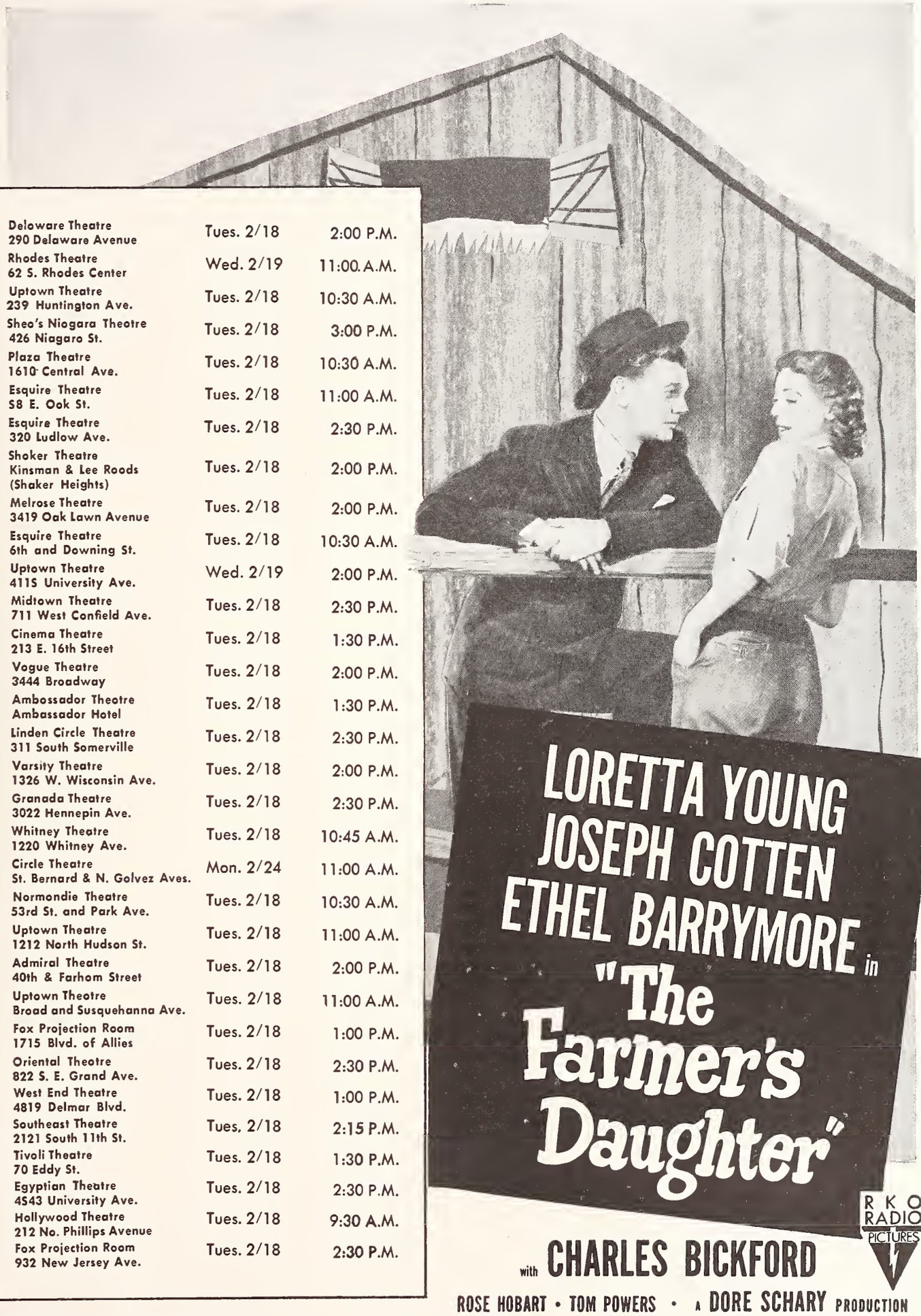
Among the members of the committee are Abe Schneider and Mort Wormser, Columbia; John M. Whittaker and Wilbert B. England, RKO; W. Stuart McDonald, Warners; Charles M. Reagan and Paul Raibourn, Paramount; Murray Silverstone and Donald Henderson, 20th-Fox; Charles C. Moskowitz and Leo Handel, Loew's, and John J. O'Connor and Joseph Seidelman, Universal.

## Hoffman To Teach at N. Y. U.

George Hoffman, director of advertising and publicity for Arthur Mayer's Rialto theatre, has joined the staff of New York University under Michael Zala, director of the course in motion picture theatre management, advertising, publicity and exploitation.

# RKO RADIO PICTURES, INC. TRADE SHOWINGS

| | | | |
|---|---|---|---|
| ALBANY | Delaware Theatre<br>290 Delaware Avenue | Tues. 2/18 | 2:00 P.M. |
| ATLANTA | Rhodes Theatre<br>62 S. Rhodes Center | Wed. 2/19 | 11:00 A.M. |
| BOSTON | Uptown Theatre<br>239 Huntington Ave. | Tues. 2/18 | 10:30 A.M. |
| BUFFALO | Sheo's Niagara Theotre<br>426 Niagara St. | Tues. 2/18 | 3:00 P.M. |
| CHARLOTTE | Plaza Theatre<br>1610 Central Ave. | Tues. 2/18 | 10:30 A.M. |
| CHICAGO | Esquire Theatre<br>58 E. Ook St. | Tues. 2/18 | 11:00 A.M. |
| CINCINNATI | Esquire Theatre<br>320 Ludlow Ave. | Tues. 2/18 | 2:30 P.M. |
| CLEVELAND | Shoker Theatre<br>Kinsman & Lee Roods<br>(Shaker Heights) | Tues. 2/18 | 2:00 P.M. |
| DALLAS | Melrose Theatre<br>3419 Oak Lawn Avenue | Tues. 2/18 | 2:00 P.M. |
| DENVER | Esquire Theatre<br>6th and Downing St. | Tues. 2/18 | 10:30 A.M. |
| DES MOINES | Uptown Theatre<br>4115 University Ave. | Wed. 2/19 | 2:00 P.M. |
| DETROIT | Midtown Theatre<br>711 West Confield Ave. | Tues. 2/18 | 2:30 P.M. |
| INDIANAPOLIS | Cinema Theatre<br>213 E. 16th Street | Tues. 2/18 | 1:30 P.M. |
| KANSAS CITY | Vogue Theatre<br>3444 Broadway | Tues. 2/18 | 2:00 P.M. |
| LOS ANGELES | Ambossador Theotre<br>Ambassador Hotel | Tues. 2/18 | 1:30 P.M. |
| MEMPHIS | Linden Circle Theatre<br>311 South Somerville | Tues. 2/18 | 2:30 P.M. |
| MILWAUKEE | Varsity Theatre<br>1326 W. Wisconsin Ave. | Tues. 2/18 | 2:00 P.M. |
| MINNEAPOLIS | Granada Theatre<br>3022 Hennepin Ave. | Tues. 2/18 | 2:30 P.M. |
| NEW HAVEN | Whitney Theatre<br>1220 Whitney Ave. | Tues. 2/18 | 10:45 A.M. |
| NEW ORLEANS | Circle Theatre<br>St. Bernard & N. Golvez Aves. | Mon. 2/24 | 11:00 A.M. |
| NEW YORK | Normondie Theatre<br>53rd St. and Park Ave. | Tues. 2/18 | 10:30 A.M. |
| OKLAHOMA CITY | Uptown Theatre<br>1212 North Hudson St. | Tues. 2/18 | 11:00 A.M. |
| OMAHA | Admiral Theatre<br>40th & Farhom Street | Tues. 2/18 | 2:00 P.M. |
| PHILADELPHIA | Uptown Theotre<br>Broad and Susquehanna Ave. | Tues. 2/18 | 11:00 A.M. |
| PITTSBURGH | Fox Projection Room<br>1715 Blvd. of Allies | Tues. 2/18 | 1:00 P.M. |
| PORTLAND | Oriental Theotre<br>822 S. E. Grand Ave. | Tues. 2/18 | 2:30 P.M. |
| ST. LOUIS | West End Theatre<br>4819 Delmar Blvd. | Tues. 2/18 | 1:00 P.M. |
| SALT LAKE CITY | Southeast Theatre<br>2121 South 11th St. | Tues. 2/18 | 2:15 P.M. |
| SAN FRANCISCO | Tivoli Theatre<br>70 Eddy St. | Tues. 2/18 | 1:30 P.M. |
| SEATTLE | Egyptian Theatre<br>4543 University Ave. | Tues. 2/18 | 2:30 P.M. |
| SIOUX FALLS | Hollywood Theatre<br>212 No. Phillips Avenue | Tues. 2/18 | 9:30 A.M. |
| WASHINGTON | Fox Projection Room<br>932 New Jersey Ave. | Tues. 2/18 | 2:30 P.M. |




AMERICAN BROTHERHOOD WEEK • FEBRUARY 16-23

# ALLIED WILL JOIN U. S. SUIT APPEAL

## *Votes Clearing House for Methods to Combat the Regulation of Theatres*

*Washington Bureau*

Allied States Association concluded its mid-winter board meeting at the Statler Hotel here last weekend after voting to appeal to the Supreme Court as *amicus curiae* when the New York anti-trust suit reaches the high court. The action will be taken in order to press for complete divorcement of theatre interests.

Other action taken by the board:

**1. Adoption of a suggestion by Abram F. Myers, board chairman and general counsel, to establish in Washington a clearing house to distribute information on methods of combating "the growing local regulation of theatres."**

**2. Agreement to continue the Allied plan to negotiate for the independent production of 12 features, exhibition to be guaranteed by Allied members.**

**3. Declined to appoint a representative to the 12-man industry-Government committee studying the handling of Government film requests.**

**4. Postponed discussion of participation in an industry-wide forum.**

In voting to appeal to the Supreme Court, the board authorized Mr. Myers to convey to Attorney General Tom Clark the board's appreciation for his steadfastness in pressing for divorcement. The handling of the case by Robert L. Wright, Government counsel, was praised.

Mr. Myers will request that the Government promptly appeal the suit with a view to obtaining complete divorcement. The Allied executive committee was authorized to act as consultants to Mr. Myers in any matters arising from the suit.

### *Hits Film Regulation*

In a discussion of exhibitor problems and public relations, Mr. Myers said a major problem today is the growing trend toward state and municipal regulations harmful to the industry. As illustrations, he pointed to admission tax levies, censorship, parking regulations. limitations on the age of a child attending the theatre and other restrictions.

From this discussion came the decision to establish the Washington clearing house for combating such regulations.

"It is an exhibitor job. We must all work together on a local level in order to combat this dangerous trend," Mr. Myers declared.

When the subject of product shortages came up, Irving Dollinger of New Jersey was authorized to give independent producers another 30 days during which to sibmit bids for handling the 12 independently-produced pictures which Allied is promoting.

Distribution of the 12 features among independent exhibitors will be handled by an independent distributor. "It would not be wise for us to attempt distribution," Mr. Myers cautioned. "That would be as unlawful as if we entered the field of production."

### *Would Work with Government*

After the board declined to join the industry-Government committee, Mr. Myers stated: "We will continue to work with the Government as an independent association. Our own reviewing committee will look at proposed films. We have the utmost confidence in this committee."

At its final meeting Saturday morning, the board reelected Jack Kirsch president of Allied. Treuman Rembusch, Franklin, Ind., was elected secretary while William Ainsworth was reelected treasurer and T. J. Wood was reelected recording secretary.

It was decided that Allied would hold a national convention in the late spring or early summer, probably in Chicago, although invitations for the convention have been received from a number of other cities.

The executive committee for 1947 includes: Mr. Kirsch and Mr. Myers, as *ex officio* members, Martin G. Smith of Toledo, M. A. Rosenburg of Pittsburgh, Sidney Samuelson of Philadelphia, Col. H. A. Cole of Dallas and Nathan Yamins of Boston.

### *Caravan Members Named*

Members approved for the Caravan Committee, which handles information on buying, were Mr. Samuelson, Colonel Cole, Mr. Ainsworth and Mr. Rembusch.

In an analysis of production, Pete Wood of Ohio Allied told the board that in 1941, 353 features were produced with an average profit of $100,000 a picture, while in 1946, only 221 features were produced, at an average profit of $560,000.

## Report 4,650 Theatres Operating in France

The U. S. Bureau of Foreign and Domestic Commerce in Washington last week reported from "reliable French sources" that there are approximately 4,650 commercial film theatres in continental France. About 340 of these are in Paris, and 450 in nearby suburbs. As of December, 1946, there were in operation 1,100 permanent 16mm theatres and 1,700 mobile theatres serving about 10,000 localities in France.

## *Allied of Jersey Scores Tax Plan*

Opposition to proposed sales taxes on amusements and proposed motion picture censorship measures, likely to be considered by the New Jersey legislature this session, was voted unanimously by the Allied Theatre Owners of New Jersey, at their annual meeting in Trenton last Wednesday. Political leaders have announced their intention to sponsor a tax on theatres and other amusements. There has been renewed agitation for censorship since the showing of "The Outlaw" in Atlantic City late last summer.

The session was addressed by Attorney General Walter D. Van Riper, Major General Clifford R. Powell, State Senator Arthur W. Lewis and Assemblyman Hugh L. Mehorter.

At a statewide legislative meeting of Jersey Allied in Trenton the previous Tuesday, Edward Lachman, president, reported on the production companies' present backlog of features as compiled by Pete Wood, business manager of Ohio Allied. His figures were as follows: Columbia, 18 features; MGM, 15; Universal, 16; Paramount, 22; RKO Radio, 21; Warner Brothers, 13; Twentieth Century-Fox, 8, and United Artists, 18.

## Complete Final Draft Of Foundation Laws

A further step towards the realization of the Motion Picture Foundation was taken this week when the final drafts of the by-laws and certificate of incorporation were completed and sent to the steering committee by Barney Balaban, chairman, for final approval. Once the group has given its approval, the papers will be filed in the District of Columbia.

Members of the steering committee include Samuel Pinanski, Tom J. Connors, Colonel H. A. Cole, Karl Hoblitzelle, Ted Gamble, Charles E. Lewis, Fred Wehrenberg, Edward G. Zorn and Leonard Goldenson. They were named at the foundation's organizational meeting in New Orleans December 3, 1946.

The foundation was established to give aid to the sick, needy and destitute in all branches of the industry and to establish funds for research, educational and scientific work. Plans for organizational field meetings in the spring now are being set.

## Elected Union Head

Edward Patrick has been elected president of Motion Picture Projectionists, Local 334, New Bedford, Mass. Others elected were George McLelland, vice-president; Walter O. Smith, secretary; Wilfrid Robidoux, financial secretary; Mr. Patrick, business agent; Alfred Davis, assistant. On the executive board are Joseph Thiberge, Lucien Cyr, Mr. Patrick, Mr. Smith, Mr. McLelland and Mr. Robidoux.

# RKO RADIO PICTURES INC. Trade Showings OF FOUR PRODUCTIONS

RKO RADIO PICTURES

| | TRAIL STREET | | BEAT THE BAND | | CODE OF THE WEST | | THE DEVIL THUMBS A RIDE | |
|---|---|---|---|---|---|---|---|---|
| **ALBANY**<br>Fox Projection Room<br>1052 Broadway | Wed. 2/19 | 10:30 A.M. | Wed. 2/19 | 2:30 P.M. | Thurs. 2/20 | 10:30 A.M. | Thurs. 2/20 | 2:30 P.M. |
| **ATLANTA**<br>RKO Projection Room<br>191 Luckie Street | Thurs. 2/20 | 10:30 A.M. | Thurs. 2/20 | 2:30 P.M. | Fri. 2/21 | 10:30 A.M. | Fri. 2/21 | 2:30 P.M. |
| **BOSTON**<br>RKO Projection Room<br>122 Arlington St. | Wed. 2/19 | 10:30 A.M. | Wed. 2/19 | 2:30 P.M. | Thurs. 2/20 | 10:30 A.M. | Thurs. 2/20 | 2:30 P.M. |
| **BUFFALO**<br>Fox Projection Room<br>290 Fronklin Street | Wed. 2/19 | 10:30 A.M. | Wed. 2/19 | 2:30 P.M. | Thurs. 2/20 | 10:30 A.M. | Thurs. 2/20 | 2:30 P.M. |
| **CHARLOTTE**<br>Fox Projection Room<br>30B So. Church St. | Wed. 2/19 | 2:30 P.M. | Wed. 2/19 | 4:00 P.M. | Thurs. 2/20 | 2:30 P.M. | Thurs. 2/20 | 3:30 P.M. |
| **CHICAGO**<br>RKO Projection Room<br>1300 So. Wobosh Ave. | Wed. 2/19 | 10:30 A.M. | Wed. 2/19 | 2:30 P.M. | Thurs. 2/20 | 10:30 A.M. | Thurs. 2/20 | 2:30 P.M. |
| **CINCINNATI**<br>RKO Projection Room<br>12 E. 6th Street | Wed. 2/19 | 2:00 P.M. | Wed. 2/19 | 3:30 P.M. | Thurs. 2/20 | 2:00 P.M. | Thurs. 2/20 | 3:30 P.M. |
| **CLEVELAND**<br>Fox Projection Room<br>2219 Poyne Ave. | Wed. 2/19 | 10:30 A.M. | Wed. 2/19 | 2:30 P.M. | Thurs. 2/20 | 10:30 A.M. | Thurs. 2/20 | 2:30 P.M. |
| **DALLAS**<br>Poromount Proj. Room<br>412 South Horwood St. | Wed. 2/19 | 10:30 A.M. | Wed. 2/19 | 2:30 P.M. | Thurs. 2/20 | 10:30 A.M. | Thurs. 2/20 | 2:30 P.M. |
| **DENVER**<br>Poromount Proj. Room<br>2100 Stout St. | Wed. 2/19 | 2:00 P.M. | Wed. 2/19 | 3:30 P.M. | Thurs. 2/20 | 2:00 P.M. | Thurs. 2/20 | 3:30 P.M. |
| **DES MOINES**<br>Fox Projection Room<br>1300 High Street | Fri. 2/21 | 10:30 A.M. | Fri. 2/21 | 2:30 P.M. | Thurs. 2/20 | 10:30 A.M. | Thurs. 2/20 | 2:30 P.M. |
| **DETROIT**<br>Blumenthol Proj. Room<br>2310 Coss Ave. | Wed. 2/19 | 10:30 A.M. | Wed. 2/19 | 2:30 P.M. | Thurs. 2/20 | 10:30 A.M. | Thurs. 2/20 | 2:30 P.M. |
| **INDIANAPOLIS**<br>Poromount Proj. Room<br>116 W. Michigon Street | Wed. 2/19 | 1:00 P.M. | Wed. 2/19 | 2:30 P.M. | Thurs. 2/20 | 1:00 P.M. | Thurs. 2/20 | 2:30 P.M. |
| **KANSAS CITY**<br>Poromount Proj. Room<br>1B02 Wyondote | Wed. 2/19 | 10:30 A.M. | Wed. 2/19 | 2:30 P.M. | Thurs. 2/20 | 10:30 A.M. | Thurs. 2/20 | 2:30 P.M. |
| **LOS ANGELES**<br>RKO Projection Room<br>19B0 So. Vermont Ave. | Wed. 2/19 | 2:30 P.M. | Wed. 2/19 | 10:30 A.M. | Thurs. 2/20 | 10:30 A.M. | Thurs. 2/20 | 2:30 P.M. |
| **MEMPHIS**<br>Fox Projection Room<br>1S1 Vonce Ave. | Wed. 2/19 | 10:30 A.M. | Wed. 2/19 | 2:30 P.M. | Thurs. 2/20 | 10:30 A.M. | Thurs. 2/20 | 2:30 P.M. |
| **MILWAUKEE**<br>Worner Projection Room<br>212 W. Wisconsin Ave. | Wed. 2/19 | 10:30 A.M. | Wed. 2/19 | 2:30 P.M. | Thurs. 2/20 | 10:30 A.M. | Thurs. 2/20 | 2:30 P.M. |
| **MINNEAPOLIS**<br>Fox Projection Room<br>1015 Currie Ave. | Wed. 2/19 | 10:30 A.M. | Wed. 2/19 | 2:30 P.M. | Thurs. 2/20 | 10:30 A.M. | Thurs. 2/20 | 2:30 P.M. |
| **NEW HAVEN**<br>Fox Projection Room<br>40 Whiting Street | Wed. 2/19 | 10:30 A.M. | Wed. 2/19 | 2:30 P.M. | Thurs. 2/20 | 10:30 A.M. | Thurs. 2/20 | 2:30 P.M. |
| **NEW ORLEANS**<br>Fox Projection Room<br>200 So. Liberty Street | Wed. 2/26 | 10:30 A.M. | Wed. 2/26 | 2:30 P.M. | Thurs. 2/27 | 10:30 A.M. | Thurs. 2/27 | 2:30 P.M. |
| **NEW YORK**<br>RKO Projection Room<br>630 9th Ave. | Wed. 2/19 | 11:00 A.M. | Wed. 2/19 | 2:30 P.M. | Thurs. 2/20 | 11:00 A.M. | Thurs. 2/20 | 2:30 P.M. |
| **OKLAHOMA CITY**<br>Fox Projection Room<br>10 N. Lee Street | Wed. 2/19 | 10:30 A.M. | Wed. 2/19 | 2:30 P.M. | Thurs. 2/20 | 10:30 A.M. | Thurs. 2/20 | 2:30 P.M. |
| **OMAHA**<br>Fox Projection Room<br>1502 Dovenport Street | Wed. 2/19 | 10:30 A.M. | Wed. 2/19 | 2:30 P.M. | Thurs. 2/20 | 10:30 A.M. | Thurs. 2/20 | 2:30 P.M. |
| **PHILADELPHIA**<br>RKO Projection Room<br>250 No. 13th Street | Wed. 2/19 | 10:30 A.M. | Wed. 2/19 | 2:30 P.M. | Thurs. 2/20 | 10:30 A.M. | Thurs. 2/20 | 2:30 P.M. |
| **PITTSBURGH**<br>Fox Projection Room<br>1715 Blvd. of Allies | Wed. 2/19 | 1:00 P.M. | Wed. 2/19 | 2:30 P.M. | Thurs. 2/20 | 1:00 P.M. | Thurs. 2/20 | 2:30 P.M. |
| **PORTLAND**<br>Stor Preview Room<br>925 N.W. 19th Street | Wed. 2/19 | 10:30 A.M. | Wed. 2/19 | 2:30 P.M. | Thurs. 2/20 | 10:30 A.M. | Thurs. 2/20 | 2:30 P.M. |
| **ST. LOUIS**<br>S'Renco Proj. Room<br>3143 Olive Street | Wed. 2/19 | 11:30 A.M. | Wed. 2/19 | 2:30 P.M. | Thurs. 2/20 | 11:30 A.M. | Thurs. 2/20 | 2:30 P.M. |
| **SALT LAKE CITY**<br>Fox Projection Room<br>216 East 1st South Street | Wed. 2/19 | 1:00 P.M. | Wed. 2/19 | 2:30 P.M. | Thurs. 2/20 | 1:00 P.M. | Thurs. 2/20 | 2:30 P.M. |
| **SAN FRANCISCO**<br>RKO Projection Room<br>251 Hyde Street | Wed. 2/19 | 10:30 A.M. | Wed. 2/19 | 1:30 P.M. | Thurs. 2/13 | 10:30 A.M. | Thurs. 2/20 | 1:30 P.M. |
| **SEATTLE**<br>Jewel Box Projection Room<br>2318 2nd Avenue | Wed. 2/19 | 10:30 A.M. | Tues. 2/18 | 10:30 A.M. | Thurs. 2/20 | 10:30 A.M. | Thurs. 2/20 | 2:30 P.M. |
| **SIOUX FALLS**<br>Hollywood Theotre<br>212 No. Philips Avenue | Wed. 2/19 | 9:00 A.M. | Wed. 2/19 | 10:15 A.M. | Thurs. 2/20 | 9:00 A.M. | Thurs. 2/20 | 10:15 A.M. |
| **WASHINGTON**<br>Fox Projection Room<br>932 New Jersey Ave. | Wed. 2/19 | 10:30 A.M. | Wed. 2/19 | 2:30 P.M. | Thurs. 2/20 | 10:30 A.M. | Thurs. 2/20 | 2:30 P.M. |

# ADMISSION TAX IS RULED ILLEGAL

## *Court in San Bernardino Finds for Theatre in Suit Against City*

### *in San Francisco*

An admission tax case, involving an independent exhibitor and the city of San Bernardino, Cal., which will probably have a bearing on future local action against municipal admission levies, has been decided in favor of the exhibitor in the case of Knapp versus San Bernadino.

Donald W. Knapp, plaintiff and operator of the Rialto theatre, protested the unfairness of the imposition of admission taxes on his house. His case was filed January 20 and was assigned to Judge Charles C. Haines of the Superior Court.

### *Called Discriminatory*

Mr. Knapp protested that the increased business taxes for new municipal facilties on theatres was discriminatory and unenforceable. He cited cases of other businesses in the city which grossed more than $4,000,000 and were taxed only $800. Mr. Knapp said his Rialto grossed $2,627 for a similar period and paid a tax of $274. The court decided that the admission taxes collected must be refunded; the admission tax law was unconstitutional, and enjoined the city from collecting further taxes under the law.

Fox West Coast Theatres and Warner Brothers are said to have supported the case and borne the total costs, which ran in excess of $50,000. Mr. Knapp allowed his name to be used in the test case with the stipulated provision that he would bear no cost of the local action.

It was indicated that the city probably would appeal the court's decision, but if the decision stands it is further indicated that Fox West Coast may file a similar suit against San Bernardino and wherever else similar municipal levies prevail or are instituted.

### *School Tax Reduction Fought*

Member exhibitors of the Allied Independent Theatre Owners of Iowa and Nebraska are being urged by the parent organization to petition their Congressmen to defeat a proposal which seeks to eliminate Federal admission taxes on school shows. The measure was proposed by Henry O. Talle, Congressman from Iowa.

In a memorandum to all members, the organization pointed out that schools have completely commercialized their activties and there is no valid reason why the public should not be required to pay the Federal tax.

The possibility of taxing amusements is again being discussed in Maryland, in connection with a bill now before the State Senate Judiciary Committee. The bill provides for the distribution of proceeds from taxes on amusements to the political subdivision in which the amusement is located, after 10 per cent has been deducted by the comptroller to defray the cost of collecting the taxes.

The recommendation was made on the theory that Federal taxes on amusements were to be reduced.

### *Seek Federal Tax Reduction*

Fred Wehrenberg, president of the Motion Picture Theatre Owners of America, has called upon exhibitors throughout the country to express their opposition to the extension of the Federal wartime 20 per cent admission tax before the measure comes up for discussion in the Senate. Last week the House passed a measure extending the tax.

Mr. Wehrenberg pointed out that the MPTOA board of directors, meeting in St. Louis recently, adopted a resolution urging members to request their Congressmen to remove theatre attendance from the classification of aluxury in their consideration of the new excise tax measure.

## Army Reports European Attendance at 392,849

Film attendance figures in the European theatre of operations for the week ending November 16 totalled 392,849 according to Theatre Special Services of the War Department, Washington. The compilation was divided into 201,152 for 16mm films and 191,697 for 35mm pictures. There were a total of 3,133 showings, divided into 1,866 presentations of 16mm pictures and 1,267 of 35mm films. In the week of the report there were 115 film houses in operation showing 35mm films. In the previous week, 518 prints were in circulation, 270 were received, and 102 returned to the U. S., leaving a total number of 686 prints in circulation throughout the European theatre.

## Hit Murder Pictures With Other Films

The practice of double featuring "blood curdling murder mysteries" and other such doubtful second features with films of special appeal to children is under criticism in Columbus, O., where members of the 27-organization Hilltop Community Council are conducting a critical survey of west side houses in an attempt to correct the situation. Managers of Hilltop theatres were to be interviewed by organization members to see what, if anything, could be done. Charles P. Maus, president of the council, said he had been receiving complaints, chiefly from women members, for the past 18 months.

# *Eastman Adds to Storage Space*

Storage space for Eastman Kodak film in Hollywood will be approximately doubled during the next two or three years by the building or acquisition of new warehouses, it was announced this week by William J. German, president of Jules Brulatour, Inc., exclusive distributors of Eastman Kodak motion picture film. The need for additional space is based on the anticipation of "greatly increased" raw stock orders in turned based upon an anticipated rise in production.

Returning to New York from Hollywood last week, Mr. German reported he was of the belief that production was due to increase within the next few years and that, at the same time, there would be new theatres to serve. He pointed out that an increased demand for prints was already noticeable, with the average picture now requiring 350 to 400 prints, he said, in contrast to the 275 prints needed for a feature released during the war years.

The company's two warehouses in Hollywood have a combined storage capacity of about 50,000,000 feet of stock.

## Name Committee Heads Of Chicago Variety Club

Jack Rose, recently reelected chief barker of the Variety Club of Illinois, Tent 26, in Chicago, has announced the following committee appointments:

George Topper, pay-off (budget and finance); Sam Levinson, bookers (membership); Lou Goldberg, conservation (delinquents); Al Raymer, privilege (house committee); Harry Blumenthal, decorations (new front); Robert Goldstein, gumshoe (auditing); Sol Ehrenberg, side show (entertainment); Ben Lourie, backslappers (reception and fellowship); Bill Hunt, billers (publicity); George Topper, ducat peddler (tickets); Les Simansky, playboys (sports and pastimes); Aaron Stein, the law; Chick Evens, celebrities.

Other appointments include: Walter Immerman, the heart (La Rabida); Edward Brunnell, promotion (ways and means); Will Baker, hey rubes (welfare and visiting); Erwin Fensin, photography.

## Sack Gets Rights to Three

Sack Amusement Enterprises has acquired negatives and world rights to the three Chesterfield features, "Missing Girls," "House of Secrets" and "Red Lights Ahead." Immediate worldwide reissue of the product in both 35mm and 16mm is planned.

## U. S. Offers Steel Film

"The Drama of Steel," an educational film sponsored by the U. S. Bureau of Mines, is ready for free distribution to schools, colleges, industrial training groups, clubs and other organizations.

# LATE FEATURE REVIEWS

## Smash-Up

***UI-Wanger*—Portrait of an Alcoholic**

Producer Walter Wanger herewith presents with understanding, intelligence and without preachment or other undue underscoring a narrative portrait of an alcoholic. It is a fine picture, generically but not otherwise related to "Lost Weekend," and appears guaranteed to do tremendous business as word of what it's about and how it deals with its subject gets around. It rates top time in all situations and figures to set records both as to grosses and satisfied customers.

Susan Hayward, superbly executing a most difficult assignment, is seen as the wife of Lee Bowman, excellent in an almost equally difficult role, who rises from poverty to radio fame under her guidance and influence. Herself a singer before marriage, and given to reliance upon alcoholic encouragement before facing audiences, she abstains during their early years together but resorts to the bottle again when his thriving career necessitates separations which she regards as neglect.

Failing to comprehend the reasons for her increasing addiction, although his doctor and friend explain it to him, he institutes divorce proceedings and separates her from their child. Through a near-tragic attempt to recover the child, understanding and reconciliation are achieved, with the film closing hopefully.

John Howard Lawson's script, from an original story by Dorothy Parker and Frank Cravet, takes care to keep emphasis upon the unfolding plot steadily, approaching the subject of alcoholism always, and always temperately, as an element in the story, although the biggest one.

Director Stuart Heisler, who can count this film among his most prized credits, exercises similar restraint, presenting his scenes of drunkenness firmly and with impact but never for purposes of sensationalism. Martin Gabel, as associate producer, shares credit for a film distinguished in every department.

There is far-reaching power in the theme and impact as well as taste and discrimination in the handling given it.

*Previewed at the studio. Reviewer's Rating: Excellent.*—WILLIAM R. WEAVER.

Release date, February, 1947. Running time, 113 min. PCA No. 11977. General audience classification.
Angie ..... Susan Hayward
Ken Conway ..... Lee Bowman
Martha Gray ..... Marsha Hunt
Steve ..... Eddie Albert
Carl Esmond, Carleton Young, Charles D. Brown, Janet Murdoch, Tom Chatterton, Sharyn Payne, Robert Shayne, Larry Blake, George Meeker, Erville Alderson

## Calendar Girl

***Republic*—Romantic Musical**

For entertainment value this film includes a number of catchy, pleasing musical numbers and a delightful story presented by a competent cast. Jane Frazee, who heads the cast, sings and dances and William Marshall and James Ellison are attractive rivals for Miss Frazee's favor. There is also Kenny Baker to sing some songs and Victor McLaglen for a few laughs. Gail Patrick and Irene Rich give good performances in small roles.

The appealing story, which is set in Greenwich Village at the turn of the century, is designed to entertain film-goers. William Marshall, as a composer, and James Ellison, as an artist, come to New York to pursue their art. Jane Frazee poses for a painting and Ellison wins the prize for the calendar he designed, but Marshall wins the girl.

The film has an outstanding musical score by Jimmy McHugh and Harold Adamson, which includes the title song, "Calendar Girl," "New York Is a Nice Place to Visit," "Have I Told You Lately," "Let's Have Some Pretzels and Beer" and "A Lovely Night to Go Dancing." Cy Feuer was the musical director. Allan Dwan was the associate producer and director. The screenplay was written by Mary Loos, Richard Sale and Lee Loeb from an original story by Lee Loeb.

*Seen at the home office projection room. Reviewer's Rating: Good.*—M. R. Y.

Release date, January 31, 1947. Running time, 88 min. PCA No. 11891. General audience classification.
Patricia O'Neil ..... Jane Frazee
Johnny Bennett ..... William Marshall
Olivia Radford ..... Gail Patrick
Kenny Baker, Victor McLaglen, Irene Rich, James Ellison, Janet Martin, Franklin Pangborn, Gus Schilling, Charles Arnt, Lou Nova, Emory Parnell

## 1,700 Warner Employees Are Still in Service

Out of approximately 5,000 Warner employees inducted into various branches of the armed service since the start of World War II, nearly 1,700 are still in uniform, serving with various armies of occupation or at military posts, the company has reported. To date, about 1,500 discharged veterans have returned to the company. At the Burbank studio and in the home office and exchanges, nearly 75 per cent of these employees returned, while among Warner Theatres, where the inductees were mostly ushers, the percentage of returnees is somewhat lower. There were 81 known battlefront casualties from the Warner ranks. The company continues to maintain a military department at the home office for the assistance of employees in service.

## World Screen To Distribute Ad Films Abroad

World Screen Advertising, Inc., has been organized in New York to distribute 16mm and 35mm advertising films in foreign countries where it is desired to stimulate markets for United States products. World Screen Advertising is represented throughout Latin America by the distributors of Victor Animatograph 16mm equipment. The Alexander Film Company has contracted with World Screen to represent it exclusively throughout the world, except the United States and Canada. General Screen Advertising will also make available to its clients the facilities of World Screen Advertising.

## Salute "Brotherhood Week" On Century Radio Show

"Show Business," a half-hour radio program sponsored by the Century Circuit over Station WNEW in New York City every Sunday, this week was to carry a salute to the annual "Brotherhod Week." This is in line with the policy of devoting a portion of the program to an explanation to the public of the industry's functions and activities. The program, which started January 26, traces the lives of key figures in the entertainment world through dramatic sketches and musical offerings. The dramatizations usually concern stars featured in films playing Century theatres.

## *Jackson Park Lawyer Files Buffalo Suit*

*in Buffalo*

A million-dollar anti-trust suit against all major distributors and the Shea circuit was filed by Thomas C. McConnell for the Rivoli Theatre in Buffalo in U. S. district court for the western district of New York January 30. The suit is based on a claim of damages allegedly suffered by the house for the past six years when it is charged the major companies withheld their product from the house following the acquisition of the Roosevelt theatre, a competing situation, by the Shea circuit.

Mr. McConnell also is the lawyer for the Jackson Park theatre in Chicago which last year won $360,000 in damages against the major distributors and the Balaban & Katz and Warner Bros. circuits. He also is the author of the new Chicago clearance set-up stemming from the Jackson Park decision, which to date has been upheld by Judge Michael L. Igoe and which is currently being appealed by the companies.

The Tivoli theatre in Buffalo, an 1,800-seat house, is owned by the Rivoli Operating Company with Stanley Kozanowski one of the principal owners.

Mr. McConnell said that since the Jackson Park decision had been handed down the New York anti-trust suit decree had been issued and that its provisions would be helpful in prosecuting the Rivoli claim. "The New York decree outlaws the very thing we are fighting against in Buffalo," he said.

Under the decree Loew's and Paramount are enjoined from increasing their theatre holdings, he said. The Shea circuit is two-thirds owned by these companies. It operates four downtown and five outlying houses in Buffalo. At one time the Rivoli enjoyed a playing position 30 days after the conclusion of downtown Buffalo runs, Mr. McConnell declared. When the Shea circuit bought the competing Roosevelt house the major companies allegedly withheld their product from the Rivoli until 70 and 90 days after the conclusion of downtown Buffalo runs.

## Film on Nickel Ready

The utilization of nickel in everyday life and industry is the subject of a one-reel 35mm motion picture recently produced by Douglas D. Rothacker, Jr., for the International Nickel Company. Norman Brokenshire handles the commentary, and the film is being distributed by Douglas D. Rothacker, New York. Eventually it will be made available in 16mm.

## Artkino in Cuba

Artkino Pictures, New York, has established a distribution outlet in Cuba for Soviet films. It is the newly organized Artkino Pictures S. A. in Havana. The first film to be released will be "Stone Flower."



COLUMBIA
PICTURES
presents

DICK EVELYN
# POWELL · KEYES

# Johnny

with

LEE J. ELLEN NINA
## COBB · DREW · FOCH

S. THOMAS GOMEZ · JOHN KELLOGG

Screenplay by Robert Rossen

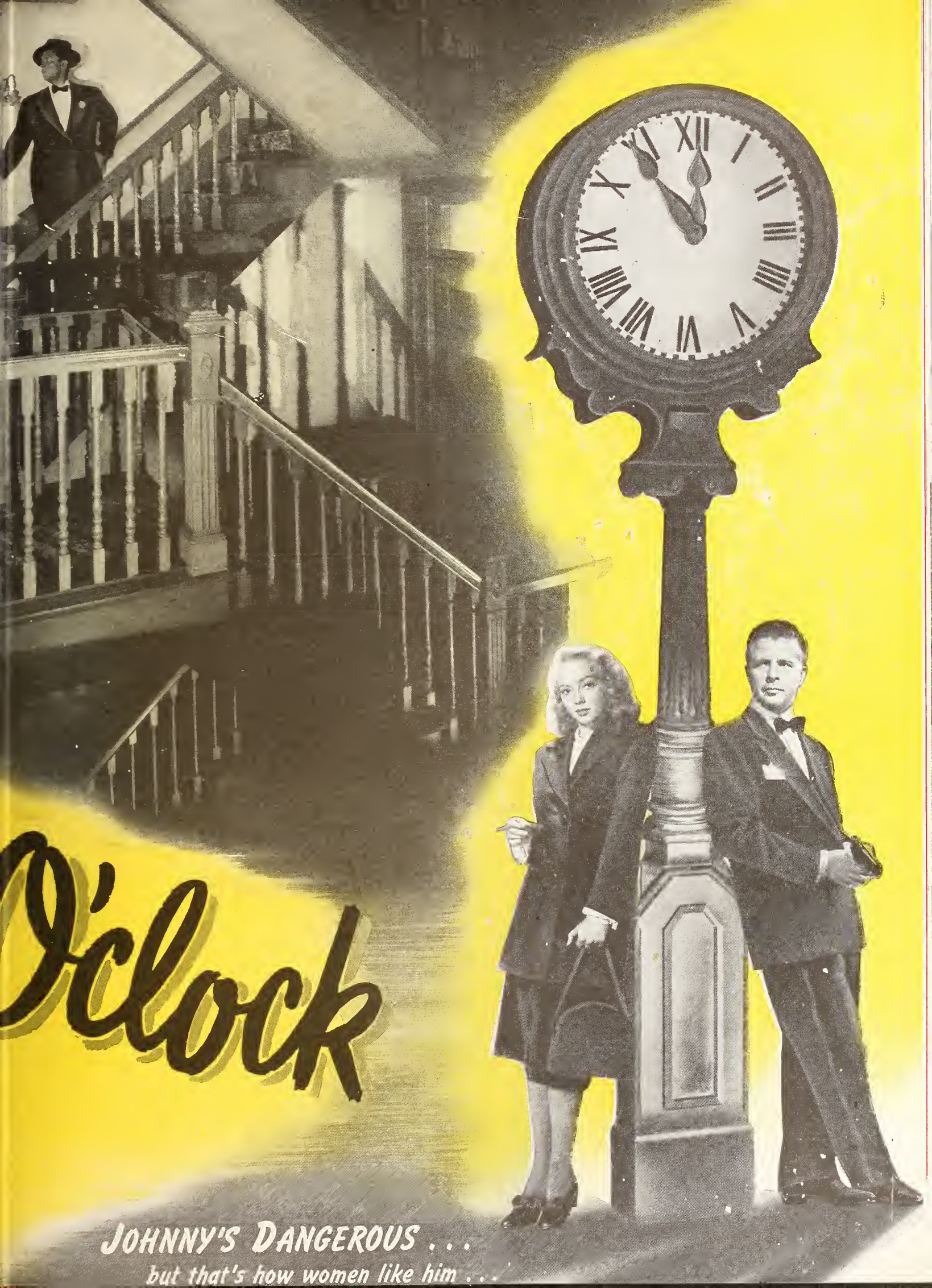
Directed by ROBERT ROSSEN

Produced by EDWARD G. NEALIS

Associate Producer MILTON HOLMES

**"Bound to bring smiles to exhibitors as they hear the coins bouncing in their tills."**

***— M. P. Daily***


O'clock
JOHNNY'S DANGEROUS . . .
but that's how women like him . . .

# U.S. COURT DENIES DEFENSE PETITION

## *Order Bidding Into Effect July 1 Unless Stay Is Granted on Appeal*

The judges meant what they said in December.

Monday the three judges in the New York Federal District Court, sitting in the U. S. versus Paramount, et al, anti-trust suit, handed down a settle order denying practically every request—there was one minor exception—made by the eight defendant companies for modification of the final decree entered December 31.

Denied were:

The request for postponement of the competitive bidding order until 90 days after the entry of final judgment upon mandate of the Supreme Court. The selling system will go into effect July 1, as provided for in the decree, unless an appeal is made to the Supreme Court and a stay is granted.

### *Expansion Plea Denied*

The request of the theatre-owning defendants for theatre expansion, with court approval, into new competitive areas and to protect investments. The decree provides for expansion only by acquisition of partners' interests in jointly owned theatres and this only with the approval of the court.

United Artists' request that the burden of proving the legality of clearance be removed from the distributor.

Universal's request that it be permitted to continue its franchise deals with independents.

All motions from all companies were denied in their entirety with this single exception: The theatre-owning defendants have been given to July 1, 1947, to dissolve pooling agreements with others not parties to the action and leases between a defendant and independents. The majors had sought a two-year stay on those provisions which would have become effective March 1 along with almost every other provision of the decree.

### *Refuse Further Request*

Judges Augustus N. Hand, Henry W. Goddard and John Bright also denied the theatre-owning defendants' request that, as exhibitors, they be found guilty of "conspiring with the distributor defendants to receive discriminatory license privileges" rather than be found guilty, as stated in the court's Conclusions of Law, of "conspiring with the distributor defendants to discriminate against independent competitors in fixing minimum admission price, run, clearance and other license terms."

The December 31 decree, then is modified in only two minor respects. Section three, paragraph two, has this addition: "The pooling agreements made by one or more defendants with others not parties to this action, which violate this provision, shall be dissolved prior to July 1, 1947." Section three, paragraph four, has this addition: "Leases referred to herein between a defendant and independents, which violate this provision, shall be terminated prior to July 1, 1947."

All of the Federal Court's decisions are subject to possible change should an appeal be taken—and the "Little Three" have definitely committed themselves to an appeal—and if the Supreme Court grants a stay of execution.

### *No Appeal Date Set*

At midweek there were no definite dates set for any appeals, although Columbia thought it would appeal before the week was out.

There is some legal question as to whether the defendants have 60 days from the date of the settle order—February 3—to appeal, or 60 days from the date of entry of the final decree—December 31. However, the prevailing company opinion is that appeals will be made by both the majors and the minors by March 1, the end of the 60-day period from December 31. It is probable that, with the exception of Columbia, the defendants will hold their appeals until the Department of Justice files its appeal. Once that appeal has been filed the defendants will quickly file cross appeals.

## Loew's Building New Offices on Broadway

Construction on a new 16-story building to house all departments of Loew's International as well as the MGM-owned radio station, WHN, and the MGM record company, now is only awaiting the delivery of steel. The structure will extend from 57th to 58th Streets near Broadway and is expected to be ready for occupancy within a year. The site was purchased in July, 1945. At present company offices are scattered over the Broadway area. Meanwhile confirmation still is lacking of the reported purchase of the Astor Hotel and adjoining legitimate theatres by Loew's. A huge amusement center, including two film houses, was said to have been planned for construction on the location.

## RKO Has New Atlanta Exchange

RKO's new and modern Atlanta exchange at 195 Luckie Street, N.W. has been completed and the staff is already occupying its new quarters. Plans were drawn up by Hubert M. Lyons, manager, under the supervision of David Prince, southeastern district manager, and A. A. Schubart, manager of exchange operations.

## *Brodie Cleared In Theatre Case*

Benjamin Brodie, head of the Benmir Corporation, formerly operating New York City's Miami theatre, was exonerated Monday in Special Sessions Court, New York, of charges that he had permitted the showing of an allegedly indecent picture, "Guilty Parents." Justices John Flood, William Farrell and Nathan D. Perlman ruled the prosecution had failed to prove a case against Mr. Brodie or to prove that the picture was immoral and indecent.

The theatre's license was revoked early in May by License Commissioner Benjamin Fielding. Following this action, the Benmir Corporation entered a plea of guilty January 8 and was fined $500.

The case attracted city-wide attention during the January hearing when Special Sessions Justice Matthew J. Troy declared the case had "the earmarks of a nice fix." This statement referred to charges that the city's License Department had promised to restore the theatre's license if the corporation pleaded guilty. After Monday's decision Chief Justice George B. De Luca stated there was not the slightest indication or evidence of a "fix."

Jacob Leff was attorney for Mr. Brodie.

## Paramount Promotes Five Of Its Sales Force

A new list of promotions in Paramount sales ranks was announced by Charles M. Reagan, vice-president in charge of distribution, this week.

Heading the advancements is John Bowles, named assistant to George A. Smith, western division sales manager with headquarters in Los Angeles. He has been with the company since 1943. Ward Pennington has been named Kansas City salesman. He succeeds Don Hicks, who recently became Omaha branch manager.

Don Foster was moved up to booking manager in Salt Lake City. He replaces John Swonson, resigned. Howard Nicholson, Oklahoma salesman, has been transferred to Dallas. He will be succeeded by Ed Chumley, formerly booking manager in Oklahoma City. Hubert Buchanan, formerly assistant booker in the Oklahoma branch, takes Mr. Chumley's old place.

## Atlanta Variety Club Appoints Dumestre

The Atlanta Variety Club discussed its charity work at its meeting last week and appointed J. B. Dumestre, Jr., chairman of the committee in charge of hotel and transportation reservations for the national convention of Variety Clubs of America to be held in California in May. The Atlanta club's charities are the Bankhead Project, a playground operated with the Salvation Army, and the Mountain View Camp for Girls.

# *United World, Rank Set Plans On Teaching Film*

*London Bureau*

A joint coordinated program for the release of one educational film weekly in America and in England; the production of 8,000 to 10,000 16mm projectors annually through which it is planned to reach a world-wide market with a film service furnished by the Rank Organization in England and United World in America, and a coordinated and worldwide exploitation program by both companies, was announced in London Monday by Edmund L. Dorfmann, vice-president of United World, and Ian Cremieu Javal, managing director of Mr. Rank's GB Instructional, Ltd., producers of non-theatrical films.

Emphasizing the extent of the joint program, the spokesmen said "We are no longer an ocean apart but two adjacent cities," and announced that the Rank Organization and United World were in daily communication concerning the distribution and treatment of films on a worldwide basis.

### *Dorfmann to England*

Mr. Dorfmann left New York for England several weeks ago to coordinate the program, look over Rank non-theatrical product and select appropriate subjects for the United World library. United World has access to all 8 and 16mm religious, educational and informational pictures made by the Rank Organization.

Citing examples of American help to Great Britain, Mr. Dorfmann said America was providing Britain with film sequences on cotton, oil and soil erosion, and more importantly with a film on atomic energy which is now in production in England.

Mr. Cremieu Javal announced his organization was preparing to adopt a "package film" device as soon as laboratory and other resources became available. Through this medium the company visualizes 800,000 customers annually.

Mr. Dorfmann said American educational leaders were whole-heartedly behind United World's educational program but would not discuss how far Federal authorities would go in supporting such a plan.

### *Britain Has Different Plan*

The British Government has a more pronounced view on educational films. According to London sources the Ministry of Education is unimpressed with the present uncoordinated supply of educational films and is desirous of having a Governmentally appointed authority take over the whole subject of visual education. However, this feeling does not interfere with the Rank Organization's large scale plan to manufacture substandard projectors, since the organization feels that they will ultimately be necessary in schools and universities.

## Aronson, McCarthy to MPA; Goltz Gets MPEA Post

Alexander S. Aronson, formerly assistant to Irving Maas, general manager of the Motion Picture Export Association has moved to the Motion Picture Association as assistant to Gerald M. Mayer, managing direcor of the international division. He will be replaced at the Export Association by Joe C. Goltz, a veteran of foreign distribution with United Artists and MGM.

Mr. Aronson has been in the film sales and distribution field since 1914. Later he became general representative for MGM in charge of continental distribution. From 1931 to the outbreak of war he engaged in the export of U. S. films to Europe.

Mr. Goltz returned last month from a tour of the Far East, where he reopened offices for United Artists. He had been associated with UA for the past nine years. Eric Johnston, MPA president, this week appointed John Gilman McCarthy to the International Division. Mr. McCarthy, who knows Europe as the result of extensive business operations in London and on the continent, will aid Mr. Mayer.

## Enterprise Films Withheld From MPEA Areas

Enterprise Productions, headed by Charles Einfeld and David Loew, will withhold product from the 13 areas in which the Motion Picture Export Association operates under its foreign distribution agreement with Loew's International, it was reported last week. Enterprise's initial five films which figure in the pact are to be handled in those countries only in the event MPEA bows out of the scene, and Loew's undertakes operations independently. A deadline of July, 1950, is set, and if by that time Loew's takes over on its own in any area it will distribute the five pictures at the rate of one a month. Otherwise the releasing rights will revert to Enterprise. At the outset of its organization, MPEA declared it would cease operations when restricted territories were opened to competitive trade.

## Take Griffith Suit To High Court

H. L. Griffith of the Griffith Circuit said in Washington last week that his organization already had been served with an official Justice Department notice that the Oklahoma anti-trust suit would be appealed to the Supreme Court by the Government. Mr. Griffith expressed the opinion that the lower court decision would be upheld in the Supreme Court. Mr. Griffith was in Washington to attend the annual Texas Society dinner. Other Texas exhibitors present were: E. H. Rowley, president of the Rowley Circuit; L. M. Rice, attorney for Rowley, and James Clements of Dallas.

## Gevaert Purchases Mill

The Gevaert Company of America, supplier of the industry with photograph supplies, has purchased a mill in North Adams, Mass., for $75,000.

# *UA Will Release French Product In United States*

United Artists has signed with the French producer, Baron Elie Rothschild, to release his pictures in the United States, Walter Gould, general manager of UA's foreign department, said this week. The Baron, who only recently announced his intention to enter production, is expected to contribute at least three feature motion pictures within the next year.

All of the pictures will have the typical French flavor, Mr. Gould said. UA apparently will have a say as to story content and casting. The first script already is on the way over here from France and production will start as soon as possible following approval by company executives.

### *Second Mexican Film Acquired*

Having acquired a Mexican picture for distribution in Latin America and finding the venture a success, UA now has bought the distribution rights of another such film for distribution in Brazil, Mr. Gould disclosed. He added that the company had found a surprisingly good reaction to Spanish-language films in Portuguese-language areas and that this had been one of the contributing factors in extending the scope of United Artists' operations.

The company's staff expansion abroad was keeping pace with the gradually increasing scope of its activities, Mr. Gould said. Small branches are continually being opened and UA now is training six men for service abroad. The training period is about one year and some of the men already are in the field.

On the question of selectivity in the choice of the company's films earmarked for export, Mr. Gould declared that in the case of UA the situation was different in view of its peculiar setup under which every producer has the right to send abroad every one or none of his films. About 90 per cent of UA's producers have made their product available to the Motion Picture Export Association. The company has entered the commercial 16mm distribution field in about nine countries in Europe, South America and the Far East, and is currently experimenting with the narration-dubbing technique in both the Spanish and Portuguese languages.

### *Little Foreign Competition*

The UA foreign head said he did not feel that the post-war upswing in foreign production would eventually hurt American films which always have been "up to honest competition." With reference to the current Anglo-American film controversy he said that if British producers wanted to get more playing time in the U. S. they would have to slant their pictures to the American market in such a way as to appeal to more American film audiences.



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# TAKE A HOT TIP!
# PLAY THIS *HOT* SHOT
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*(Hezzie, Ken, Gil and Gabe)*

KEN CURTIS

JENNIFER HOLT

GUY KIBBEE

GUINN "BIG BOY" WILLIAMS

DE CASTRO SISTERS

ART WEST

AND HIS SUNSET RIDERS

*THE*

*TRAIL*

Screenplay by Louise Rousseau

Directed by RAY NAZARRO · Produced by COLBERT CLARK

# GOVERNMENT FILM PROGRAM TO END

## *See Congress Terminating Funds for Production of Department Pictures*

*Washington Bureau*

The impact of a dozen Government agencies upon the film industry will soon come to an end with the expenditure ax of the Republican party falling hard upon the public relations activities of the executive branch of the Government. Funds for Government production of films will be stopped. Experts who plan the production will be discharged.

With the exception of anti-trust action against the industry, the single Government department with liaison with films and their makers will be the Department of State, where the problem of trade barriers will continue to hold the spotlight.

### *To End Special Funds*

Efforts to continue a single unit within the Government to deal with the industry have failed. Congressman John Taber, Appropriations Committee chairman, has made it clear that his group will not approve special public relations funds for the various departments, nor will the committee vote to continue the Office of Government Reports, where the central film unit is located.

Despite an effort by President Truman to have a central agency which will handle Government-industry relations, most agencies and bureaus continue to maintain special film or motion picture divisions.

Some of the agencies even produce films, which incidently are never exhibited in commercial houses. At the Department of Agriculture, for instance, there is still being maintained a picture section to produce films of educational value to farmers. Production is handled by state agricultural units of the Government where distribution is also assured.

### *Need Films for Veterans*

The only major agency which has not directly entered the field of production is the Veterans Administration. General Omar Bradley has emphasized the need for films on insurance benefits and other matters of interest to the veteran. However, the General has made it clear that his agency will deal directly with the industry, and has therefore handled his request through the Office of Government Reports.

At the Commerce Department there have been discussions on the possibility of producing pictures of interest to those who have entered the field of small business. These films, if produced, would have no guaranteed distribution, and therefore without industry support would not reach the public.

William Clayton, Under Secretary of State, has approached the industry with a request that a picture be produced and exhibited to the public in commercial houses which outlines the many advantages of the Department's reciprocal trade program. Mr. Clayton has not advocated direct entry into the field of production by the department, but rather has gone on record in favor of a short produced by a major industry company.

The only Department which has not planned film production during the past 12 months is the Treasury. That agency has nothing to advertise, and warns income-tax evaders by warrant rather than propaganda.

### *Famine Subject Produced*

It is interesting to note that not one Government film has reached the public screen under the new system. A famine picture was produced, approved by exhibitor organizations, and final report was that no distributor could be found. It is reported a company finally offered to distribute the famine short, but the Government declined the offer. It came too late. The famine short was outdated.

Exhibitor associations have been careful not to pledge support to the industry-Government film program because the theatre patron must be considered. To cram down the throats of paid patrons a short which is uninteresting and pure propaganda would be a bad step to take, Abram F. Myers of Allied States contends. The MPTOA has also been against over-all approval of Government "film messages."

The only exhibitor organization favoring the film program is the American Theatres Association. S. H. Fabian, ATA president, is reported planning to testify before the House Appropriations Committee when the appropriation request for the Office of Government Reports is heard.

### *Funds Will Be Lacking*

However, Congressman Taber, in a pledge stated that his committee is going to cut all public relations functions of the Government.

There is little chance that the industry-Government committee will have the opportunity to function. No agency will have fund for it. No people will be on the Federal payrolls for the purpose of thinking up ideas for it. In effect, the newsreels will have to take the message of Government to patrons of commercial houses.

## Heads Projectionists

H. Merrill Young has been elected president of the Projectionists' Local, No. 661, in Reading, Pa. Bertram Mellinger was elected vice-president; Samuel Saylor, treasurer; LeRoy Tolbert, financial secretary: Alfred Gift, recording secretary, and Thomas Harford, business agent. On the executive board are Lewis G. Yost, Horace Good and the officers.

# *College Explains Benton Contract*

The University of Chicago has a "direct and active" interest in Encyclopedia Britannica Films and received payments in excess of $1,000,000 in the first four years of the University's connection with the companies, according to a statement by Britannica.

January 20 it was reported from Washington that William Benton, Assistant Secretary of State, owned the entire common stock of Encyclopedia Britannica Films.

"The University participates in the income of the Britannica through dividends on the preferred stock and through royalites paid for the advice of its professors," the statement said.

Concerning Mr. Benton's ownership of the common stock, the statement explained: "When it appeared that the University would not accept the gift of the Britannica without the investment of working capital, the required funds were made available by William Benton. In return Mr. Benton received the common stock of Britannica.

"Through escrow arrangements entered into at the time of the transfer of the stock to Mr. Benton, the University may resume control of this stock at Mr. Benton's death. The University owns the preferred stock," the statement said.

Robert M. Hutchins, chancellor of the University, is a director of both Britannica and the Films Company, and chairman of their executive committee. He is also chairman of the board of editors of Britannica.

## Brooker Defends Benton's "Imperialism" Speech

Floyd Brooker, field head of the U. S. Office of Education, last week defended Assistant Secretary of State William Benton's recent criticism of the American film industry when he spoke before the Washington Film Council. Referring to Mr. Benton's Chicago statement, that "Europe looked with fear on the spread of cultural imperalism through motion pictures," Mr. Brooker said that this was "accurate reporting of facts." The Benton speech had brought a vigorous rebuttal from Joyce O'Hara, assistant to Eric Johnston, president of the Motion Picture Association.

## Distributor Charged with Copyright Infringement

William Brown, operator of the Embro Pictures Company of Hollywood, was charged with having furnished 51 16mm films to commercial exhibitors in California and violating the Federal copyright laws, with the filing Monday of copyright infringement information in the Los Angeles Federal Court. Mr. Brown was charged with furnishing 37 films to a 16mm exhibitor at Big Bear Lake, Cal., between May and October, 1945, and 14 films to a similar exhibitor at Inyokern, Cal., during June, July and August, 1945.

# M-G-M TRADE SHOWINGS

**DAY, DATE AND HOURS OF SCREENING**

| CITY | PLACE ADDRESS | THE ARNELO AFFAIR | (A) IT HAPPENED IN BROOKLYN (B) UNDERCOVER MAISIE | (A) HIGH BARBAREE (B) CYNTHIA'S SECRET |
|---|---|---|---|---|
| ALBANY | 20th-Fox Screen Room 1052 Broodwoy | THUR. 2/13 8 P.M. | FRI. 2/28 7:30 P.M. | TUES. 3/11 7:30 P.M. |
| ATLANTA | 20th-Fox Screen Room 197 Wolton St., N.W. | THUR. 2/13 10 A.M. | FRI. 2/28 10 A.M. | TUES. 3/11 10 A.M. |
| BOSTON | M-G-M Screen Room 46 Church Street | THUR. 2/13 10:30 A.M. and 2:15 P.M. | FRI. 2/28 10 A.M. and 2:15 P.M. | TUES. 3/11 10 A.M. and 2:15 P.M. |
| BUFFALO | 20th-Fox Screen Room 290 Franklin Street | THUR. 2/13 2:30 P.M. | FRI. 2/28 2 P.M. | TUES. 3/11 2 P.M. |
| CHARLOTTE | 20th-Fox Screen Room 308 South Church Street | THUR. 2/13 1:30 P.M. | FRI. 2/28 1:30 P.M. | TUES. 3/11 1:30 P.M. |
| CHICAGO | H. C. Igel's Screen Room 1301 South Wobosh Ave. | THUR. 2/13 2 P.M. | FRI. 2/28 1 P.M. | TUES. 3/11 1 P.M. |
| CINCINNATI | RKO Screen Room 16 Eost Sixth Street | THUR. 2/13 8 P.M. | FRI. 2/28 7 P.M. | TUES. 3/11 7 P.M. |
| CLEVELAND | 20th-Fox Screen Room 2219 Poyne Avenue | THUR. 2/13 1 P.M. | FRI. 2/28 1 P.M. | TUES. 3/11 1 P.M. |
| DALLAS | 20th-Fox Screen Room 1803 Wood Street | THUR. 2/13 2:30 P.M. | FRI. 2/28 (B) 10:30 A.M. (A) 2:30 P.M. | TUES. 3/11 (B) 10:30 A.M. (A) 2:30 P.M. |
| DENVER | Paramount Screen Room 2100 Stout Street | THUR. 2/13 2 P.M. | FRI. 2/28 1 P.M. | TUES. 3/11 1 P.M. |
| DES MOINES | 20th-Fox Screen Room 1300 High Street | THUR. 2/13 1 P.M. | FRI. 2/28 1 P.M. | TUES. 3/11 1 P.M. |
| DETROIT | Max Blumenthal's Sc. Rm. 2310 Coss Avenue | THUR. 2/13 1:30 P.M. | FRI. 2/28 1:30 P.M. | TUES. 3/11 1:30 P.M. |
| INDIANAPOLIS | 20th-Fox Screen Room 326 No. Illinois Street | THUR. 2/13 2 P.M. | FRI. 2/28 1 P.M. | TUES. 3/11 1 P.M. |
| KANSAS CITY | Vogue Theatre 3444 Broodwoy | THUR. 2/13 1:30 P.M. | FRI. 2/28 1:30 P.M. | TUES. 3/11 1:30 P.M. |
| LOS ANGELES | Ambassador Theatre Ambassador Hotel | THUR. 2/13 1 P.M. | FRI. 2/28 1:30 P.M. | TUES. 3/11 1:30 P.M. |
| MEMPHIS | 20th-Fox Screen Room 151 Vance Avenue | THUR. 2/13 10 A.M. | FRI. 2/28 10 A.M. | TUES. 3/11 10 A.M. |
| MILWAUKEE | Warner Screen Room 212 W. Wisconsin Ave. | THUR. 2/13 1:30 P.M. | FRI. 2/28 1:30 P.M. | TUES. 3/11 1:30 P.M. |
| MINNEAPOLIS | 20th-Fox Screen Room 1015 Currie Avenue | THUR. 2/13 2 P.M. | FRI. 2/28 (A) 10 A.M. (B) 2 P.M. | TUES. 3/11 (A) 10 A.M. (B) 2 P.M. |
| NEW HAVEN | 20th-Fox Screen Room 40 Whiting Street | THUR. 2/13 2 P.M. | FRI. 2/28 1:30 P.M. | TUES. 3/11 1:30 P.M. |
| NEW ORLEANS | 20th-Fox Screen Room 200 South Liberty | THUR. 2/13 1:30 P.M. | FRI. 2/28 1:30 P.M. | TUES. 3/11 1:30 P.M. |
| NEW YORK / NEW JERSEY | M.G-M Screen Room 630 Ninth Avenue | THUR. 2/13 10:30 A.M. | FRI. 2/28 9:30 A.M. | TUES. 3/11 9:30 A.M. and 1:30 P.M. |
| OKLA'MA CITY | 20th-Fox Screen Room 10 North Lee Street | THUR. 2/13 1 P.M. | FRI. 2/28 (A) 10 A.M. (B) 1 P.M. | TUES. 3/11 (A) 10 A.M. (B) 1 P.M. |
| OMAHA | 20th-Fox Screen Room 1502 Dovenport | THUR. 2/13 1:30 P.M. | FRI. 2/28 1:30 P.M. | TUES. 3/11 1:30 P.M. |
| PHILADELPHIA | M-G-M Screen Room 1233 Summer Street | THUR. 2/13 11 A.M. | FRI. 2/28 (A) 11 A.M. (B) 2 P.M. | TUES. 3/11 (A) 11 A.M. (B) 2 P.M. |
| PITTSBURGH | M-G-M Screen Room 1623 Blvd. of Allies | THUR. 2/13 2 P.M. | FRI. 2/28 1 P.M. | TUES. 3/11 1 P.M. |
| PORTLAND | B. F. Sheorer Screen Room 1947 N.W. Kearney St. | THUR. 2/13 2 P.M. | FRI. 2/28 2 P.M. | TUES. 3/11 2 P.M. |
| ST. LOUIS | S'Renco Screen Room 3143 Olive Street | THUR. 2/13 1 P.M. | FRI. 2/28 1 P.M. | TUES. 3/11 1 P.M. |
| SALT LAKE CITY | 20th-Fox Screen Room 216 Eost First Street, So. | THUR. 2/13 1 P.M. | FRI. 2/28 1 P.M. | TUES. 3/11 1 P.M. |
| S. FRANCISCO | 20th-Fox Screen Room 245 Hyde Street | THUR. 2/13 1:30 P.M. | FRI. 2/28 1:30 P.M. | TUES. 3/11 1:30 P.M. |
| SEATTLE | Jewel Box Preview Theatre 2318 Second Ave. | THUR. 2/13 1 P.M. | FRI. 2/28 1 P.M. | TUES. 3/11 1 P.M. |
| WASHINGTON | 20th-Fox Screen Room 932 New Jersey, N.W. | THUR. 2/13 1 P.M. | FRI. 2/28 1 P.M. | TUES. 3/11 1 P.M. |

"THE ARNELO AFFAIR—*John Hodiak, George Murphy, Frances Gifford* • "UNDERCOVER MAISIE—*Ann Sothern*
"IT HAPPENED IN BROOKLYN"—*Frank Sinatra, Kathryn Grayson, Peter Lawford, Jimmy Durante*
"HIGH BARBAREE"—*Van Johnson, June Allyson* • "CYNTHIA'S SECRET"—*Lionel Barrymore, James Craig, Lucille Bremer*

# U. S. COLOR WORRIES BRITISH PRODUCERS

## *Fear They Will Be Caught in Flood of Films and Ask Higher Import Duty*

by PETER BURNUP
*in London*

Concern currently is manifest among forward-looking producers this side at what they characterize as the spate of American-made two-color features with which Britain is threatened in the year 1947. The concern is two-fold in origin. Producers repeat their fears that the country's production industry may be caught short in the anticipated avalanche of color. They allege also that American process laboratories are taking slick advantages of an antiquated scale of import duties in operation here.

For many years, Technicolor's works at Harmondsworth in the environs of London have suffered a bottleneck even more severe than that which, it is understood, still afflicts the sister plant in Hollywood. Facilities are still hopelessly inadequate.

### *Have Official Blessing*

Plans for the extension of the plant have long been completed and given the official blessings. But so severe is the housing shortage, so urgent the necessity of alloting labor and materials to higher-priority projects, that it must be many months, if not years, before the new works can get underway.

Meanwhile, in addition to Technicolor subjects, it is reliably estimated that some 30 two-color features will be brought here from Hollywood in the course of the next 12 months—not a single one of whose distribution prints will (if present conditions continue) have been processed here. That, say the producers and process specialists, is the fault of the Government.

Ever since the end of the war, investigations have unobtrusively proceeded into the potentialities of color. In particular, detailed inquiries have been carried out by a committee of the Producers' Association and, on different lines, by an organization known as the Rank Colour Group.

### *Studied Agfa Color*

At one time both groups evinced considerable preoccupation with Agfa color possibilities. The Producers went so far as to order a supply of negative and positive stock made in accordance with the formulae uncovered in Germany, the intention being to make an experimental short. That project is still in abeyance.

Meanwhile, to the dismay of large sections of the industry, it became known that America proposes to send those 30 color subjects here and they ask: "What is the Government doing about it?

The answer to that one, to date, appears to be that the Government is doing precisely nothing.

Several color systems have reached the experimental stage and their promoters have approached Whitehall for varying kinds of assistance such as the release of wartime armament factories for laboratories. The Board of Trade Films Division evinces sympathy towards the projects. It is the Ministry of Supply—so the allegation runs—which insists on keeping a leech-like hold on the factories.

### *No Adequate Laboratory*

There is at present no laboratory in Britain capable of printing and processing color on a commercial scale. Faced with the seeming indifference of the Ministry of Supply, color protagonists have launched another attack on Governmental emplacements—this time on the Chancellor of the Exchequer. They point to the value of color prints which could be processed here if the necessary facilities were vouchsafed. This they estimated at £105,000 during 1947.

They also say the Chancellor should revise the present scale of duties on film imports, imposed first in 1916 when they were concerned only with black and white films. Purpose of the original duty—amounting to 5d per foot on a master print and 1d per foot on duplicates—was the encouragement of American and other producers to have their distribution prints processed here. Americans were not slow to avail themselves of British processing facilities. Indeed, 75 per cent of the work handled momentarily in most laboratories here is release printing for American productions.

### *Urge Higher Duties*

Now, with the impact of color and particularly in regard to the anticipated volume of two-color product, many are urging that a steepening of the duties is more than overdue. It is pointed out that the 1d. per foot duty represents approximately 33⅓ per cent only of a color print value. The allegation is that American producers may well absorb that percentage to the detriment of printing plants here.

The matter will inevitably be raised in the House of Commons when Parliament reassembles. The Motion Picture Association of America might conveniently investigate the matter before another of those barriers to the free exhange of film is erected.

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## Schinder Heads Operators

William Schinder has been elected president of the Atlanta Motion Picture Operators' union. Others elected were: Flynn Haygood, vice-president; Jack Price, business agent; Bruce Self, recording secretary; Martin Morris, financial secretary.

# *British Labor Leader Urges Quota Extension*

*London Bureau*

In the first conciliatory approach to Anglo-American film relations since the commencement of the quota clamour, T. J. O'Brien, Member of Parliament and general secretary of the National Association of Theatrical and Kine Employees, advocated the adoption of Eric Johnston's suggestions that the British Government continue the existing quota legislation for at least one year.

In the course of a fiery speech last Thursday at a meeting of his union's film studios section, he declared he was "sick and tired of this eternal disparagement of America and the continual clamour of rival interests within Britain's industry."

Pointing out that seven sections of the industry already have submitted quota recommendations to the Board of Trade—"their views dictated by sectional interests," Mr. O'Brien asked: "How can we hope to dictate to America and to Hollywood—to even our own Government—armed not with a sword, but a seven-pronged fork?"

"Let's sit down," he proposed, "and hammer out not only among ourselves but with our American friends what's best for the world's industry."

Mr. O'Brien told his union that Mr. Johnston is "among the ten most intelligent persons in America."

"I demand," he insisted, "that we adopt Mr. Johnston's proposal. The motion picture is now an integral part of a wider political field. Mr. Johnston looks upon it with a stateman's eyes. His proposal for a world film council is a great and statesmanlike idea. . . . Let's have collaboration not only with the American industry, but with Russia, France and any other countries making films. Let's pool our efforts, our imagination and ingenuity. Otherwise the ideals of peace and maximum entertainment are impossible."

Mr. O'Brien proposes pressing his views on the Anglo-American motion picture question in the House of Commons.

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## To Head Union

Peter Wister has been elected president of projectionists Local 585, Allentown, Pa. Others elected were Russell Smith, vice-president; Norman Schultz, recording secretary; Harry Hohl, financial secretary; Richard Hartman, treasurer, and Leroy Rau, business representative.

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## Odeon Sets Dividend

Odeon Theatres, London, last week announced a seven and one-half per cent interim ordinary dividend, the first since the company was formed in 1937.

# SEE "PURSUED" !!!

| | | | |
|---|---|---|---|
| | Warner Screening Room | 79 N. Pearl St. | 2:00 P.M. |
| | 20th Century-Fox Sc. Rm. | 197 Walton St. N.W. | 2:30 P.M. |
| | RKO Screening Room | 122 Arlington St. | 2:30 P.M. |
| | Paramount Exchange | 464 Franklin Street | 2:00 P.M. |
| e | 20th Century-Fox Sc. Rm. | 308 S. Church St. | 10:00 A.M. |
| | Warner Screening Room | 1307 So. Wabash Ave. | 1:30 P.M. |
| ati | RKO Screening Room | Palace Th. Bldg. E. 6th | 8:00 P.M. |
| ıd | Warner Screening Room | 2300 Payne Ave. | 2:30 P.M. |
| | 20th Century-Fox Sc. Rm. | 1803 Wood St. | 10:00 A.M. |
| | Paramount Sc. Room | 2100 Stout St. | 2:00 P.M. |
| ines | 20th Century-Fox Sc. Rm. | 1300 High St. | 12:45 P.M. |
| | Film Exchange Bldg. | 2310 Cass Ave. | 2:00 P.M. |
| polis | Paramount Sc. Room | 116 W. Michigan St. | 2:00 P.M. |
| City | 20th Century-Fox Sc. Rm. | 1720 Wyandotte St. | 1:30 P.M. |
| geles | Warner Screening Room | 2025 S. Vermont Ave. | 2:00 P.M. |
| is | Paramount Sc. Room | 362 S. Second St. | 2:00 P.M. |
| kee | Warner Th. Sc. Rm. | 212 W. Wisconsin Ave. | 2:00 P.M. |
| polis | 20th Century-Fox Sc. Rm. | 1015 Currie Ave. N. | 2:00 P.M. |
| aven | Warner Th. Proj. Rm. | 70 College St. | 2:30 P.M. |
| leans | 20th Century-Fox Sc. Rm. | 200 S. Liberty St. | 1:30 P.M. |
| ork | Home Office | 321 W. 44th St. | 2:30 P.M. |
| ma | 20th Century-Fox Sc. Rm. | 10 North Lee St. | 1:30 P.M. |
| | 20th Century-Fox Sc. Rm. | 1502 Davenport St. | 1:00 P.M. |
| lphia | Vine St. Sc. Room | 1220 Vine St. | 11:00 A.M. |
| gh | 20th Century-Fox Sc. Rm. | 1715 Blvd. of Allies | 1:30 P.M. |
| d | Jewel Box Sc. Room | 1947 N.W. Kearney St. | 2:00 P.M. |
| e | 20th Century-Fox Sc. Rm. | 216 East 1st South | 2:00 P.M. |
| ancisco | Republic Sc. Room | 221 Golden Gate Ave. | 1:30 P.M. |
| | Jewel Box Sc. Room | 2318 Second Ave. | 10:30 A.M. |
| is | S'renco Sc. Room | 3143 Olive St. | 1:00 P.M. |
| gton | Earle Th. Bldg. | 13th & E Sts. N.W. | 10:30 A.M. |

**See Greatness!**

**TRADE SHOW FEB. 17th**

**ERESA WRIGHT · ROBERT MITCHUM** IN MILTON SPERLING'S PRODUCTION OF NIVEN BUSCH'S **"PURSUED"**

**with JUDITH ANDERSON • DEAN JAGGER • ALAN HALE and Introducing JOHN RODNEY**

ORIGINAL SCREEN PLAY BY NIVEN BUSCH • MUSIC BY MAX STEINER

**Directed by RAOUL WALSH • Produced by UNITED STATES PICTURES FOR WARNERS**

*AMERICAN BROTHERHOOD WEEK February 16-23*

# Production Pace Slows As Two Are Started; 34 Now Shooting

*Hollywood Bureau*

Production activity continued slow as nine films went to the cutting rooms during the week, whereas only two new ones were started. At the weekend the shooting index had dropped to 34 from the previous level of 41.

At RKO, cameras were trained on "Tycoon," a Technicolor production, with Mrs. Leo Durocher, otherwise known as Laraine Day. John Wayne has the lead opposite her, with others in the film, which has a South American locale, including Judith Anderson and Sir Cedric Hardwicke. Richard Wallace is directing for Stephen Ames, producer.

Columbia's entry-of-the-week is a musical, Broadway Baby." In the cast of the Sam Katzman production are Jean Porter, John Shelton, and Jerry Wald and his orchestra.

### *Karloff Signed for Role in Stromberg Picture*

Jeanne Crain has been signed to a new contract by 20th Century-Fox. . . . Boris Karloff has been signed for an important part in "Personal Column," Hunt Stromberg's next production for United Artists release. . . . Lois Maxwell, Canadian actress currently appearing on the London stage, has been signed to a long term Warner contract.

Jack Wrather's next production for Monogram release will be "24 Goorley Street." . . . S. Sylvan Simon and Raphael Hakim have arranged to borrow Mikhail Rasumny from Paramount for an important characterization in "The Yes Woman," which the pair will produce for Columbia release. Franchot Tone and Lucille Ball are set for stellar roles. . . . Maureen O'Hara will star in RKO Radio's "Out of All Time," a romantic fantasy in Technicolor. . . . Jane Frazee has been assigned one of the top feminine roles in "The Finger Woman," which goes before Republic cameras next week with George Blair directing.

### *Boyer Signed to Long Term Contract by Enterprise*

Adolphe Menjou, currently working in MGM's "The Hucksters," is writing a book based on his Hollywood experiences. . . . Charles Laughton will co-star with Ray Milland in "The Big Clock," film version of Kenneth Fearing's novel, which Richard Maibaum will produce for Paramount. . . . Ann Blyth, Ella Raines and Yvonne De Carlo have been engaged by Mark Hellinger for his next U-I production, "Brute Force."

"Nightmare Alley," the widely discussed novel by William Lindsay Gresham, will be directed for 20th Century-Fox by Lloyd Bacon, and Louis King has been assigned by that studio to direct its recently acquired story property, "Call Northside 777."

Charles Boyer has been signed by Enterprise to a long term contract, and will make two films a year for the company. The first is an untitled original to be produced and directed by Lewis Milestone.

Henry Koster, formerly with MGM, has been engaged by William Cagney to direct "The Time of Your Life," based on a play by William Saroyan. Myles Connolly has been signed to develop the screenplay. . . . Donald Woods, Brenda Joyce and Terry Austin are set for leading roles in Jerry Briskin's forthcoming production for PRC, "Step-child." . . . The next in Monogram's "Teen-Ager" series, which will be produced and directed by Will Jason, is to be titled "Sarge Goes to College."

# Schwarz Builds His Own Studio

by WILLIAM R. WEAVER
*Hollywood Editor*

It's no longer an extraordinary procedure for an exhibitor to come to Hollywood and take up, as a sort of business avocation, the production of pictures. Quite a number have done so. But Jack Schwarz has carried the idea an important step further, and stands today as the only exhibitor producing his own pictures in his own studio. Here's how it all came about.

Exhibitor Jack Schwarz entered show business in 1930, acquiring the string of theatres in Kentucky and Illinois, which he still operates. Like many an exhibitor before him, and many after, he had ideas about how the pictures he exhibited might have been fashioned to serve better the purposes for which they had been made, so he came to Hollywood and started making some product embodying those ideas.

### *Made Eight for PRC*

As a start, he made eight for Producers Releasing Corporation, during the Leon Fromkess regime, producing them independently and working up through increasingly impressive undertakings to the production of the Cinecolor, "Enchanted Forest," which he considers his best.

And it came to pass in Hollywood, as has been widely reported long before now, that independent producers found the most difficut problem confronting them to be the procurement of rental studio space in which to make their pictures. Wartime restrictions on building, coupled with a marked tendency on the part of major studio producers to

### *COMPLETED*

**COLUMBIA**
Corpse Came C.O.D.

**MONOGRAM**
Panic

**PARAMOUNT**
Saigon

**RKO RADIO**
Under the Tonto Rim

**REPUBLIC**
Twilight on the Rio Grande

**20TH CENTURY-FOX**
Mother Wore Tights
Crimson Key (Wurtzel)

**UNITED ARTISTS**
Other Love (Enterprise)

**WARNERS**
Dark Passage

### *STARTED*

**COLUMBIA**
Broadway Baby

**RKO RADIO**
Tycoon

### *SHOOTING*

**COLUMBIA**
Assigned to Treasury (Kennedy-Buchman)
Three Were Thoroughbreds (Cavalier)
Lady from Shanghai

**EAGLE-LION**
Repeat Performance

**MGM**
Song of the Thin Man
The Hucksters
Song of Love
Birds and the Bees
Living in a Big Way (formerly "To Kiss and To Keep")

**MONOGRAM**
Tragic Symphony

**PARAMOUNT**
Variety Girl
Road to Rio
Albuquerque (Clarion)
I Walk Alone (Wallis)

**RKO RADIO**
Indian Summer
If You Knew Susie

**SELZNICK**
Paradine Case

**20TH CENTURY-FOX**
Ghost and Mrs. Muir
Moss Rose
Captain from Castile
Forever Amber
It's Only Human

**UNITED ARTISTS**
Stork Bites Man (Comet)
Body and Soul (Enterprise)
Heaven Only Knows (Nebenzal)
Vendetta (California)

**UNIVERSAL-INTERNATIONAL**
Time Out of Mind
Ivy (Interwood)

**WARNERS**
The Unsuspected (Curtiz)
The Unfaithful
Deep Valley
Woman in White

# PREVIEWS OF THE TRADE SHOWS



*A CLASH, in Paramount's "Fear in the Night", the principals being DeForest Kelley, left, and Paul Kelly. Others in the picture being tradeshown February 14 are Ann Doran, Kay Scott and Charles Victor. Maxwell Shane directed the Pine-Thomas production.*



*KATHARINE HEPBURN walks in that "Sea of Grass", in MGM's picture of that name, which exhibitors will see February 11. She and Spencer Tracy are stars of the picture which Pandro Berman produced and which Elia Kazan directed.*



*FINALE, from the colorful and exotic "Song of Scheherazade", Universal-International's Technicolor production starring Yvonne de Carlo and Pierre Aumont. It is now available for trade screenings. Edward Kausman is the producer; Walter Reisch the director.*



*WATCHING that first atom bomb, at Los Alamos. A reenactment of an historic event, from MGM's "The Beginning or the End". Brian Donlevy and Robert Walker are the stars. Currently on the tradeshow schedule. Norman Taurog directed.*

switch to independent status, had created a state of affairs in which an independent producer frequently was forced to adjust his production schedule to the availability of stage space rather than required talent. While others were attempting other solutions, Mr. Schwarz was taking a direct line from effect to cause, and building a studio.

### *To Open in Two Weeks*

The studio that Jack built is to open for business in a fortnight, and he's to put in production there a fortnight later the first of 10 pictures he's to produce for Screen Guild Productions in the next three years. The building of the studio turned out to be a bigger job than the building of any 10 pictures he expects ever to turn out. It stands, lofty, spacious and conspicuously up to the minute in its appointments, on the site of the original Metro studio, smack in the heart of Hollywood. It's got 10 sound stages, more than any other rental studio, and outmeasures several major plants by substantial margin.

"We started out to spend $400,000," says the exhibitor-producer, who is vice-president and general manager, "and wound up spending $3,500,000. We're calling it the Equity Studio for the present, but we'll change that name. Yes, we think it will pay out all right. We can handle production of 20 top-budget pictures a year without straining, and we've got a waiting line of independents ready to move in and get going as soon as we're set for them." The "we" includes financially interested associates, mostly easterners.

Of the only exhibitor in the business circumstanced to produce pictures in his own studio for exhibition in his own theatres, it is fair to ask, "What do you think about the likelihood of theatre attendance tapering off in the near future?" and he replies, "I certainly hope not. It hasn't shown any signs of it in my theatres, but they are regionally located and may not be typical of the nation.

Of admission prices, he says, "They have gone about as high as it's reasonable to expect them to bear up, but there is no chorus of complaint about them as yet, and won't be if producers hold up the standards of their product."

### *Prefers Production*

So he is asked, "Now that you are set up in the business on three fronts, so to speak, and in a fair way to be sustained by one or two of them if bad news breaks in any quarter, which of the three lines of endeavor do you like best?"

He answers, "I'll always be an exhibitor, I think, because that's where I came in. And I'll never undertake to build another studio, if I survive building this one. But the thing I like best is producing pictures. Product is always and unalterably the life blood of the business, and the only way a man can really do something about product is by producing it."

# "Swell Guy" TOPS "THE

# TOP REVIEW

## IN NEW YORK

"'SWELL GUY' gets top rating from New York Daily News, which says: — "'Swell Guy' has tremendous appeal. The picture is a daring production."

"'SWELL GUY' is interesting, fresh, tough and masculine. It deserves applause," says PM.

"'SWELL GUY' has atmosphere, suspense and considerable emotional strength. 'Swell Guy' is a sounder and more powerful entertainment than the average motion picture problem drama," says the New York Herald Tribune.

"'SWELL GUY' is bitterly, uncompromisingly ironic. It's a full-size portrait of a heel. Don't miss this one." — New York Journal-American.

"'SWELL GUY' is an honest picture," says the New York Sun.

## IN CHICAGO

"'SWELL GUY' is a swell picture."
—Chicago Herald-American

"'SWELL GUY' is interesting and unusual. You'll like the performances and its air of realism." —Chicago Times

"'SWELL GUY' is a movie that's unusual. The film will hold your interest by its very difference." —Chicago Tribune

"'SWELL GUY' is above the average movie." —Chicago News

"'SWELL GUY' has the same realistic characterizations which marked 'The Killers.' All performers rate high."
—Chicago Sun

"'SWELL GUY' is a SWELL PICTUR

AMERICAN BROTHERHOOD WEEK — FEBRUARY 16-23

KILLERS"

N. Y. DAILY MIRROR

# . . . TOP BUSINESS

## IN LOS ANGELES

"'SWELL GUY' should do all right with the fans. It is an interesting picture . . . well made and played."
—Los Angeles Herald-Express

"'SWELL GUY' is a mental jolt. Only a smart guy like Mark Hellinger, who knows that the public is considerably more mature than most producers believe, would have had the courage to make 'Swell Guy'." —Los Angeles Examiner

"'SWELL GUY' is interesting and mature."
—Los Angeles Daily News

"'SWELL GUY' is a hard-hitting dramatic story." —Hollywood Citizen-News

## IN CINCINNATI

"'SWELL GUY' is an adult movie...daring by screen standards . . . another good one to the credit of producer Hellinger."
—Cincinnati Post

"Mark Hellinger who produced 'The Killers' has rung the bell again."
—Cincinnati Times Star

ys WALTER WINCHELL



MARK HELLINGER
who made "The Killers," presents

SWELL GUY
... Except to the women who really knew him!

Sonny TUFTS
...in a NEW role...and TERRIFIC!

Ann BLYTH
...that daughter of "Mildred Pierce"

with Ruth WARRICK

WILLIAM GARGAN • THOMAS GOMEZ • MARY NASH • JOHN LITEL

Directed by FRANK TUTTLE • Associate Producer EDDIE BLATT • Screenplay by RICHARD BROOKS
Based on a play by Gilbert Emery • Director of Photography Tony Gaudio, A. S. C.

A MARK HELLINGER PRODUCTION • A UNIVERSAL-INTERNATIONAL RELEASE

## ALBANY

The Palace played to big houses with "Blue Skies" which is expected to vie with "The Jolson Story" for box office honors in the musical film field. The Strand had "Humoresque," a special premiere of which the local Council of Jewish Women sponsored two weeks before. The Warner feature likewise was recipient of a strong exploitation, via a Joan Crawford Double contest arranged by manager Leo Rosen. The Grand held over for a third week "The Jolson Story." The picture had an initial week's run at the Palace. . . . The Ritz, often a holdover house for Strand pictures, presented a pair of first runs: "The Chase" and "Vacation Days." . . . The Kallet and Smalley circuits made house collections for "The March of Dimes" drive. A few independent theatres also gathered money from audiences after running the official trailer. . . . Ray Albertine is currently showing motion pictures in a converted hall at Three Mile Bay in the St. Lawrence River Valley. Frank Fitzgibbons and Donald Pedro set up film operations in a remodeled hall at Fonda. . . . Samuel Rosenblatt is closing the Lake in Lake George Village for the remainder of the winter. . . . John Moore, former Paramount manager in Albany, and Weldon Waters, ex-20th Century-Fox manager, were honored by the Variety Club at a dinner in Town House last Monday night. Moore is now Paramount chief in Boston, while Waters is Fox top man in Pittsburgh. . . . Edward M. Ruff, Moore's successor here, and Joseph Rosen, Waters' replacement, were co-chairman of the affair.

## ATLANTA

William A. Finney, Southeastern manager of Loew's theatres, has retired after 40 years with the Loew's organization. Allen Sparrow will succeed Mr. Finney, making his headquarters in Atlanta. . . . F. C. Wills is the new owner of the Francis theatre in Cummings, Ga. . . . H. Greene and Col. Orr of the Orr theatre circuit of theatres in Alabama, were in the city. . . . Atlanta's theatres were behind the National Foundation for Infantile Paralysis 100 percent. . . . Raymond Edwards, formerly in the booking department of Warners, resigned to accept a position with the Cannon theatres in Lake City, Fla. . . . Don Hassler, formerly with Sack Enterprises and Bailey's theatres has been appointed as special sales representative for Astor Pictures. . . . "Song of the South" continues to draw in Birmingham and has moved into its 10th week. . . . The Trussville theatre, Trussville, Ala., has opened its doors after remodeling. . . The State theatre, Tampa, Fla., has undergone considerable remodeling. . . . The following changes have been announced by R. M. Daugherty, city manager, Florida State theatres in Tampa, Fla. . . . Picken Talley, manager of the Strand, and Thomas Hyde, manager of the Victory, will join the Talgar Theatre Company with headquarters in Lakeland; Evelyn Paris, transferred from the Garden to the Strand; Edgar Smith, from the Park to the Victory, and Hugh Corley, from the Tampa to the Garden. . . . Robert N. Kabegard, Jr., has joined Talgar Theatre Co. . . . Hugh Martin, of the Martin theatre circuit, Leesburg, Fla., has been appointed publicity director for the Leesburg Chamber of Commerce.




## BALTIMORE

Business continued in upper brackets with nine new pictures starting during the week beginning January 30. One holdover was "It's a Wonderful Life," at the new Town theatre. Century big with "The Strange Woman", Hippodrome great with "Song of the South". Keith's fine with "I'll Be Yours". New theatre excellent with "13 Rue Madeleine". Stanley fine with "Never Say Goodbye". Little excellent with "Waltz Time". Roslyn and Times good with "Gas House Kids" and "Below the Deadline" . . . . Maryland General Assembly has new amusement tax bill under consideration. . . . New office manager of New Essex and Alert at Essex, Md., is Mrs. N. Peirsol. . . . Herman Samuelson had a fine opening for his Eden theatre, just completed, January 31. Robert R. Lee manager. . . . Tallulah Bankhead worked hard for March of Dimes cause in Baltimore. . . . F. C. Schanberger, chief barker, Baltimore Variety Club, announced following chairmen and co-chairmen of committees: House: William K. Saxton, Al Vegelstein. Special Events: Sam Tabor, Leon Back and Bernard Seaman. Banquet: W. W. Myers, David L. Schwartz. Entertainment: Bernard Seaman, Chauncey B. Wolf, Cy Blum. Welfare: L. C. Garman, William K. Saxton, C. Elmer Nolte. Resident Members: Fred C. Schmuff,, Rodney Collier. Associate Members: C. B. Wolf, R. C. Embrey. Publicity and Radio: Rodney Collier, R. C. Embry. Ways and Means: Frank H. Durkee, William K. Saxton. Goodwill: Spauling Albert, Leon Back. . . . Eugene B. McCurdy, pioneer exhibitor of Baltimore, died at his home January 31. He owned the Columbia and Eureka and had been in the business about 30 years.

## WHEN AND WHERE

**February 10:** Confederacy of Southern Associations meeting in St. Augustine, Fla., to discuss Federal Court decree.

**March 3–7:** Institute of Radio Engineers national convention at Hotel Commodore, New York.

**March 18–19:** Independent Theatre Owners of Ohio annual convention at the Dashler Wallick Hotel, Columbus, Ohio.

**March 26:** Motion Picture Association of America annual meeting in Washington, D. C.

## CHARLOTTE

Mayor Herbert Baxter who welcomed the Theatre Owners of North and South Carolina to Charlotte January 26-28 at the opening of their convention, made such a hit with the film folks that they persuaded him to do a little acting. Sam Marino, president of the Carolina News Reel Reporter, persuaded His Honor to be photographed in a plane flying over Charlotte. The picture will be one of a series being made by Mr. Marino to tell the story of Charlotte. It will be shown in the city about the middle of the month. . . . W. A. McClure, second booker at Universal, has been promoted to head booker, replacing Sam Deutch, transferred to the Universal office in Omaha as manager. George Royster succeeds McClure. . . . T. G. Castles, who operates the Republic at Great Falls, S. C., is remodeling the house, adding 150 more seats and a new marquee. . . . Frank B. Savage of MGM shipping department, has been promoted to the booking department. James Mingues replaces Savage. . . . Mrs. C. H. Robinson is at Republic as availability clerk. Mary Akers has also gone to work for Republic as cashier.

## CHICAGO

The Reel fellows, film-salesmen's group, held an inauguration of their 1947 officers at the Continental Hotel February 2. . . . Don Chambers, associated with Paramount affiliates for 18 years, has been appointed advertising manager for the Filmack Corporation. . . . Bob Griffith, former manager of the Ken, and one of the organizers of the Junior Minute Men organization for theatres during the war, has joined Filmack as Chambers' assistant. . . . Two theatres have re-opened in Chicago. They are the Ideal, operated by Seymour Bland, and the Hillside, operated by George Hector. . . . Dan Goldman is reported taking his Jeff theatre out of the Allied booking and buying circuit. . . . John Semadalis has rejoined the booking and buying group, thus increasing the circuit by six additional theatres. . . . Si Lax has resigned as salesman for Film Classics to become country salesman for Monogram.

## CINCINNATI

Theatre Owners Corporation, organized to buy and book product for independent exhibitors in the Greater Cincinnati territory, will move into larger quarters in the Keith Theatre Building. . . . Irving Sochib, chief barker of the local Variety Club, Tent No. 3, has announced a general meeting for February 10. The club now is sponsoring the care of six children taken from local institutions and placed in foster homes. . . . Mayor James Garfield Stewart, prominent member of the Cincinnati Variety Club, has been appointed judge of the Ohio Supreme Court, at Columbus. . . . All officers of the Greater Cincinnati Independent Exhibitors Association were re-elected at the annual meeting. The organization is headed by Frank W. Huss, Jr., president of Associated Theatres, with

*(Continued on following page)*

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Louis Wiethe, circuit operator, as vice president and Ralph Kinsler, general manager of the Shard circuit, secretary and treasurer. . . . Richard McBeth, formerly manager for Chakeres at Sidney, Ohio, has been named manager of the Frances theatre, at Mechanicsburg, Ohio, which the Chakeres circuit recently took over. . . . A site has been acquired by the Chakeres-Warner theatres near Springfield, Ohio, for a 1,000-car drive-in theatre.

## CLEVELAND

Getting off to a slow start by reason of a sudden drop in temperature and accompanying snow storm, business picked up as soon as the weather moderated with happy final results. Extended engagements are growing ever more prevalent here with "Henry V" and "Razor's Edge" holding six weeks, "Till the Clouds Roll By" holding four weeks and both "Blue Skies" and "The Jolson Story" launched for as long as public demands. . . . Clem Pope, 52, former RKO theatre division manager, died February 1 at Mount Sinai Hospital. Mr. Pope came to Cleveland in 1938 in charge of publicity for the RKO theatres. From 1940-45 he was division manager for the circuit. Surviving are his wife, Mrs. Margaret C. Pope, two sons, and two sisters. . . . Howard Burkhardt, manager of Loew's State theatre, was honored with a luncheon at the Statler Hotel last Saturday prior to his leaving Cleveland to become manager of Loew's Midland, Kansas City. Maurice Drucker, manager of Loew's Ohio, succeeds Burkhardt, with Vaughan O'Neil taking over the Ohio management. . . . New 700-seat Orr theatre, Orville, in course of construction for eleven months, was formally dedicated January 30. . . . Cleveland Variety Club is being reorganized. All board members resigned. Harry Schreiber is delegated to appoint a temporary board which will elect a chief barker. . . . Ernest Schwartz, recently elected by acclamation to serve his 14th consecutive term as president of the Cleveland Motion Picture Exhibitors Association, was tendered a surprise testimonial dinner at the Statler Hotel on February 4 by members of the association. He was presented with a new Buick automobile.

## DENVER

"Henry V," roadshowing at Esquire, showed more than $6,000 sales before opening. . . . Fred Lind, theatre owner, Rifle, Colo., having plans drawn for second theatre there to cost $75,000 or more. . . . Gene Manzanares, booker, Fox Intermountain Theatres, moved to Salt Lake City in same capacity. . . . Ben Benda named manager Gem, Golden, Colo., succeeding Geo. Ryder. . . . Ned Greenslit, manager Aladdin, made state chairman of the cancer drive. . . . Robert Selig, assistant to Rick Ricketson, president Fox Intermountain Theatres, named to board of directors of Central City Opera House Association. . . . Theatre folks from out of town seen on Film Row included Ed Ward, Silver City, N. M.; Chas. Klein, Deadwood, S. D.; Tom Murphy, Raton, N. M.; Ed Schulte and Clarence Chidley, Casper, Wyo.; Tom Love, Hanna, Wyo.; L. F. Flower, Bayard, Neb.; Mr. and Mrs. Fred Lind, Rifle, Colo.; Robert Smith, Steamboat Springs, Colo., Neal Beezley, Burlington, Colo., and Leon H. Coulter,




Loveland, Colo. . . Gibralter Enterprises open West, Craig, Colo., after remodeling. They are closing the Craig.

## DES MOINES

Plans for the erection of a $350,000 shopping center, which will include a large motion picture theatre, have been disclosed in Davenport by I. A. Bickelhaupt, project manager. . . . The theatre at Fayette has been sold by A. J. Steggals to Victor Dahl. . . . A. R. Brown of Winterset has purchased the Amuzu theatre and building from Ed Recknagel, who has owned the house since 1921. . . . George Lefko, Warner exchange manager, has resigned. He is succeeded by R. Webster, former Warner salesman at Salt Lake City. . . . Oscar Galanter has been named head booker at Columbia with Paul Leatherby, former head booker, becoming a salesman. . . . Theatre owners at Clinton have been taking part in a campaign to reopen Schick hospital in that city. H. D. Barnes, Central States manager, arranged a special showing of a film urging Clintonians to sign Schick petitions.



***NEIL HELLMAN, left, Albany Variety chief barker, receives $3,500 from Saul Ullman, Fabian circuit district manager, in Albany, following the Palace theatre benefit, January 28, at which Lauritz Melchior sang. The concert is annual; the money goes to the tent's camp for underprivileged children.***

## HARTFORD

Among the film holdovers in the Connecticut territory were Columbia's "The Jolson Story," in for a fifth week at E. M. Loew's, Hartford; second week at the Poli, Bridgeport, and Poli, New Haven; and 20th-Fox's "The Razor's Edge," doing a third week at the Palace, Hartford, and second week at the Strand, Waterbury. "Blue Skies" was held for two weeks at the Warner and Merritt, Bridgeport. . . . What film men in Connecticut have been thinking about lately is the possibility of earlier opening and later closing of theatres in two Connecticut cities, Hartford and New Britain, on Sundays. In the past there have been proposals that official action be taken in both key cities on the suggestion. Public hearings in both Hartford and New Britain, in the past, however, have produced anything but harmony, with religious leaders protesting the suggested changes. The Committee on Ordinances and Salaries in New Britain has delayed action for a month. In Hartford, the Mayor Edward N. Allen has announced he would confer with clergymen and representative theatremen concerning the proposals. Recently, a 1 p.m. Sunday opening was approved in New Haven. . . .Ellis Mendel, 65, for many years proprietor of the State theatre, first theatre in Saugus, Mass., is dead.

## INDIANAPOLIS

Two holdovers resulted in a quiet week at downtown box offices. "Notorious" stayed for $11,500 at the Indiana, "The Secret Heart" for $9,500 at Loew's. "Deception," being new, was box office champ, with $12,000 at the Circle. . . . The Indiana legislature has a bill proposing a five-man censorship board for every county in the state. There are 92 counties. . . . Vern Young, Robert R. Young, Marc Wolf and Al Blocher, officials of Y and W, are named defendants in a $200,000 damage suit filed in Federal Court here by three California stockholders in a Y and W affiliate, charging a combined theatre, store and apartment building at Gary is leased by them at an annual rental which is $20,000 a year less than a "just rate". . . . The Variety Club has adopted the downtown Boy Scout Troop, homeless since it lost its headquarters. The troop has been assured of support from the club's Heart Fund.

## KANSAS CITY

The strike and picketing of the Kansas City *Star,* the only metropolitan newspaper in Kansas City, Mo., that started January 17, has continued for two weeks to prevent the publication of this newspaper. First runs continue to use, cooperatively, numerous one-minute spots on several radio stations to advertise their attractions. Neighborhoods are adopting calendars, heralds or window cards as a means of informing their patrons of new bills. . . . "The Jolson Story," at the Midland, held over for a second week, is having substantial attendance. . . . Dickinson circuit's Kimo, in Kansas City, Mo., is to be devoted largely to foreign and special films, such as "Henry V," which recently finished a three-week stay, and "Open City,"

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now in its second week. J. W. Chapman has been appointed manager of the Kimo. . . . The campaigns for funds for the Infantile Paralysis Foundation in Jackson County, Mo., in which Kansas City is located, and in Wyandotte, Kans., in which Kansas City, Kans., is located, have been continued for another week because the goals have not been reached. . . . Harlan Everett, who has served 10 years with the MGM branch at Kansas City—recently as head booker, has joined PRC as booker-salesman at Kansas City. He succeeds Robert Wolf.

## MEMPHIS

Special fanfare featured two first-run openings as attendance continued at a steady pace. "Gallant Bess" trotted into Loew's State. Warner theatre introduced "It's A Joke, Son," as a contingent of Hollywood personalities went about the city making personal appearances on behalf of the show. "Song of the South" was held over at Loew's Palace and "Two Years Before the Mast" stayed on at Malco. Ritz introduced the British film, "Notorious Gentleman". Good business everywhere, managers reported. . . . Park theatre, new suburban showhouse with 900 seats, opened to the Memphis public February 4 by John T. Lester, owner. . . . Ritz theatre announced it was starting a Saturday morning show each week for children. . . . Ralph Carter, Liberty, Oklahoma City, has come to Memphis as house manager for Warners, succeeding Allen Smith.

## MIAMI

The Quiz Kids broadcast from the Orange Bowl January 26 with all receipts going to the March of Dimes. . . . Barney Balaban, president of Paramount Pictures, celebrated his seventeenth wedding anniversary with a dinner at the Colonial Inn. . . . Frank Rogers, president of Florida State Theatres, stopped in Miami for a visit. . . . Hal Roach is vacationing here. . . . Danny Kaye, Frank Sinatra and Freddie Bartholemew are among the film stars making personal appearances here.

## NEW ORLEANS

Good weather and the many visitors in the city for the carnival are making capacity business for the theatres. The Orpheum and Liberty have "It's a Wonderful Life". Loew's State has "The Secret Heart". The Saenger is doing tremendous business with "The Time, the Place, and the Girl". The Tudor has "The Shadow of a Woman". "Margie" is in its third downtown week at the Globe. The Strand has "The Bandit of Sherwood Forest" and "Rookies in Burma". . . . Jerry Jernigan, formerly with Warners, is with Screen Guild operating the Memphis office. . . . John Jarvis is the new local manager for Kay Film Exchange. . . . The booth of the Buck theatre, Biloxi, Miss., was destroyed by fire January 23. . . . The Rex at Chauvin, La., has been closed for installation of new sound and projector equipment. . . . The new Lake at Lake Arthur, La., seating 500, has been opened. . . . The Ideal at Ponchatoula, La., has been remodeled and reopened after being closed for a year. . . . The Brandon in Brandon, Miss., has been destroyed by fire. . . . The new




Joy, New Orleans' newest downtown first run, was to have opened February 6. It is owned by the Delta Theatre Corporation. The opening attraction was to be "Lover Come Back". . . . The new Rose, 800-seater, Opelousas, La., was to be opened February 5 with "Till the Clouds Roll By". It is owned by L. D. Guidry, Percy Duplissec and G. J. Troulille.

## OKLAHOMA CITY

Roger Rice has been named to the public relations job in the Griffith circuit home offices formerly held by Lillian Edwards, resigned. . . . The Melba and Nusho theatres at Cleveland, Okla., have been sold to Cliff Sanders of Anadarko by Oscar Scott, Jr. . . . Jake Jones, 66, veteran theatre owner at Shawnee and well known throughout the southwest, died last week at his home in Shawnee. . . . L. C. Griffith, head of the circuit bearing his name, who suffered a stroke in a downtown office building here last fall, is convalescing at his home in San Antonio. . . . Jim Dunbar, formerly with Dickinson in Kansas, has purchased the Rex at Maysville. . . . Herman Beiersdorf, district manager for Eagle-Lion here for a short stay. . . . M. W. Osborne, 20th-Fox branch manager here, underwent surgery at St. Anthony's Hospital here January 30. . . . Ralph T. Carter, assistant manager at the Liberty has been transferred to the Warner in Memphis as assistant manager. . . . Griffith circuit is remodeling their home offices here.

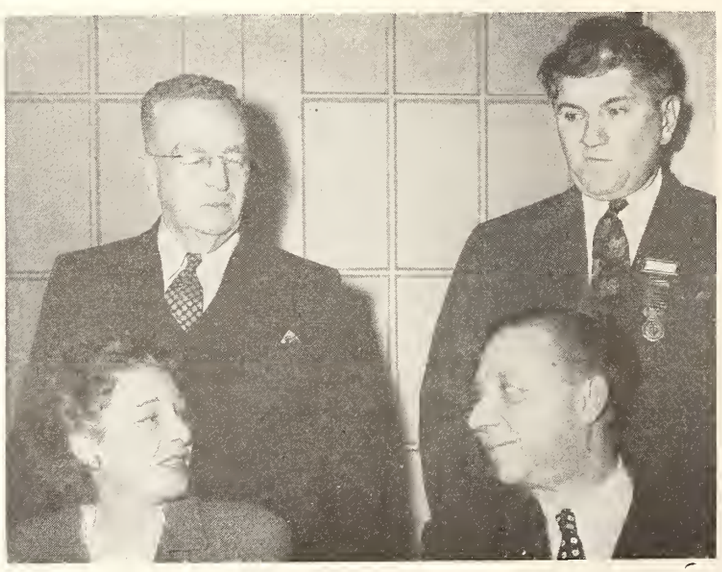
## OMAHA

Business boomed here through January. "Till the Clouds Roll By" beat the $15,000 mark at the Paramount. "The Jolson Story" became one of the few pictures to ever run three weeks at the RKO-Brandeis. . . . Weather for most of the month was springlike. . . . Pinky McIlvaine, former RKO-Brandeis manager who recently resigned to move to the West Coast, is back in the city. . . . Samuel Deitch is new in the Universal booking department, transferred here from Charlotte, N. C. . . . In 14 days here "The Ice Cycles of 1947" drew 80,000. . . . Helen Baum is new MGM Club president, Theo Artz is vice-president; Lucille Sorenson, secretary; Lorraine Waldman, treasurer, and Micky Doherty, sergeant-at-arms. . . . New Variety Club crewmen include: A. A. Renfro, Gene Blazer, Meyer Stern, Donald Shane, Ted Emerson, Glenn Rogers, G. E. McGlynn, Edward Shafton, Frank Hannon and H. B. Johnson. . . . Omaha's Chamber of Commerce wants to produce a film on Omaha history and growth to boost the city.

## PHILADELPHIA

Morris Conner, past president of the Warner Club, was presented with a plaque for his service to the Warner circuit's employees club by the present leader, Jack Brodsky, at the district party for those in Maurice Gable's central city zone. . . . Lester H. Wurtele, president of Motion Picture Associates, announced the following committee appointments for 1947: welfare, Lou Formato; publicity, Milt Young; finance, Earle W. Swigert; entertainment, William Doyle; membership, Charles Beilan; constitution and by-laws, Albert M. Cohen; sergeant-at-arms, Dave Rosen; historian, Addison Gottschalk. . . . Business at the Rajah, Reading, Pa., on Fridays and Saturdays for a combination of film and vaudeville has proved such a success that Cormack

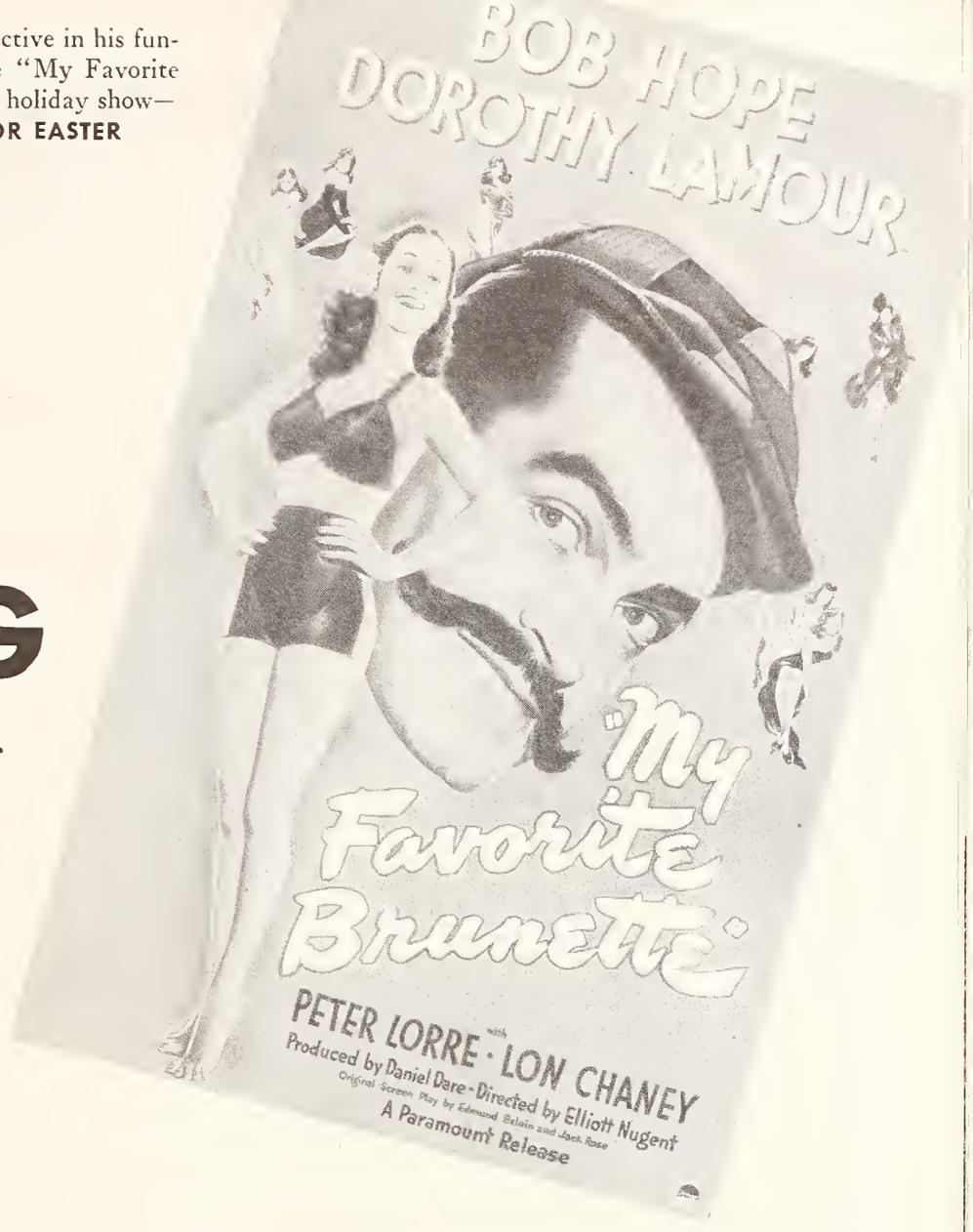
(Continued on page 44)



***NEW OFFICERS** of the Theatre Owners of North and South Carolina. They were elected at the 35th annual convention, held at Charlotte, N. C., January 28. Seated are Mrs. Pauline Griffith, re-elected secretary and treasurer, and Ben L. Strozier, re-elected president. Standing are Charles Arrington of Rocky Mount, N. C., vice-president, and J. C. Long of Charleston, S. C., also vice-president.*

Bob's a nosey detective in his funniest picture since "My Favorite Blonde". Your big holiday show—
**RELEASED FOR EASTER**

# Paramount
# TRADE SHOWING
## Feb. 17-18-19-24




| CITY | PLACE OF SCREENING | DATE | TIME |
|---|---|---|---|
| ALBANY | FOX PROJECTION ROOM, 1052 Broadway | MON. FEB. 17 | 7:30 P.M. |
| ATLANTA | PARAMOUNT BRANCH, 154 Walton Street, N.W. | MON. FEB. 17 | 11:00 A.M. |
| BOSTON | PARAMOUNT BRANCH, 58 Berkeley Street | MON. FEB. 17 | 10:30 A.M. |
| BUFFALO | PARAMOUNT BRANCH, 464 Franklin Street | MON. FEB. 17 | 11:00 A.M. |
| CHARLOTTE | PARAMOUNT BRANCH, 305 South Church Street | MON. FEB. 17 | 1:00 P.M. |
| CHICAGO | PARAMOUNT BRANCH, 1306 South Michigan Avenue | MON. FEB. 17 | 1:30 P.M. |
| CINCINNATI | PARAMOUNT BRANCH, 214 Central Porkway | MON. FEB. 17 | 2:30 P.M. |
| CLEVELAND | PARAMOUNT BRANCH, 1735 East 23rd Street | MON. FEB. 17 | 2:00 P.M. |
| DALLAS | MELROSE THEATRE, 3419 Oak Lown Avenue | MON. FEB. 17 | 2:00 P.M. |
| DENVER | PARAMOUNT BRANCH, 2100 Stout Street | MON. FEB. 17 | 10:30 A.M. |
| DES MOINES | PARAMOUNT BRANCH, 1125 High Street | MON. FEB. 17 | 3:00 P.M. |
| DETROIT | PARAMOUNT BRANCH, 479 Ledyard Avenue | MON. FEB. 17 | 11:00 A.M. |
| INDIANAPOLIS | PARAMOUNT BRANCH, 116 West Michigan Street | MON. FEB. 17 | 10:30 A.M. |
| KANSAS CITY | PARAMOUNT BRANCH, 800 Wyandotte Street | MON. FEB. 17 | 11:00 A.M. |
| LOS ANGELES | BOULEVARD THEATRE, 1609 West Washington Boulevard | MON. FEB. 17 | 11:00 A.M. |
| MEMPHIS | PARAMOUNT BRANCH, 362 South Secand Street | MON. FEB. 17 | 10:30 A.M. |
| MILWAUKEE | PARAMOUNT BRANCH, 1121 Narth 8th Street | MON. FEB. 17 | 11:00 A.M. |
| MINNEAPOLIS | PARAMOUNT BRANCH, 1201 Currie Avenue | MON. FEB. 17 | 11:00 A.M. |
| NEW HAVEN | PARAMOUNT BRANCH, 82 State Street | TUES. FEB. 18 | 2:00 P.M. |
| NEW ORLEANS | PARAMOUNT BRANCH, 215 South Liberty Street | MON. FEB. 17 | 10:00 A.M. |
| NEW YORK CITY | NORMANDY THEATRE, 51 East 53rd Street | MON. FEB. 17 | 10:30 A.M. |
| OKLAHOMA CITY | TOWER THEATRE, 425 Northwest 23rd Street | MON. FEB. 17 | 10:30 A.M. |
| OMAHA | DUNDEE THEATRE, 4952 Dodge Street | WED. FEB. 19 | 2:00 P.M. |
| PHILADELPHIA | PARAMOUNT BRANCH, 248 North 12th Street | MON. FEB. 17 | 11:00 A.M. and 2:30 P.M. |
| PITTSBURGH | PARAMOUNT BRANCH, 1727 Boulevord of Allies | MON. FEB. 17 | 3:30 P.M. |
| PORTLAND | ORIENTAL THEATRE, 822 Southeast Grand Avenue | MON. FEB. 17 | 2:00 P.M. |
| ST. LOUIS | PARAMOUNT BRANCH, 2949 Olive Street | MON. FEB. 17 | 10:30 A.M. |
| SALT LAKE CITY | PARAMOUNT BRANCH, 270 East 1st South Street | MON. FEB. 17 | 10:00 A.M. |
| SAN FRANCISCO | PARAMOUNT BRANCH, 205 Golden Gate Avenue | MON. FEB. 24 | 2:00 P.M. |
| SEATTLE | PARAMOUNT BRANCH, 2330 First Avenue | MON. FEB. 17 | 2:00 P.M. |
| WASHINGTON | PARAMOUNT BRANCH, 306 H Street, N.W. | MON. FEB. 17 | 2:30 P.M. |

AMERICAN BROTHERHOOD WEEK · FEBRUARY 16-23

(Continued from page 42)

G. Keeney has extended the policy to three days a week. . . . Harry J. Abbott, president of IATSE Local 307, is being endorsed by all the local IA locals for the post of district secretary at the coming Fourth District convention of the IATSE to be held February 23 in Harrisburg, Pa. . . . Samuel Goldwyn Pictures, Inc., was chartered in Pennsylvania, with offices in Philadelphia, for the distribution and exhibition of motion pictures.

## PITTSBURGH

John D. Walsh, Jr., manager of the Fulton theatre, hosted the film critics with a cocktail party and a screening of "The Best Years of Our Lives," which opens in that house next month. Walsh is going to try a new idea from a box office standpoint. Tickets will be sold in advance for any one of the four showings each day. . . . While "My Darling Clementine," "Blue Skies" and "Notorious" are clicking at the box offices here, the favorite appears to be "The Razor's Edge" which is now in its fifth week in the Senator on a moveover from the J. P. Harris. Its grosses are amazing.

## SAN ANTONIO

George Watson, city manager for all Interstate theatres in the Alamo City, has announced that collections for the March of Dimes will not be taken in local show houses this year. He asked that patrons contribute to the polio drive through the street collections instead. . . . "The Mighty McGuirk" drew a capacity house Sunday night at the Brooke General Hospital Service Club for patients, Fort Sam Houston, Texas. . . . When a bandit recently robbed a theatre cashier in the Hill County, the house was showing "The Outlaw," and the manager cashed in on some good publicity for the Howard Hughes production. . . . On the sick list: manager Gordon Dunlap, Clasa-Mohme film exchange, and his assistant booker, Rachel Guerrero.

## SAN FRANCISCO

Indications point to a solid week for box office grosses. This despite the array of holdovers on Market Street. Localites are still lined up in the foyers at the Tivoli and Esquire, playing "Dead Reckoning," and the Fox is marking up a second impressive week's score with "13 Rue Madeleine." Exhibitors are encouraged by the stimulus in business considering they must bid for patronage against such counter-movie attractions as Mae West doing a legit stretch here, "Anna Lucasta," at the Curran, the Dog Show, and the Ballet Russe. . . . Bob Lippert's Lake theatre at Corcoran reopened after extensive redecorating. . . . Milton Samis, owner of the Hester theatre, San Jose, in partnership with J. McCabe of the Civic Auditorium theatre, have filed application for an 800 seat theatre. . . . Irving Ackerman, owner of the Nob Hill and Stage Door theatres has been elected to the Board of Governors of the California Theatres Association. . . . Al Goodwin, manager of the Blumenthal circuit for Marin County, announced the resumption of building of the circuit's new house in Marin. . . . Sylvester Enea will head a new $150,000 project for




a drive-in theatre in Pittsburg. The house will probably open the latter part of March and will accommodate 550 cars. . . . Ellis Levy of the Telenews theatre has opened his new skating rink at the Beach.

## ST. LOUIS

First run houses have been enjoying good business. Loew's State paced the city for the fourth straight week with a $28,000 gross with "The Secret Heart." . . . Electrical workers union have authorized a strike in the event Union Electric, major utility here, fails to meet wage demands. . . . The Edinburg theatre at Edinburg, Ill., has been sold by Heldon Gordon to Carl Pohlman. . . . Bill Thomas, Jr., son of a booker at the Twentieth Century-Fox office, has joined the local sales staff of Cinema Supply under Lou Walters. . . . Move underway here to hold a world's fair here in 1953 to celebrate 150th anniversary of Louisiana Purchase and, naturally, to inspire sequel to "Meet Me In St. Louis," as one wag put it. . . . "Henry V" exceeding expectations of sponsors at Shady Oak, with enough reservations in hand to insure at least a 10-week run. First week's gross was $15,000 in the 600-seat house. . . . George H. Karsch, president of Karsch Circuit, operators of eight houses in Missouri, has sold these houses to recently formed Edwards and Harris Company for a reported $500,000.

## TORONTO

Another tussle with snow, slush and congested traffic affected the week's operation of Toronto theatres with a near approach to the tangled storm conditions of the previous month but the first-runs carried on bravely. . . . "Blue Skies" rolled well in its fifth week at Shea's theatre and "Till the Clouds Rolled By" maintained a steady pace in its third week at Loew's while "Nobody Lives Forever" was close to average at the Imperial theatre in the second week. . . . The Uptown had a new attraction in "Magnificent Doll" and the box office showing was highly satisfactory. . . . The Eglinton and Victoria theatres brought back another feature in "Stella Dallas" and patronage was probably equal to that for a new picture. . . . The Swedish film "Appassionata" is scheduled to go into the International Cinema, Toronto, after the five-week run of "Johnny Frenchman", according to the manager, Mrs. Laurette Taylor, who made a trip to New York with her husband, N. A. Taylor, head of 20th Century Theatres, an affiliate of Famous Players Canadian Corp.

Mayor Robert Saunders of Toronto has thrown a scare into the ranks of exhibitors with his recommendation to the Ontario Government for the revival of the Provincial 10 per cent amusement tax, the proceeds to be earmarked for civic relief and hospitals. Ontario hasn't had a ticket tax since pre-war days, meaning 1939. . . . Sensation of the week was the resignation of Lloyd M. Mills, ace manager of 20th Century Theatres and former supervisor of that circuit. His departure from the theatre business brought personnel changes at eight theatres in a reorganization move. . . . Arch H. Jolley, secretary of the Motion Picture Theatres Association of Ontario, has resumed his speechmaking tour with appearances at Hamilton and Trenton, Ont. . . . Sir Alexander Korda is reported in Toronto to have made the move to start direct operations of London Film Productions in Canada in opposition to the J. Arthur Rank Organization. . . . Rank is closing a deal for world distribution of the Canadian-made feature, "The Stronghold", with Quebec Productions

(Continued on page 46)



***AT THE TESTIMONIAL** dinner to Art Anderson, Minneapolis Variety Club retiring chief barker—a dinner at which $300,000 was given to the University of Minnesota for the establishment of the Northwest Variety Club Heart Hospital. The sum was raised under Mr. Anderson's direction. Left to right, on the dais at the Hotel Nicollet affair, are Mr. Anderson, William McCraw, executive director of the National Variety Clubs, and John Branton, currently the tent's chief barker.*

# Paramount
# TRADE SHOWINGS – FEB. 14 and 21
## 6 Pine-Thomas Action Pictures




| CITY | PLACE OF SCREENING | To Be Screened FRIDAY, FEBRUARY 14 | | | To Be Screened FRIDAY, FEBRUARY 21 | | |
|---|---|---|---|---|---|---|---|
| | | "SEVEN WERE SAVED" | "FEAR IN THE NIGHT" | "BIG TOWN" | "DANGER STREET" | "I COVER BIG TOWN" | "JUNGLE FLIGHT" |
| ALBANY | FOX PROJECTION ROOM, 1052 Broadway | 10:30 A.M. | 2:30 P.M. | 3:45 P.M. | 10:30 A.M. | 2:30 P.M. | 3:35 P.M. |
| ATLANTA | PARAMOUNT BRANCH, 154 Wolton Street, N.W. | 10:00 A.M. | 1:30 P.M. | 3:30 P.M. | 10:00 A.M. | 1:30 P.M. | 3:30 P.M. |
| BOSTON | PARAMOUNT BRANCH, 58 Berkeley Street | 10:30 A.M. | 2:00 P.M. | 3:30 P.M. | 10:30 A.M. | 2:00 P.M. | 3:30 P.M. |
| BUFFALO | PARAMOUNT BRANCH, 464 Fronklin Street | 10:30 A.M. | 1:30 P.M. | 3:00 P.M. | 10:30 A.M. | 1:30 P.M. | 3:00 P.M. |
| CHARLOTTE | PARAMOUNT BRANCH, 305 South Church Street | 1:00 P.M. | 2:15 P.M. | 3:30 P.M. | 1:00 P.M. | 2:45 P.M. | 3:30 P.M. |
| CHICAGO | PARAMOUNT BRANCH, 1306 South Michigan Avenue | 11:30 A.M. | 1:30 P.M. | 2:40 P.M. | 11:30 A.M. | 1:30 P.M. | 2:40 P.M. |
| CINCINNATI | PARAMOUNT BRANCH, 1214 Central Porkwoy | 11:00 A.M. | 1:00 P.M. | 3:30 P.M. | 11:00 A.M. | 1:00 P.M. | 3:30 P.M. |
| CLEVELAND | PARAMOUNT BRANCH, 1735 Eost 23rd Street | 11:00 A.M. | 1:00 P.M. | 3:00 P.M. | 11:00 A.M. | 1:00 P.M. | 3:00 P.M. |
| DALLAS | PARAMOUNT BRANCH, 412 South Horwood Street | 10:00 A.M. | 1:00 P.M. | 3:00 P.M. | 10:00 A.M. | 1:00 P.M. | 3:00 P.M. |
| DENVER | PARAMOUNT BRANCH, 2100 Stout Street | 3:00 P.M. | 1:30 P.M. | 10:30 A.M. | 10:30 A.M. | 1:30 P.M. | 3:00 P.M. |
| DES MOINES | PARAMOUNT BRANCH, 1125 High Street | 10:00 A.M. | 12:45 P.M. | 2:00 P.M. | 10:00 A.M. | 12:45 P.M. | 1:50 P.M. |
| DETROIT | PARAMOUNT BRANCH, 479 Ledyard Avenue | 11:00 A.M. | 1:00 P.M. | 3:00 P.M. | 11:00 A.M. | 1:00 P.M. | 3:00 P.M. |
| INDIANAPOLIS | PARAMOUNT BRANCH, 116 West Michigan Street | 11:00 A.M. | 1:30 P.M. | 3:00 P.M. | 11:00 A.M. | 1:30 P.M. | 3:00 P.M. |
| KANSAS CITY | PARAMOUNT BRANCH, 1800 Wyondotte Street | 10:30 A.M. | 1:30 P.M. | 3:00 P.M. | 10:30 A.M. | 1:30 P.M. | 3:00 P.M. |
| LOS ANGELES | PARAMOUNT BRANCH, 1613 West 20th Street | 11:00 A.M. | 1:30 P.M. | 2:45 P.M. | 11:00 A.M. | 1:30 P.M. | 2:45 P.M. |
| MEMPHIS | PARAMOUNT BRANCH, 362 South Second Street | 10:30 A.M. | 1:30 P.M. | 2:45 P.M. | 10:30 A.M. | 1:30 P.M. | 2:45 P.M. |
| MILWAUKEE | PARAMOUNT BRANCH, 1121 North 8th Street | 11:00 A.M. | 1:00 P.M. | 3:00 P.M. | 11:00 A.M. | 1:00 P.M. | 3:00 P.M. |
| MINNEAPOLIS | PARAMOUNT BRANCH, 1201 Currie Avenue | 10:30 A.M. | 1:30 P.M. | 3:00 P.M. | 10:30 A.M. | 1:30 P.M. | 3:00 P.M. |
| NEW HAVEN | PARAMOUNT BRANCH, 82 State Street | 11:00 A.M. | 2:00 P.M. | 3:15 P.M. | 11:00 A.M. | 2:00 P.M. | 3:15 P.M. |
| NEW ORLEANS | PARAMOUNT BRANCH, 215 South Liberty Street | 10:00 A.M. | 11:30 A.M. | 1:45 P.M. | 10:00 A.M. | 11:30 A.M. | 1:45 P.M. |
| NEW YORK CITY | FOX PROJECTION ROOM, 345 West 44th Street | 10:30 A.M. | 2:15 P.M. | 3:30 P.M. | 10:30 A.M. | 2:15 P.M. | 3:30 P.M. |
| OKLAHOMA CITY | PARAMOUNT BRANCH, 701 West Grand Avenue | 1:00 P.M. | 2:30 P.M. | 10:30 A.M. | 2:30 P.M. | 1:00 P.M. | 10:30 A.M. |
| OMAHA | PARAMOUNT BRANCH, 1704 Davenport Street | 1:30 P.M. | 10:30 A.M. | 2:45 P.M. | 10:30 A.M. | 1:30 P.M. | 2:35 P.M. |
| PHILADELPHIA | PARAMOUNT BRANCH, 248 North 12th Street | 2:00 P.M. | 11:00 A.M. | 3:30 P.M. | 11:00 A.M. | 2:00 P.M. | 3:30 P.M. |
| PITTSBURGH | PARAMOUNT BRANCH, 1727 Boulevord of Allies | 10:30 A.M. | 2:00 P.M. | 3:30 P.M. | 10:30 A.M. | 2:00 P.M. | 3:30 P.M. |
| PORTLAND | PARAMOUNT BRANCH, 909 Northwest 19th Street | 10:30 A.M. | 1:30 P.M. | 2:45 P.M. | 10:30 A.M. | 1:30 P.M. | 2:45 P.M. |
| ST. LOUIS | PARAMOUNT BRANCH, 2949 Olive Street | 10:00 A.M. | 1:00 P.M. | 2:00 P.M. | 10:00 A.M. | 1:00 P.M. | 2:00 P.M. |
| SALT LAKE CITY | PARAMOUNT BRANCH, 270 East 1st South Street | 10:00 A.M. | 1:00 P.M. | 2:30 P.M. | 10:00 A.M. | 1:00 P.M. | 2:30 P.M. |
| SAN FRANCISCO | PARAMOUNT BRANCH, 205 Golden Gote Avenue | 10:30 A.M. | 1:30 P.M. | 3:00 P.M. | 10:30 A.M. | 1:30 P.M. | 3:00 P.M. |
| SEATTLE | PARAMOUNT BRANCH, 2330 First Avenue | 10:30 A.M. | 3:15 P.M. | 2:00 P.M. | 10:30 A.M. | 2:00 P.M. | 3:15 P.M. |
| WASHINGTON | PARAMOUNT BRANCH, 306 H Street, N.W. | 10:30 A.M. | 2:00 P.M. | 4:00 P.M. | 10:30 A.M. | 2:00 P.M. | 4:00 P.M. |

AMERICAN BROTHERHOOD WEEK · FEBRUARY 16-23

(Continued from page 44)

Corp., it is intimated. . . . President H. J. Allen of Canadian PRC, Toronto, is on the sick list.

## VANCOUVER

Business in and around Vancouver has had a tough week, with British Columbia having the worst winter for many years. Most theatres were below average business. The only theatres to come up with even average business was the Capitol with "Notorious." . . . Daryl Wille has been appointed manager of the Rio theatre by the Preswick estate succeeding Jim McAllister resigned. . . . Harold Warren, who controls three theatres in the Alberni district of Vancouver Island, will build a fourth in Port Alberni. The 900-seat house will cost $110,000. Warren also plans to erect a new theatre at Duncan. . . . Efforts to boost wages and improve working conditions in Famous Player houses in British Columbia is being made by projectionists local 348 who are meeting F-P heads. The IATSE does not anticipate any difficulty in B. C., "where the amount spent by the public on theatre entertainment is the largest per capita in Canada, being boosted during the war years from about $2 to $8." The operators are asking a 30-cent increase. F-P to date have offered a six per cent increase. . . . Visitors to film row this week were Gordon Lightstone, Paramount Canadian manager; Pete Barnes Foto-Nite, Toronto; Max Phillit, Phillit Circuit, Calgary; Jim Fairley, Community theatre, Osoyoos, B. C., and Pete Abrosimoff, Roxy theatre, Grand Forks, B. C. . . . Kelly Hayter, Vancouver projectionist, has been appointed manager of the Rex at Salmon Arm. . . . Gaumont-Kalee, who handle Arthur Rank theatre equipment in B. C., have moved into larger quarters in the local film exchange building.

## WASHINGTON

For the first time in many months, every downtown theatre in Washington opened with a new show. Warner's Earle booked "The Man I Love"; Warner's Metropolitan, "Wicked Lady"; Loew's Palace, "The Shocking Miss Pilgrim"; Loew's Capitol, "The Secret Heart"; and RKO Keith's "San Quentin." Sidney Lust's Hippodrome put on a big campaign for the reissue of "Mildred Pierce." Theatres looked to a very brisk week. . . . Columbia Pictures held an invitation screening of "The Jolson Story" at the National Archives, January 31. . . . Loew's Palace will be the scene of a global premiere on February 19 when MGM's "Beginning or the End" will be shown for the first time. . . . The Variety Club, the Salesmen's Club and friends of Sam Wheeler will sponsor a testimonial dinner February 24 in the Mayflower Hotel, in honor of Mr. Wheeler's appointment as general sales manager of Film Classics. . . . Sidney Lust's new Cheverly theatre, in Maryland, had its grand opening February 6.

## Harvey Elected to Head Northern California ITO

At a general meeting of the Northern California ITO this week, the following officers were elected: Rotus Harvey, president; Harry P. Franklin, vice-president, and Ben Levin, secetary. Directors are: Sid Weisbaum, Homer Tegtmeier, Al Laurice, Gerald Hardy, Lee Dibble, D. B. Levin and Ray Syufy. Mr. Harvey and Ben Levin were reelected trustees of the PCCITO and reported on the recent meeting they attended in Portland.

## Circuits Leave Coast ITO

Resignation of Golden State Theatres, T & D Jr. Enterprises, Westside Theatres and Nasser Brothers, San Francisco, from the California ITO has been announced. Directors of the independent circuits said they retained membership in the California Theatres Association, Inc.

## Set MGM Tradeshow Dates

Trade showings for five pictures have been set by MGM during February and March. The three February screenings are "The Arnelo Affair," February 13; "Undercover Maisie" and "It Happened in Brooklyn," Feb. ruary 28. "High Barbaree" and "Cynthia's Secret" are scheduled for March 11. No release dates have been set on any of the pictures.



***WELCOME, from Wisconsin theotre owners to J. T. McBride, new Paromount Milwoukee branch monoger. The luncheon wos ot the Pfister Hotel, Milwoukee. Seoted ot the heod toble ore Horold J. Fitzgerold, Mr. McBride, Allen Usher, Billy DeWolfe, Paromount octor, and Harold Wirthwein, whom Mr. McBride succeeded.***

# *Famous Players Welcomes 28 to Its 25-Year Club*

by W. M. GLADISH
*in Toronto*

With post-war brilliance, Famous Players Canadian Corporation concluded the series of three initiation dinners for 1947 candidates to the company's 25 Year Club in the Crystal Ballroom of the King Edward Hotel, Toronto, January 30, with an outstanding assembly of 125 personages of the circuit, including partners and associates, with their wives.

The function followed similar banquets at Winnipeg and Vancouver, at all of which president J. J. Fitzgibbons officiated in the induction of veteran employees whom he described as the organization's greatest asset. In his address, Mr. Fitzgibbons spoke of the important role of motion pictures in developing the highest traits in Canada's youth and traced the progress of Famous Players from its 1920 inauguration with 18 theatres to its present comprehensive status of more than 300 units from coast to coast.

### *Roster Now at 89*

Morris Stein, chairman, welcomed the final group of 28 new members to the club, whose roster now comprises 89 men and women who have contributed a quarter-century of continuous service to Famous Players. Mr. Stein referred to the public service and national influence of the company and, in compliment to his chief, pointed out that a British Empire decoration of high merit had been bestowed by King George VI upon Mr. Fitzgibbons for the latter's wartime service.

R. W. Bolstad, vice-president, described the 25 Year Club as "a fraternity into which no man or woman can buy his way," adding that membership came only through years of faithful service. In turn the circuit's president referred to the British Empire decoration which had been accorded by King George to Jack Arthur, district manager, in last year's Honors List for war service.

A highlight of the program was the receipt of greetings from leaders of the industry, including Barney Balaban, president of Paramount Pictures.

### *Officials Attend*

Among the headoffice officials in attendance were Mr. and Mrs. Ben Geldsaler, Mr. and Mrs. Norman Robertson, Mr. and Mrs. James R. Nairn, Mr. and Mrs. Noel Barow, Mr. and Mrs. Dan Krendal, Mr. and Mrs. Jack Arthur and Mrs. Robert Eves.

Partners and associates included: Mr. and Mrs. Jules Allen, Mr. and Mrs. Herb Allen, Mr. and Mrs. Simon Meretsky of Windsor, Ont., Mr. and Mrs. Sam Bloom, Mr. and Mrs. Sam Fine, Mr. Alex Adilman of Consolidated Theatres, Montreal, Mr. and Mrs. Harold Braden of Hamilton, Ont., Mr. and Mrs. George Georgas of Owen Sound, Ont., and Ernie Moule of Brantford, Ont.

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**'DAISY' the Dog** • and introducing **KENNETH FARRELL**

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# ARGENTINA LEVIES CENSORSHIP FEE

by NATALIO BRUSKI
*in Buenos Aires*

The municipal authorities of Buenos Aires have levied a new tax on every picture that must undergo supervision by the Censor Board. Rates run from 50 pesos ($12.25) for films running up to 15 minutes to 400 pesos ($98) for films running over 90 minutes. This is a severe blow to the distributor and it will be easy to judge the results once the authorities of every other city in the country likewise start decreeing similar taxations. The law was published January 13 and is retroactive to January 1.

City authorities are also considering a new tax on admissions. The Association of Empresarios is of the opinion that the old tax would force the closing of many theatres.

▽

The Department of Information has made public a report of the results obtained by the application of the decree making it compulsory for every cinema in the country to exhibit local product.

Of the 191 cinemas operating in the capital, 59 have improved the percentage of showings of national product; of the 12 houses which were not showing national product, six have now begun to do so; the number of houses complying with the decree has increased from 58 to 69.

▽

The following have been elected to the Supreme Council of the Asociacion Cinematografica Argentina: Pablo Coll, Stuart B. Dunlap, Cesar J. Guerrico, Monroe Isen, Joaquin A. Lautaret, Clemente Lococo, Sam Berkeris and Miguel Machinandiarena.

## PALESTINE

by IBRAHIM ZEIN
*in Jaffa*

Among the many good films shown in Palestine during 1946, Columbia's "A Song to Remember," which ran in Tel-Avi for 12 weeks, stands out as the most successful. Other pictures liked by Palestine audiences during the year included "Music for Millions," "Our Vines Have Tender Grapes," "Song of Bernadette," "Love Letters," "Scarlet Street," "Spanish Main," "Spellbound," "Mr. Skeffington," the French films, "Carmen" and "Eternel Retour," and the Russian, "Zoia."

▽

Jewish audiences in Palestine appreciate the serious pictures with high artistic values and those featuring good music and sensitively portrayed romance, according to Albert Matalon of Matalon Bros., distributors for Columbia in Palestine and Transjordan. Mr. Matalon also said that French and Italian pictures were beginning to be very real competitors of U. S. product. Arab audiences in Palestine are supplied from the Cairo studios with films dealing with local and social questions. The Arabs like American pictures of the action type.

▽

Mituva Film, Ltd., of Tel-Aviv has contracted for 20 educational pictures on 16mm with Young America Films of New York. The films will be given to schools and different social organizations. The same company also has contracted for 16mm entertainment pictures from Astor Pictures, New York.

▽

Three new theatres will be opened in Haifa by April: the Annasser, seating 1,000; the theatre now being built by Ezra M. Mizrahi and Sons, Ltd., and the one being built for Jacob Davidon, who owns theatres in Jerusalem and Tel-Aviv.

▽

MGM's "Bathing Beauty" is the first English-language feature to run two weeks in Jaffa. As a result of this record, the Nabeel theatre, where the picture was shown, has contracted for "Ziegfeld Follies," "Thrill of Romance," "Salome" and "Sudan."

▽

The 1944-45 product of Republic has been sold for the Near East territories to Halaby Brothers of Beirut-Lebanon.

▽

"Pagliacci," starring Benjamini Gigli, Alida Valli and Paul Hoberger, the first Italian picture in years to be imported into Palestine, opened at the Esther theatre in Tel Aviv recently. Receipts for the first week were unusually high. This is the kind of picture which Palestinian audiences like and which can expect long runs.

## EGYPT

by JACQUES PASCAL
*in Cairo*

The Egyptian motion picture industry will at last have its own "Oscar"—in this case a "Grand Prize of the Egyptian Cinema."

This decision to award prizes—not yet official—is a sequel to the development of the industry in Egypt, now in its twentieth year. Industry circles believe the prizes will spur the producers to greater efforts.

These efforts are already taking shape. Egypt's latest feature, due for a premiere soon, has some reels in color. This is "Maaruf, the Shoemaker."

Moreover, one of the country's best producers has just announced plans to produce a bi-lingual historical feature in Arabic and English, dealing with the Roman domination of Egypt.

▽

MGM has tried to exhibit 16mm films in a small provincial town. The result was not encouraging. Industry circles believe that such films have no future as the narration accompanying them is too monotonous for the Egyptian temperament.

## MEXICO

by LUIS BECERRA CELIS
*in Mexico City*

Although producers generally are optimistic about 1947, with estimates of production this year ranging from 96 to 134 features, uneasiness about financing continues, particularly among independents. The private banks are still not disposed to lend important amounts of money and the industry continues to get less money from its own banks.

The Banco Cinematografico's December 31 balance sheet shows loans, credits and discounts of only $3,513,132 for 1946, a decrease of nearly $1,500,000 under the previous year. The December 31 balance sheet of the Banco de la Industria Filmica shows only $90,327 in credits, loans and discounts for 1946, a decrease of $15,000 under 1945.

▽

Theatre building activity continues: Emilio Azcarraga is reported to have purchased for an estimated $800,000 the first run house here that was being built by Mrs. Barbara Velez. The Operadora de Teatros is completing a deluxe theatre which is the base of a 14-story building. Samuel and Oscar Granat are completing the Cine Opera, their first first-run house.

▽

Popularity of British pictures continues. One of the current favorites is "They Were Sisters," with James Mason.

## CHILE

by MARIA ROMERO
*in Santiago de Chile*

Twentieth Century-Fox has signed an important contract for the 1947 productions with one of the most powerful circuits in Santiago de Chile—the Compania Chilena de Espectaculous, owner of many theatres, including the most luxurious house in the country, the Rex in Santiago.

Herman Varela-Guevara, manager of 20th-Fox's branch office in Santiago, has been appointed assistant manager in Caracas, Venezuela.

▽

Metro-Goldwyn-Mayer has introduced for the first time in Chile the 16mm films.

## War Department Purchases "Brotherhood of Man"

The War Department Civil Affairs Division has purchased the color cartoon, "Brotherhood of Man," for reorientation purposes in enemy-occupied countries, particularly in Austria and Germany. The 10-minute film is based on a book by Dr. Ruth Benedict of the anthropology department of Columbia University and begins with the idea that the world has shrunk to the point where all nations and races are living in each other's backyards.

# *Seek to Tighten Censor Rules In Australia*

by CLIFF HOLT
*in Sydney*

Agitation for a tightened film censorship code and the question of whether film rentals should be a matter for State or Federal consideration are problems currently occupying the attention of the Australian industry.

A Commonwealth-wide move for stricter censoring of films—particularly for children—is sought by various social organizations.

The first Commonwealth-wide conference of Australian independents to be held for several years was to be held early this month to decide for or against united action on film hire, exhibitor policy on admission prices, entertainment taxation, uniformity of rejection rights, screen advertising, industry policy towards public agitation for the control of juvenile attendance at theatres and the training of projectionists.

### *Queensland Initiates Talks*

The conference was proposed by the Queensland Exhibitors' Association, probably the most politically conscious exhibitor group in the Commonwealth. It was this group which last year successfully agitated for legislation embracing theatre licensing laws, rental controls and rejection privileges, resulting in the passage of the Picture Theatres and Films Bill.

Queensland also last year carried a resolution to place a 40 per cent ceiling on percentage features. If its representatives get their way at the February conference, they undoubtedly will have this figure observed by exhibitors throughout Australia.

Another of Queensland's aims is to bring about the creation of a Federal Exhibitors' Council, so constituted as to handle matters of national exhibitor policy, but not to interfere with the local autonomy of the various state associations.

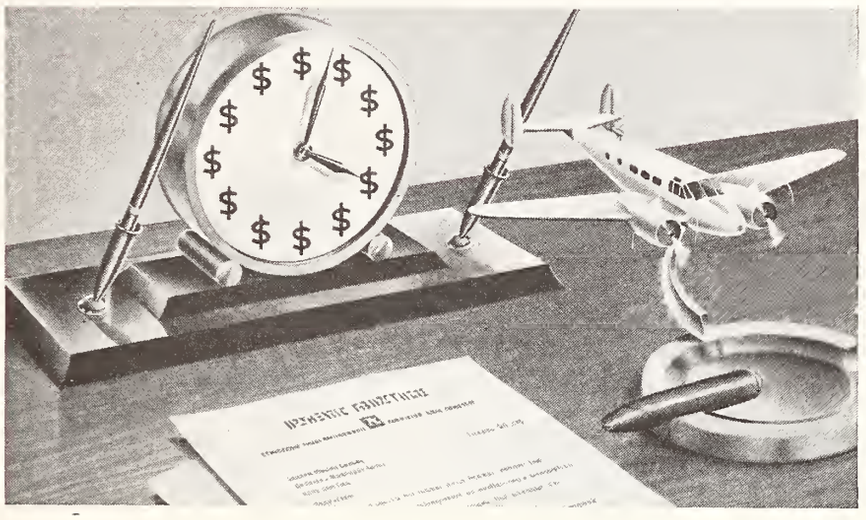
The most concerted action for tightened censorship laws springs from the Teachers' Federation of New South Wales, which asserts: "Merely to deplore the harmful effects of some films on children is not enough; active measures are necessary to encourage beneficial features and combat undesirable ones."

### *Criticism Expressed*

Anti-film criticism recently has been expressed in South Australia and in Queensland. In the latter state, a Royal Commission into children's films was advocated by the Catholic leader, Archbishop Duhig.

Now divided between the States, control of film censorship in Australia will be wholly vested this year in the Commonwealth authorities and the censorship laws governing the exhibition of imported films will be made uniform. This was agreed upon in principle at the State Premiers' conference last August.


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# IMPORTERS SEEK THEATRE OUTLETS

## *Mushrooming of New "Art" Houses Is Foreseen to Give Playing Time*

Importers of foreign films, spurred by the growing popularity of their product, are stocking up heavily with French and Italian pictures, but find themselves sharply limited as to suitable outlets. Some, anxious to take advantage of the public's apparent readiness to include foreign pictures in its regular film-fare, are doing something about it and indications point to a mushrooming of small, intimate so-called "art" theatres all over the country and especially in the key cities.

The situation is pointed up by comparison between the number of films available and the number of theatres where they can play. A study by MOTION PICTURE HERALD has disclosed that from 125 to 150 foreign films will be imported during 1947. In the New York area, where foreign-language pictures are most readily accepted, there are only 33 theatres exclusively playing foreign product. Of these about 12 cater to Spanish-speaking audiences.

### *Worse in Midwest and South*

The situation is much worse in the mid-west and south, but shows improvement in the west, where interest in foreign productions has risen sharply since the war. British pictures cannot be considered in the same category as, for instance, French films.

Small town exhibitors have felt that their audiences would not go for a foreign language in their screen fare.

Importers of foreign pictures, mindful of their increasing but still very limited audience, generally prefer to have their films play in a small house with a low overhead, where they can stay for an extended run. This is important because a distributor with a small number of pictures generally cannot afford in extensive advertising campaign. In most cases the success of his film depends on good reviews and word-of-mouth publicity. A good example of this kind of run is presented by two foreign films currently enjoying runs of many months in New York—the Italian "Open City," and the French "The Well-digger's Daughter." "The Last Chance," on the other hand, which opened at a Loew's theatre on Times Square, had a comparatively short run despite good reviews.

### *Attendance Off During War*

Art theatre attendance dropped considerably during the war when no new product was available. Many of these small houses either had to close or reconvert to American films. With the end of hostilities many new French and Italian films became available. American audiences anxious to see them now not only include the French-culture-conscious "intelligentsia," but also many thousands of G. I.'s whom the war had brought into contact with European languages and customs.

In New York importers' offices are buzzing with theatre-building talk, but so far only a few, already existing houses have been reconverted. Siritzky Brothers, who import French films, are planning a 300-seat theatre to be called the Guild Cinema, which will be located on 44th Street, west of Broadway. They also plan the reconversion of small houses in Philadelphia, Boston and Chicago into second and third run art theatres. They already are operating the 2,200-seat Ambassador theatre and have just taken over the Majestic in Brooklyn.

### *Times Square Theatre Planned*

Samuel Baker, who operates three New York art theatres, the 5th Avenue Playhouse, the 55th Street Playhouse and the remodeled Avenue Playhouse, as well as the Detroit Cinema, plans a very large house in New York's Times Square. It will play all kinds of foreign films and may open in the autumn of 1947. Another Times Square house, to be built in a reconverted store, is planned by Noel Meadow and B. L. Garner of Vog Films. Newark is to have an exclusively Spanish situation now operating under the name Terminal, and Century circuit may turn over one of its New York houses to foreign features.

An interesting experiment is planned by J. H. Hoffberg, distributor of French and Italian-language films. Unable to get adequate playing time for some of his Italian product, he intends to lease a theatre in New Jersey and to show Italian pictures there. He also has plans for transferring some of his Italian films into 16mm for screening in halls and other suitable places.

There are many situations, especially in Brooklyn and the Bronx, where Italian pictures are booked occasionally. Theatres entirely devoted to Italian films are the first run Major theatre and the Arena-Cinema Verdi in Manhattan; the Wilby in Brooklyn, the Tremont and the Rex in the Bronx and the Newark Opera House in New Jersey where Italian features are shown on Sundays.

### *Several Spanish Houses*

Spanish-Mexican houses include the Belmont, Delmar, President, Boriquien, Art, Municipal, Manhattan, Espagno, Madison, Tivoli, Hights and Park West. The Europa theatre in New Brunswick, N. J., plays exclusively Hungarian pictures. Another Hungarian house will open as soon as product becomes available. The Stanley in New York is the showcase for Russian productions and the Casino on 86th Street in Manhattan repeats old German films.

Other houses in New York, most of them playing French importations, are the Little Carnegie, World, Thalia, Apollo and the Atlantic Playhouse.

There are two art theatres in Boston. One, the Exeter, is a remodeled church and draws the swank trade of the Hub, the other, the Fine Arts, opened just recently. Its lessee is Harold Weisenthal, formerly of G. G. Mage Corporation. Cleveland has the Lower Mall, a 500-seat house, devoted almost exclusively to foreign product. Washington has three art houses. There are a number of such theatres now operating in Chicago and more may convert to foreign films once operators are sure of getting enough product to stay open throughout the year.

In California the six houses of the Herbert Rosener circuit now show exclusively foreign pictures. They are the Clay, the Larkin, and another new house in San Francisco; Laurel and Esquire in Hollywood, and the Studio in Los Angeles.

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## Indiana ATO Urges Wide Cooperation with School

"Many exhibitors, especially those in small towns and in neighborhoods, might arrange with teachers for the use of their theatres one or two mornings a week," The Associated Theatre Owners of Indiana are advised in the February 3 issue of the organization's bulletin.

"This would be a solid contribution to their community and a great source of goodwill to the exhibitor who is interested in public relations. Plus this, he will be in a position to advise educators and block the entry of the opportunist, who will do him harm," it declares.

Stating that motion pictures are no more likely to be abandoned as teaching aids than printed books or wall maps, the ATOI charges that "opportunity seekers are trying to crash in on the development of this effective classroom tool," with results that threaten both the educator and the local business man, the exhibitor. It also observes that 80 per cent of the schools at present unequipped "are reaching out for modern education aid."

The ATOI offers to assist exhibitors willing to try cooperation with the schools by contacting distributors and supplying them with a list of suitable subjects.

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## Veterans' Meeting Set To Discuss Film Lease

Representatives of the Veterans Administration, the Motion Picture Association and he distributors will meet in New York February 11-13 to discuss a lease for the rental of films to Veterans Administration facilities. The meeting will formulate a contract covering the lease of pictures to veterans hospitals. VA officials to attend the conference will include A. S. Mason, assistant director of special services; C. Bream, Jr., acting director of recreation, and J. C. Cassidy, chief of the motion picture division. David Palfreyman of the MPA also will attend.

# *Paramount Will Offer Increased Total for 1947*

Stepping up the number of releases for this year, Paramount will offer, during the first nine months of 1947, "at least as many and possibly more productions than in the whole of the 1945-1946 season," Charles M. Reagan, vice-president in charge of distribution, said this week following his return from the coast. The company released 25 features during the 1945-46 season.

The increase decision was made at a conference of home office, studio and British executives in Hollywood last week. Attending were Barney Balban, Paramount president; Adolph Zukor, board chairman; Mr. Reagan; George Weltner, president of Paramount International; Russell Holman, eastern production head; Alan Jackson, eastern story editor; Curtis Mitchell, publicity and advertising head; James E. Perkins, chairman and managing director for Great Britain, and Frank Farley, European production representative.

The purpose of the conference was outlined by Mr. Balaban on his return when he said: "During the past 10 months Paramount has sent some of its most important and best informed executives to countries all over the world. The result of their surveys and conclusions in connection with the many problems that have developed in foreign countries since the end of hostilities was discussed in all of its phases." Also discussed were ways and means to tie in studio operations to Paramount's world-wide activities and to coordinate them with future production plans. While on the coast the Paramount heads saw 10 completed pictures.

## Monogram's First Short To Be in Ansco Color

"Climbing the Matterhorn," first entertainment picture to be filmed entirely in Ansco color, will be released by Monogram as the company's first short subject, according to Samuel Broidy, president. In two reels, the film was shot as an experiment by Irving Allen, producer-director, while photographing black-and-white background scenes for his latest picture "High Conquest" on the Matterhorn in Switzerland.

## Bader Joins Film Bulletin

David A. Bader, veteran industry publicist, has been named business manager of *Film Bulletin,* it was announced in Philadelphia last week by Moe Wax, publisher. Mr. Bader assumed his duties Monday, making his headquarters in New York. Mr. Bader entered the industry with Universal in 1920 and during the past few years served as trade press representative for Twentieth Century-Fox. In going to the *Bulletin,* Mr. Bader is disassociating himself from the 16*mm Reporter,* which he acquired some time ago.

## Nelson Is MPEA Director; Others Are Reelected

Donald M. Nelson, president of the Society of Independent Motion Picture Producers, was elected "director-at-large" and the international distribution managers of the Motion Picture Export Association's eight member companies were reelected directors at the recent annual meeting of MPEA stockholders. Eric Johnston, president of the Motion Picture Association, will continue as "director-at-large."

The election of Mr. Nelson becomes significant in view of the fact that this marks the first time that independent producers associated with MPEA will have a voice on the organization's board.

At a directors' meeting immediately following the meeting of the stockholders the following officers were reelected: Mr. Johnston, president; Francis S. Harmon, vice-president; Irving A. Mass, vice-president and general manager; Gordon E. Youngman, secretary; Herbert J. Erlanger, assistant secretary; George Borthwick, treasurer; Frederick W. Duval and William F. Laffan, assistant treasurers.

## Protestant Film Group Will Produce Seven

The Protestant Film Commission, interdenominational motion picture agency for U. S. Protestant churches, has announced plans for seven production for 1947. Paul F. Heard, executive secretary, said in New York last Thursday that the first will be designed to encourage more aggressive Christian living; the second will promote Christian education; another will dramatize the work of the church school teachers, and others will deal with the need for racial and religious tolerance. An additional five series of pictures are being planned, according to Mr. Heard.

## Hollywood Pastor Heads Protestant Film Unit

Dr. E. C. Farnham, secretary of the Los Angeles Church Federation, has appointed Dr. Louis Evans, pastor of the First Presbyterian Church, Hollywood, as chairman of the Protestant Committee to cooperate with New York's Protestant Film Committee in setting up a consultative office in Hollywood for counselling producers on scripts and stories from the Protestant veiwpoint. As planned, the Los Angeles office would make its services available to producers on a voluntary basis.

## Equipment Dealers to Meet in September

Ray Boomer, secretary-treasurer, has announced that arrangements for the annual national trade show and conventions of the Theatre Equipment and Supply Manufacturers' Association and the Theatre Equipment Dealers Protective Association have been completed. The joint convention will be held at the Shoreham Hotel, Washington, D. C., from September 24 to 29.

# *Price Lashes at Official Distrust Of Film Industry*

The belief that producers and newspaper publishers cannot be counted on to conduct their affairs without damage to the public interest has put private enterprise in these fields in jeopardy, Byron Price, vice-president of the Motion Picture Association in charge of the west-coast bureau, told the Harvard Clubs of Southern California in Los Angeles Sunday.

The result of this distrust is serious and the threat will remain to the extent that American distributors and news services "may fail to present a representative sample of American life," Mr. Price said. These alleged distortions then are used as an argument for a Government news service and film export regulations. "Manifest State Department distrust of private industry has been countered by indusry distrust of the real motives of some public officials," Mr. Price continued. "It is time distrust was dispelled from so important a field, and policy fixed."

The MPA executive asserted that, that same distrust was to blame for execessive censorship in seven American states. "In speaking of censorship I do not refer to the normal requirements of decency which apply to all American citizens and institutions," he said. "The laws against political subversion, libel and slander are universal and no one can quarrel with them. It is quite a different thing, however, when states and communities go to the additional length of setting up censor boards, requiring prior approval and issuing licenses. That is censorship as it is practiced in the countries which most abhor civil liberties and private enterprise."

Mr. Price then attacked nations planning new barriers against the American films while, at the same time, supporting freedom of communication. "Barriers beget barriers," he declared. "No one ever won the esteem and cooperation of his neighbors through a locked-door policy."

## Sees Wide Variety of Stories For Screen Entertainment

"The screen today offers a wider variety and higher standard of entertainment than it ever did before in its history," in the opinion of John Stahl, director, who spoke befor the Citizens League in Hollywood last week. Pointing out that some of the "finest and most successful pictures of the past three years" have had such themes as religion and psychiatry, themes which no producer wanted to handle a decade ago, Mr. Stahl said that except in the instances of immorality, bad taste or sheer banality, "there is no theme found in books, plays or stories today that is too profound for screen production."

# SMPE Opposes Frequencies Set For Television

The Society of Motion Picture Engineers Wednesday voiced opposition to the revised television frequency allocations proposed by the Federal Communications Commission on the ground that it would impede the development of theatre television as in instrument of entertainment.

Paul J. Larsen, radio engineer associated with John Hopkins University and the Bureau of Ordnance, U. S. Navy, presented the FCC a statement in behalf of SMPE in which it was contended that under the proposed allocations between 1,000 and 13,000 megacycles to non-government fixed and mobile services, no frequency bands would be available for experimentation for new television services, specifically, theatre television.

### *Needs Nationwide Sweep*

Theatre television, in order to evolve into an economically sound business, must be extensive and have nationwide distribution, it was argued by SMPE in asking for adequate FCC facilities and pointing out the inadequacy of the allocations proposed. Stating that only the telephone and sound broadcasting serve the equivalent of more than 90 million people which attend film theatres each week, it was held that "on this fact alone theatre television should have the same parity of right for frequency allocations as television broadcasting."

The motion picture industry has a direct interest in television, the SMPE statement said, as television is another medium for presenting to the public motion pictures for the same purpose, namely advancement and understanding, education and entertainment.

It said the multiple use of channels may be a correct thinking today if television, whether for broadcasting or for theatre use is only to be transmitted a few hours a day, "however, it can be assumed that if television for broadcasting and for theatre use is to be commercialized to the same extent as present sound broadcasting, that such service must be available on a 24-hour basis to meet a national service.

### *Requires Special Circuits*

"Television broadcasting will never be an economically sound business unless it has nationwide distribution. Theatre television will undoubtedly require circuits which will be special in nature and much time will be lost in gaining coordination between a common carrier, who has other services to supply, and a client such as the motion picture industry, that cannot make a profit unless it can gain wide utilization. Allocating the frequencies at this time to specific services before such services have shown an actual need, seems in error and prejudicial to the best interest of the American people."

## Extend Dimes Contest To February 10

The final date for filing telegraphic reports of collections in the March of Dimes drive has been extended from February 5 to February 10, it has been announced by Emil C. Jensen, director of the motion picture division. The date was extended to allow exhibitors in Hawaii, Alaska and Puerto Rico to report and permit participation in the campaign of some exhibitors who were obliged, because of local circumstances, to begin their week of collection after the starting date of January 24. Mr. Jensen reiterated last Saturday that he was pleased beyond expectations with the reports received to date. More than 90 per cent of the theatres reporting to that date showed substanial increases over their 1946 collections.

## RCA's Color Television Demonstrated to FCC

RCA's all-electronic, simultaneous color television was demonstrated in Princeton, N. J., last week to the Federal Communications Commission as the latter continued its investigation of the feasibility of granting Columbia Broadcasting System its petition for ultra-high-frequency standards for commercial color television. RCA is among those opposing the commercialization of color television at the present time.

## RCA Has New Projector For Televising Films

A new 16mm film projector designed for operation with a television camera was announced last week by Radio Corporation of America. The new television film projector is an adaptation of an RCA 16mm sound motion picture projector which has been modified for television use. The projector, according to RCA, is expected to facilitate the use of newsreels, short film subjects and commercials for low-cost television programming.

## Legion of Decency Reviews Thirteen New Productions

The National Legion of Decency reviewed 13 new productions this week, approving all but one. In Class A-I, unobjectionable for general patronage, were: "Colorado Serenade," "The Devil on Wheels," "Lone Star Moonlight," "Song of Scheherazade," "Trail to San Antone" and "Wild Country." In Class A-II, unobjectionable for adults, were: "The Beast With Five Fingers," "Beat the Band," "Blind Spot," "Dead Reckoning," "The Lone Wolf in Mexico" and "Secrets of a Sorority Girl." "Los Amores de un Torero" was placed in Class B, objectionable in part, because of "suggestive dance."

## Set Television Courses

The Television Workshop will offer 15 different courses, divided into afternoon and evening sessions, starting February 17, according to an announcement from Irwin A. Shane, executive director.

# Charities Group Denies Allotment To Red Cross

Following publication Monday of advertisements in which the American Red Cross said it had rejected a proferred $350,000 donation by Hollywood's Permanent Charities Committee, the committee denied that any allocations had been made except for the $30,000 contributed to the National Foundation for Infantile Paralysis.

The Permanent Charities Committee added that any donations this year would be made by the PCC directors at the end of the current annual appeal. It was declared that "no other campaigns for funds will be made in the industry this year," and that "our experience has proved this to be the best method of raising charity funds in our industry."

Wednesday, the Los Angeles Red Cross rejected "with regret" a PCC check for $100,000, first payment on a $201,250 allocation. In a letter accompanying the check Edward Arnold, PCC chairman, branding statements in the Red Cross advertisement as "false and misleading," said the PCC will continue to carry out its obligations.

In explaining its actions for rejecting the proferred PCC donation the American Red Cross said in the advertisement: "The American Red Cross may not participate in joint fund raising whether that joint fund raising is conducted by the Permanent Charities Committee of the Motion Picture Industry or any other group. . . . When it participates in joint fund raising it permits others (at best, only slightly familiar with its obligations and activities) to determine from year to year how much money, if any, American Red Cross will receive."

Pointing out that from 1940 to 1945 the Permanent Charities Committee carried on separate drives for the Red Cross and others, the advertisement said there would be no violation of principle if a separate drive were conducted in the industry for the Red Cross in March, 1947, as was the case prior to 1945.

"There is, however, a definite violation of the principle of fairness when a small group within the motion picture industry deliberately attempts to mislead the (industry) and the public into believing that American Red Cross will refuse to accept—when and if offered—$350,000 only because a mere matter of method is involved in the scheme," the advertisement said. "Fundamental principles are involved; principles without which there could be no American Red Cross," it concluded.

## Open Natchez House

The Clarke theatre in Natchez, Miss., was opened January 20 by Main Street Theatres, Inc. The 900-seat house had been under construction for the past nine months. L. C. Montgomery is president of the circuit.

# *Metro Will Take Bids as Special On "Yearling"*

MGM will sell what it terms its "prize picture," "The Yearling," as a special and in accordance with the competitive bidding provisions of the December 31 decree in the New York anti-trust suit.

The decision was announced Monday at the conclusion of the first day of a two-day meeting in Chicago among William F. Rodgers, vice-president and general sales manager, and his field sales managers. The picture will be released generally in March with bids to be taken as outlined in the decree.

The picture is currently in its second week at New York's Radio City Music Hall and in its sixth week at the Carthay Circle in Los Angeles on a two-a-day reserved seat policy. It is scheduled to open at the State Lake, Chicago, late this month on a continuous run basis.

Another MGM feature to be released generally in March is "The Beginning or the End". Special marketing plans for this picture are now being studied.

Attending the two-day meeting were Edward M. Saunders and Edwin W. Aaron, assistant general sales managers; John E. Flynn, midwestern sales chief; Rudy Berger, southern sales head; John J. Maloney, central division head, and John P. Byrne, eastern sales head.

The company's plan to have 14 members of its field force tour New York, Pittsburgh, Chicago, New Orleans and Los Angeles was cancelled during Tuesday's session because of unsettled conditions brought about by the anti-trust suit decision and the number of new pictures now available for marketing.

MGM will hold four or five regional meetings, starting about April, Mr. Rodgers said. The meetings probably will be held in New York, Chicago, San Francisco, Pittsburgh and New Orleans.

## Two 20th-Fox Screenings Set

"Brasher Doubloon," 20th-Fox picture starring George Montgomery and Nancy Guild, will be tradeshown February 4, 5 and 7. The film was produced by Robert Bassler and directed by John Brahm. Also due for tradeshowing in all exchange centers February 4 is a 20-Fox re-release, "Alexander's Ragtime Band." Produced by Darryl F. Zanuck and directed by Henry King, the film stars Tyrone Power, Alice Faye, Don Ameche and Ethel Merman.

## Opens Los Angeles Branch

Marc Gilbert Film Company, New York, distributors of American and foreign pictures, has opened a West Coast branch in Los Angeles to handle a 13-state territory. The company will also act as purchasing agent for the Mayan theatres in Los Angeles, and the Melvan in Hollywood.

# IN NEWSREELS

**MOVIETONE NEWS—Vol. 29, No. 45**—U. S. ends mediation attempt in China, troops recalled. . . . Polish elections bring protest from U. S. . . . Aviation tragedies: Copenhagen, London. . . . Hero Major Howe is honored. . . . Pilgrimage to the Ganges. . . . In the Kingdom of the Laos. . . . Twins graduate. . . . Sports: sled racing, rodeo in Australia.

**MOVIETONE NEWS—Vol. 29, No. 46** — England's Royal Family leave for tour of South Africa. . . . Blizzard in Milwaukee. . . . Tornado rips south. . . . President and Cabinet post for newsreel. . . . Bombay multitudes pray for world peace. . . . Sports: Milrose track meet, skating championships, Canadian muscle girl.

**NEWS OF THE DAY—Vol. 18, No. 243**—Poland's first post-war elections. . . . French return Laos territory as peace move. . . . Grace Moore killed in air crash. . . . Princess sets precedent. . . . Most beautiful legs. . . . The deuce you say. . . . Sports: snowplaning, sled racing.

**NEWS OF THE DAY—Vol. 18, No. 244**—Royal Family off to South Africa. . . . Record blizzard hits midwest. . . . Nazi temple goes kaput. . . . Cabinet meets. . . . New ambassador to Great Britain. . . . Sports: Milrose track thrillers, glass backstop, boxing bambinoes, skates champs.

**PARAMOUNT NEWS — No. 46** — Goodwill gymnasts from Denmark. . . . Polish vote challenged. . . . Nation remembers F. D. R. . . . France returns provinces in Indo-China. . . . Controversy grows over air safety.

**PARAMOUNT NEWS — No. 47** — Winter wallops the midwest. . . . Washington: New ambassador to Britain, ex-speaker gets new car. . . . Old-age pensioners hit jackpot. . . . Royal Family off to Africa. . . . Milrose track meet.

**RKO PATHE NEWS—Vol. 18, No. 48**—Poland's disputed election. . . . Radar used to cut plane crash toll. . . . Ceremonies mark birthday of F. D. R. . . . Italian premier returns, resigns. . . . Vampire jet planes stunt over Alps. . . . German youths take lessons in democracy.

**RKO PATHE NEWS—Vol. 18, No. 49**—Royal Family to Africa. . . . Winter carnival in St. Paul. . . . Blast Nazi "temples of honor." . . . Prince Adolf's body to Sweden. . . . $2,000,000 fire in Tacoma mill. . . . Dodd wins Milrose mile.

**UNIVERSAL NEWSREEL—Vol. 20, No. 9**—Polish elections. . . . Grace Moore dies in crash. . . . Record cold grips Europe. . . . Oriental kingdom returned. . . . Ski aces vie in jump. . . . 28 sets of twins graduate. . . . Auto races on beach.

**UNIVERSAL NEWSREEL—Vol. 20, No. 10**—Royal Family to Africa. . . . Disasters hit nation. . . . Truman meets with advisors. . . . Model plane show. . . . Operation Groundhog.

## Says Mexican Grosses Still Remain High

Theatre attendance in Mexico has shown no signs of tapering off from wartime highs, Luis Mantes, president of Mexican Motion Picture Chamber of Commerce, said in Hollywood last Friday at a luncheon tendered by Fox West Coast. Mr. Mantes then left for Mexico City, following a week in Hollywood on the invitation of Charles Skouras to attend the opening of the Crest in Long Beach. American pictures, which grossed less than Mexican product in Mexico during the war, due to their accentuation on war themes, have climbed back in favor since then, Mr. Mantes said, and now gross on a par with domestic films. Admission prices, which compare directly to American scales, remain unchanged. Asked whether he felt pre-fashioned theatres like the Crest would be in demand in Mexico, Mr. Mantes, who operates 30 houses, replied in the affirmative.

## Distribution Plans Discussed By Universal-International

Universal-International distribution executives will meet in New York February 14-15 to discuss plans for distribution of the company's new product, including "The Egg and I." The New York meeting will be the third regional meeting. Sales executives met in San Francisco January 27-28 and were to have met in Chicago Friday and Saturday.

# *20th-Fox Sales Meeting Feb. 17 In New York*

Twentieth Century-Fox's first post-war national sales conference will be held February 17-19 at the Hotel Astor, New York, it was announced last week by Tom Connors, vice-president in charge of distribution. Discussions will cover new sales procedures and other problems affecting the company's lineup for 1947.

All district and branch managers in the United States as well as home office executives will attend.

Spyros P. Skouras, president, will give the sales managers a first hand report of his recent visit to the studio and outline plans for the pictures scheduled for release.

Scheduled to attend from the home office are: W. C. Michel, executive vice-president; Donald Henderson, treasurer; W. J. Eadie, assistant treasurer and comptroller; Otto Koegel, general counsel; W. J. Kupper, general sales manager; Charles Schlaifer, director of advertising and publicity; John Caskey, counsel; sales managers, W. C. Gehring, A. W. Smith, Jr., Herman Wobber and Harry Ballance; Jack Bloom, Edwin H. Collins, Martin Moskowitz, Peter Levathes and Jack Sichelman.

District managers who will attend include: C. E. Peppiatt, Atlantic; E. X. Callahan, north east; Paul S. Wilson, south east; Phil Longdon, south west; Jack H. Lorentz, Great Lakes; J. J. Grady, mid-east; M. A. Levy, prairie; Ward E. Scott, mid-west; Charles L. Walker, mountain; Bryan D. Stoner, Pacific, Sydney Samson, Canada; Raymond E. Moon, eastern New York State.

Branch managers are: Joseph B. Rosen, Albany; Sam Gross, Philadelphia; Weldon Waters, Pittsburgh; C. G. Norris, Washington; James M. Connolly, Boston; William Graham, acting manager, Buffalo; Benjamin A. Simon, New Haven; Fred R. Dodson, Atlanta; J. E. Holston, Charlotte; Mark Sheridan, New Orleans; H. L. Beecroft, Dallas; Tom W. Young, Memphis; Grady L. James, sales manager, Oklahoma City; Tom R. Gilliam, Chicago; Joseph J. Lee, Detroit; Joseph R. Neger, Milwaukee; Leavitt J. Bugie, Cincinnati; I. J. Schmertz, Cleveland; George T. Landis, Indianapolis; Gordon F. Halloran, Des Moines; Jack S. Cohan, Minneapolis; Joseph E. Scott, Omaha; George W. Fuller, Kansas City; Benjamin B. Reingold, St. Louis; V. J. Dugan, Denver; Clyde Blasius, Salt Lake City; Clyde W. Eckhardt, Los Angeles; Charles F. Powers, Portland; Joseph M. Podoloff, San Francisco, and Frank Drew, Seattle.

## Washington-New York Cable Used 188 Times in 1946

The American Telephone and Telegraph Company reported last week the Bell System's coaxial cable between New York and Washington was used 188 times during 1946 to transmit television programs totaling more than 500 hours. By the end of the year, the company said, programs were being televised regularly over the cable on an experimental basis five nights a week and occasionally on Saturdays and Sundays, for a total of 18 to 20 hours a week. More extensive use of its television facilities in 1947 was predicted by the company. It said its coaxial network was being extended at the rate of nearly 3,000 miles a year and the over-all program, to be completed in the next few years, has been increased to 12,000 route miles.

# Plans Completed On Brotherhood Drive Feb. 16-23

With the appointment of 23 field exploiteers to handle the American Brotherhood Week campaign in their territories during the week of February 16-23, final plans have been set for this year's drive, it was announced Monday by Charles Schlaifer, chairman of the publicity division. The drive is sponsored by the National Conference of Christians and Jews.

Exhibitors throughout the country have pledged themselves to get a minimum of 250,000 pledges during Brotherhood Week, which this year is using as its slogan: "Brotherhood—Believe It, Support It, Live It."

Spyros P. Skouras, president of Twentieth Century-Fox, is industry chairman, with Fred Wehrenberg, president of MPTOA; Jack Kirsch, national president of Allied States Association, and Ted Gamble, chairman of the American Theatres Association, as co-chairmen.

Field men, and the cities in which they will work, are as follows: Chicago, W. G. Bishop; San Francisco, Ted Galanter; Los Angeles, Howard Herty; Philadelphia, Mike Weiss; Kansas City, Sy Freedman; Milwaukee, L. W. Orlove; Seattle and Portland, Murry Lafayette; Albany and New Haven, Floyd Fitzsimmons; Pittsburgh and Buffalo, Wally Allen; St. Louis, Irving Waterstreet; Salt Lake City, Ernest Van Pelt; Dallas, Memphis and Oklahoma City, Jim Gillespie; Cincinnati and Indianapolis, Jim Keefe; New Orleans, Ken Brickett; Atlanta and Charlotte, Spence Pierce; Detroit, Charles Dietz; Washington, William Michalson; Des Moines, Austin McGough; Boston, Al Fowler; Omaha, Gene Rich; Cleveland, Harry Weiss; Denver, William Prass; Minneapolis, Walter Hoffman.

A special David O. Selznick news featurette will announce the Week to patrons. No audience collections will be made. Produced by Mr. Selznick and directed by William Dieterle, the film, which has a cast including June Allyson, Lionel Barrymore, Joan Bennett, Gene Kelly, Gregory Peck and Dick Powell, will become a part of every newsreel in the nation starting with the drive's opening. The drive has the full endorsement of President Harry S. Truman, honorary chairman.

## Hughes Selects Miami For Lloyd Premiere

Howard Hughes announced from Hollywood last week that the premiere of Harold Lloyd's newest comedy, "The Sin of Harold Diddlebock," would be held February 18 at the Lincoln theatre in Miami. Mr. Lloyd will make a personal appearance at the premiere.

## French Workers Threaten U. S. Film Boycott

Hollywood's labor strife had reverberations in France last week when French trade unionists announced plans for a boycott of American pictures as a show of support for striking west coast studio workers. The move was projected by a spokesman for the General Confederation of Labor's Amusement Industry Workers.

Press dispatches said a union delegation saw U. S. Ambassador Jefferson Caffery and there was a possibility that French technicians working on the dubbing of American films might be called out on strike.

The French union move came as the result of the announced intention of the American Conference of Studio Unions to solicit support for its cause abroad. The union is involved in a jurisdictional dispute with the International Alliance of Theatrical Stage Employees, and is opposed to the studio's action in replacing striking conference members with IATSE personnel to continue production.

## Korda to Build Special Music Scoring Stage

Operating at present with only one temporary sound stage, Sir Alexander Korda's Sound City studios will have a special music scoring stage once building plans have been put into effect. The British producer also has signed Sir Thomas Beecham's Royal Philharmonic Orchestra to play the background music for his big pictures. This was disclosed this week by Dr. Hubert Clifford, former Empire Service music supervisor of the British Broadcasting Corporation, professor at the Royal Academy of Music, and recently appointed musical director for London Film Productions.

Dr. Clifford left at midweek for a three-week stay on the coast, where he will familiarize himself with American scoring methods. In his position with London Films he will not compose music for pictures, but will act more or less as a coordinator. Among his duties will be the selection of composers for Sir Alexander's forthcoming productions.

There are about 30 composers in London who do this kind of work, Dr. Clifford said. His first job was to cast a composer for the forthcoming London Films production, "Bonny Prince Charlie." He chose Ian Whyt, a Scottish composer, to do the score.

## Karsch Sells Circuit To Edwards & Harris

In one of the major theatrical deals of the St. Louis territory, George Karsch, head of the circuit bearing his name, sold his eight houses in Southern Missouri to the recently-formed Edwards & Harris Theatre Company. The latter is controlled by J. Harold Harris, who had been general manager for the J. H. Griffith Circuit's 34 theatres in Kansas, Missouri and Nebraska, and Tom Edwards, Missouri exhibitor. Both have been in exhibition in the midwest for many years.

# Selznick Leases Pathe N. Y. Studio For "Portrait"

David O. Selznick this week leased the new RKO Pathe studios in New York for his forthcoming production, "Portrait of Jenny," according to Frederic Ullman, Jr., RKO Pathe president. The contract gives Mr. Selznick an option for three more feature pictures in the studio during 1947 and 1948.

"Portrait," starring Joseph Cotten and Jennifer Jones, has a New York background and will be photographed entirely in this city. Shooting is scheduled to start February 15. It probably will be in production about three months. William Dieterle will direct and David Hemstead produce. Selznick representatives have been inspecting the Pathe studios for the past two weeks. Although the picture will partially be shot on exterior location, RKO Pathe sound stages will be used for all interiors and the studio will serve as central headquarters while in New York.

From Hollywood meanwhile comes word that "Duel in the Sun" will have its next openings in Texas, Oklahoma and Arkansas, but only veterans in Army, Navy and veterans' hospitals will get to see the film. Screenings for veterans will be held in 10 cities in the three states in line with an agreement among Mr. Selznick, General Omar Bradley, Veterans Administration head, and Secretary of the Navy James Forrestal, under which servicemen in hospitals get to see the film first.

## Fox Theatres Case Claims Cleared

Skouras Theatres Corporation and United Artists Theatres have settled all claims against them rising out of the bankruptcy in 1944 of Fox Theatres and the reorganization of its subsidiary, Metropolitan Playhouses, with payment of $250,000 to trustees of Fox Theatres and its creditors. Offer of the settlement was made by UA Theatres and Skouras, and Robert Aronstein, attorney for the trustees and certain creditors then filed application for approval with the New York District Court. Last Friday, Federal Judge John C. Knox, after a hearing, granted the application. In 1935 Skouras and UA Theatres acquired all Class A stock of the reorganized Metropolitan circuit for $150,000 in a deal approved by the court.

## Siegel Signs Tiomkin

Dimitri Tiomkin, who wrote and conducted the scores for David O. Selznick's "Duel in the Sun" and Frank Capra's "It's a Wonderful Life," has been signed by David Siegel, president of Triumph Pictures, Inc., to score and conduct for "Stranger Than Truth," Triumph's initial production, based on the Vera Caspary novel and for which Miss Caspary is writing the screenplay.

# "WHAT THE PICTURE DID *FOR ME*"

**. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.**

## Columbia

**CRIME DOCTOR'S MAN HUNT, THE:** Warner Baxter, Ellen Drew—Co-featured with "Blue Skies," and it was a perfect one. Baxter and Miss Drew put in good performances and it was enjoyed by all patrons. Played Wednesday-Tuesday, Jan. 15-21.—George O. Wiggin, Auditorium Theatre, Malden, Mass.

**EADIE WAS A LADY:** Ann Miller, Joe Besser—Just fair. Played Sunday.—A. E. Landreth, Lyric Theatre, Portsmouth, Va.

**THRILL OF BRAZIL:** Evelyn Keyes, Keenan Wynn—Anthing that sounds like Mexican or South American music doesn't register here. Played Sunday-Tuesday, Jan. 5-7.—R. V. Fletcher, Lyric Theatre, Hartington, Neb.

## Metro-Goldwyn-Mayer

**COCKEYED MIRACLE, THE:** Keenan Wynn, Frank Morgan—Would like a dozen more like it. Good comments from those who judge best, those who pay. Played Sunday.—George H. Weeks, Crown Theatre, Camp Hill, Ala. Small town and rural patronage.

**COURAGE OF LASSIE:** Elizabeth Taylor, Frank Morgan—A box office natural for my town. Played Sunday-Tuesday, Dec. 29-31.—R. V. Fletcher, Lyric Theatre, Hartington, Neb.

**HOLIDAY IN MEXICO:** Walter Pidgeon, Ilona Massey—We thought this to be the best Technicolor musical of the year. It was good entertainment. Our patrons liked it. Business was good and we made a little money. What more can you ask for? Played Thursday, Friday, Dec. 26, 27.—W. F. Caudell, South Miami Theatre, South Miami, Fla. Suburban and rural patronage.

**HOLIDAY IN MEXICO:** Walter Pidgeon, Ilona Massey—A dandy Technicolor feature that pleased those who came. By another name it would have done twice the business here. Played Sunday-Tuesday, Jan. 12-14.—R. V. Fletcher, Lyric Theatre, Hartington, Neb.

**LAST CHANCE, THE:** E. G. Morrison, John Hoy—Like another reporter, I thought this was my last chance. I don't know how the few who came received it as I closed the box office and hid before the first feature was over. Played Wednesday.—George H. Weeks, Crown Theatre, Camp Hill, Ala. Small town and rural patronage.

**THREE WISE FOOLS:** Margaret O'Brien, Lionel Barrymore—As usual, the little one played a superb role, but the story was too shallow for her talents. Competition reduced attendance considerahly.—George H. Weeks, Crown Theatre, Camp Hill, Ala. Small town and rural patronage.

## Paramount

**BLUE DAHLIA, THE:** Alan Ladd, Veronica Lake—This picture cost a lot for one day, but it was worth it and she is coming back. Paramount is a good company with good product. Played Sunday, Nov. 3.—A. E. Landreth, Lyric Theatre, Portsmouth, Va.

**BLUE SKIES:** Bing Crosby, Fred Astaire—Don't miss this one, exhibitors, if you want to wear a smile for an engagement. Business better than good. It was perfect. This is one picture in a million. This sold out. This one held the audience's interest throughout. Crosby, Billy De Wolf, plus Joan Caulfield and Fred Astaire, gave splendid performances. Paramount did a superb job when they made "Blue Skies." Played Wednesday-Tuesday, Jan. 22-28.—George O. Wiggin, Auditorium Theatre, Malden, Mass.

**TO EACH HIS OWN:** Olivia DeHavilland, John Lund—This is really Miss DeHavilland's picture and she proves that she really is an artist. Many good comments on this one. Played Thursday, Friday, Dec. 19, 20.—W. F. Caudell, South Miami Theatre, South Miami, Fla. Suburban and rural patronage.

**TWO YEARS BEFORE THE MAST:** Alan Ladd, Brian Donlevy—Excellent man's picture, hut not so good for the lady patrons, although some enjoyed it quite well. Ladd and Donlevy gave out with excellent acting and the story held the audience's attention throughout. Business good, but drawing power off. Played Wednesday-Tuesday, Jan. 15-21.—George O. Wiggin, Auditorium Theatre, Malden, Mass.

**SEARCHING WIND, THE:** Robert Young, Ann Richards—We exhibitors must have a fallacious idea that the public comes to the theatre for entertainment. It is evident that Hollywood has other ideas when they produce such pictures as the above. Certainly, this discursive socalled stage play is the absolute low both in gross and entertainment. The treatment of it was so confused that there was a look of bewilderment on the faces of some of the audience when they came out, and I was among that group after watching it. It looks as though Hollywood is suffering from brain fag or a rank case of just don't give a damn what they produce. The public is again shopping.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

## PRC

**COLORADO SERENADE:** Eddie Dean, Roscoe Ates—We broke away from our usual double bill on weekends for a single bill and selected short subjects. Business was very good, although the roads were in bad shape. Played Friday, Saturday, Jan. 3, 4.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**HOPALONG CASSIDY RETURNS:** William Boyd—This picture, although it is a reissue, proved to be all right, but not up to the usual Western draw. Did satisfactory weekend business. Played Friday, Saturday, Jan. 24, 25.—Harland Rankin, Plaza Theatre. Tilbury, Ont., Can.

## RKO Radio

**BADMAN'S TERRITORY:** Randolph Scott, Ann Richards—This had a hig Friday, hut Saturday died, due to a church two blocks away playing "Wintertime" on 16mm. I played it Christmas, but they went to see it again. Played Friday, Saturday, Jan. 24, 25.—Don Whittington, Lincoln Theatre, Rochester, N. Y.

**GENIUS AT WORK:** Alan Carney, Anne Jeffreys—Companion feature and swell comedy. Played with "Two Years Before the Mast." The audience got a swell bang out of this one. Wally Brown, a local boy from Malden, stole the picture. Played Wednesday-Tuesday, Jan. 15-21.—George O. Wiggin, Auditorium Theatre, Malden, Mass.

**HEARTBEAT:** Ginger Rogers, Jean Pierre Aumont—"Heartbeat" proved a heartache and it wasn't fair to our Ginger. The poor story really sold us short on this one. We were all disappointed and there were plenty of walkouts. Played Wednesday, Thursday, Jan. 22, 23.—Harland Rankin, Plaza Thatr, Tilbury, Ont., Can.

**TILL THE END OF TIME:** Dorothy McGuire, Guy Madison—Have just discovered that my patrons like to weep. This did O.K. for the box office and the weeping. Mitchum sure clicked in his rather small role. Played Tuesday-Thursday, Jan. 21-23.—Don Whittington, Lincoln Theatre, Rochester, N. Y.

## Republic

**ANGEL COMES TO BROOKLYN, AN:** Kaye Dowd, Robert Duke—Extra good business. Played Sunday, Sept. 1.—A. E. Landreth, Lyric Theatre, Portsmouth, Va.

**CONQUEST OF CHEYENNE:** "Wild" Bill Elliott—Used on weekend double bill to good business, Elliott is well liked hy Western fans and all the kids. Played Friday, Saturday, Jan. 24, 25.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumher town patronage.

**MY PAL TRIGGER:** Roy Rogers, ale Evans—Played this on Christmas Day and Christmas Eve. It is undoubtedly Roy Rogers' best picture. Business was good but nothing sensational. Played Tuesday, Wednesday, Dec. 24, 25.—W. F. Caudell, South Miami Theatre, South Maimi, Fla. Suburban and rural patronage.

**NIGHT TRAIN TO MEMPHIS:** Roy Acuff, Adele Mara—Played late, but a sellout at the hox office. Wish there were more like this. It has a light story and it is completely entertaining. Played Thursday, Friday.—George H. Weeks, Crown Theatre, Camp Hill, Ala. Small town and rural patronage.

**RENDEZVOUS WITH ANNIE:** Eddie Albert, Faye Marlowe—Got a surprise in this picture. I did not expect much as the cast is not known, but it has a swell story. It is well done and gave my audience a great laugh throughout. There were not enough names to get the college students in to see it. Played Sunday-Tuesday, Jan. 5-7.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

**SCOTLAND YARD INVESTIGATOR:** Sir Aubrey Smith, Erich von Stroheim—Our weekend patrons liked this picture and expressed their approval. Good. Played on a double hill with a Cassidy Western. Played Friday, Saturday, Jan. 24, 25.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**SUN VALLEY CYCLONE:** "Wild" Bill Elliott, Bobby Blake—This was the last of the Red Ryder series, starring "Wild" Bill, for us. We certainly don't wish Elliott any hard luck, but we are sure there are many, many small town exhibitors who join us in grieving to see "Wild" Bill leave the Red Ryder pictures. One of this series holds our house record. Alan Lane may be ahle to carry on this series with success. We wish him luck, but he will never be able to take "Wild" Bill's place. By the way, Mr. Elliott, if things get tough out there in California, hop a ride down to Florida. We will dig up a few bucks and turn out some southern Westerns that will make the boys shout with joy. Doubled with "Her Adventurous Night" from Universal. Played Saturday, Jan. 4.—W. F. Caudell, South Miami Theatre, South Miami, Fla. Suburhan and rural patronage.

## Twentieth Century-Fox

**BUFFALO BILL:** Maureen O'Hara, Joel McCrea—Here is an oldie that they really went for. Print and color were excellent. Doubled with "Gay Blades" from Repuhlic to ahove average business. Played Friday, Saturday, Jan. 17, 18.—Don Whittington, Lincoln Theatre, Rochester, N. Y.

**CENTENNIAL SUMMER:** Jeanne Crain, Cornel Wilde—Very good anywhere, any time. Played Wednesday, Jan. 15.—R. V. Fletcher, Lyric Theatre, Hartington, Neb.

**DO YOU LOVE ME?:** Maureen O'Hara, Dick Haymes—This is a pleasing picture, both to the eyes and ears. Plenty of swing and crooning, and it would go over in a locality where there are enough addicts of swing and crooning. It did very light business here. Played Sunday, Monday, Jan. 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**JESSE JAMES:** Tyrone Power, Nancy Kelly—For the price, it proved an above-average Sunday gross. Played Sunday, Monday, Jan. 19, 20.—Don Whittington, Lincoln Theatre, Rochester, N. Y.

**MARGIE:** Jeanne Crain, Alan Young—Excellent motion picture in beautiful Technicolor. Jeanne stole the picture. There are 94 minutes of fun and excitement. Did phenomenal business for the five days and the last two above average. Could use more good grosses like this one. Played Wednesday-Tuesday, Jan. 8-14.—George O. Wiggin, Auditorium Theatre, Malden, Mass.

**SHOCKING MISS PILGRIM, THE:** Betty Grable,

*(Continued on following page)*

(*Continued from preceding page*)

Dick Haymes—Another excellent musical although not Miss Grable's best. The music is very good indeed. The color superb. My patrons, especially the college students, enjoyed it very much. It is good to see Betty again in pictures. Played Sunday-Tuesday, Jan. 26-28.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

**SOMEWHERE IN THE NIGHT:** John Hodiak, Nancy Guild—After looking at and listening to all the 110 minutes of this picture it would be easy to say many things about it, mostly unprintable. However, there were only a handful of customers present, so not too much harm was done, except at the box office. Played Wednesday, Thursday, Jan. 22, 23.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**STRANGE TRIANGLE:** Signe Hasso, John Sheppard—Now that Lend-Lease has been terminated wouldn't it be possible to have Miss Hasso return to her native habitat. No small town exhibitor would be likely to place an objection with the World Court. Played Friday, Saturday, Jan. 24, 25.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**SULLIVANS, THE:** Anne Baxter, Thomas Mitchell—Doubled with "Night in Casablanca." This grossed as much as "State Fair," which held the record. Brothers, play this again. They love to cry. Everyone asked about "The Sullivans," which I had as a second feature. Monday it became the first feature. It was really great. Played Sunday, Monday, Jan. 26, 27.—Don Whittington, Lincoln Theatre, Rochester, N. Y.

**WAKE UP AND DREAM:** John Payne, June Haver—This appealed to a few patrons, but it was a loss of time and effort with such stars as John Payne and June Haver. It just didn't have what it takes. However, in some musical towns it might hit. Played Sunday-Tuesday, Jan. 19-21.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

## United Artists

**CAESAR AND CLEOPATRA:** Claude Rains, Vivian Leigh—Very good feature. Not received well by small town and rural patronage. Schools did not recommend the picture to students. Played Monday, Tuesday.—George H. Weeks, Crown Theatre, Camp Hill, Ala. Small town and rural patronage.

**MR. ACE:** George Raft, Silvia Sydney—A very good program picture. Played Saturday, Jan. 18.—R. V. Fletcher, Lyric Theatre, Hartington, Neb.

**MR. ACE:** George Raft, Sylvia Sydney—This wasn't a bad picture at all. We cannot boast of selling out, but sleet and rain made the roads impassable, so we cannot blame the picture. Played Monday, Tuesday, Dec. 30-31.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**MR. ACE:** George Raft, Sylvia Sydney—George Raft has been a favorite of ours for years, but "Mr. Ace," although well done, was too slow moving for a small town theatre. Pass this one up, unless you have a good supporting feature. We didn't. Played Sunday, Monday, Jan. 26, 27.—Albert Hefferan, Century Theatre, Coopersville, Mich.

**REBECCA:** Laurence Olivier, Joan Fontaine—Just as moving and pleasing as the first issue. Played to small attendance. Played Monday, Tuesday.—George H. Weeks, Crown Theatre, Camp Hill, Ala. Small town and rural patronage.

**WHISTLE STOP:** George Raft, Ava Gardner—Raft is always good for us. Played Sunday, Oct. 20.—A. E. Landreth, Lyric Theatre, Portsmouth, Va.

## Universal

**ALI BABA AND THE FORTY THIEVES:** Jon Hall, Maria Montez—Repeated to good business. Good for action houses. Played Sunday.—A. E. Landreth, Lyric Theatre, Portsmouth, Va.

**CANYON PASSAGE:** Dana Andrews, Susan Hayward—Walter Wanger, in our opinion, is the tops in producing the outdoor Technicolor productions. This story is good but not sensational. The scenery is wonderful. We think the audience got its money's worth from the photography alone. Evidently, they did, because they were long and loud in their praise. A very successful engagement. Played Tuesday, Wednesday, Dec. 31, Jan. 1.—W. F. Caudell, South Miami Theatre, South Miami, Fla. Suburban and rural patronage.

**KILLERS, THE:** Burt Lancaster, Ava Gardner—A marvelous picture. The acting is superb and there is never a dull moment. My patrons liked it but the title kept some away. Business good. Played Sunday-Tuesday, Jan. 12-14.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

**LOVER COME BACK:** George Brent, Lucille Ball—Pictures with this type of title don't appeal in our small town. The first night wasn't bad, but the second was poor. Poorest gross of the season. Played Monday, Tuesday, Jan. 20, 21.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**NIGHT IN PARADISE, A:** Merle Oberon, Turhan Bey—Beautiful coloring. Did nice New Year business. They seemed to take it all right and were satisfied. Played Wednesday, Thursday, Jan. 1, 2.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**RUNAROUND, THE:** Ella Raines, Rod Cameron—An all around good program picture from Universal. Our patrons enjoyed it and everyone went home happy. Played Sunday, Monday, Dec. 22, 23.—W. F. Caudell, South Miami Theatre, South Miami, Fla. Suburban and rural patronage.

**SLIGHTLY SCANDALOUS:** Sheila Ryan, Fred Brady—Companion feature played with "Margie." It went very well and the audience reaction was perfect. No complaints, which is quite unusual for a second feature. Played Wednesday-Tuesday, Jan. 8-14.—George O. Wiggin, Auditorium Theatre, Malden, Mass.

## Warner Bros.

**NIGHT AND DAY:** Alexis Smith, Cary Grant—Good attendance. Glad to see entertainment coming back and the war theme disappearing. Played Monday, Tuesday.—George H. Weeks, Crown Theatre, Camp Hill, Ala. Small town and rural patronage.

**NO TIME FOR COMEDY:** James Stewart, Rosalind Russell—Bad weather ruined the attendance at this picture, and stiff competition from school activities and Woman's Club play. Those who saw it enjoyed it very much. Played Monday, Tuesday.—George H. Weeks, Crown Theatre, Camp Hill, Ala. Small town and rural patronage.

**SARATOGA TRUNK:** Gary Cooper, Ingrid Bergman—This one did excellent business for us even at this late date. Played Sunday, Monday, Dec. 15, 16.—W. F. Caudell, South Miami Theatre, South Miami, Fla. Suburban and rural patronage.

# *Short Product in First Run Houses*

### *NEW YORK—Week of February 3*

***CAPITOL: The Mission Trail*** ..... ***MGM***
***Athletequiz*** ..... ***MGM***
***A Really Important Person*** ..... ***MGM***
Feature: Lady in the Lake ..... MGM

***CRITERION: Fowl Brawl*** ..... ***Columbia***
Feature: Dead Reckoning ..... Columbia

***GLOBE: College Climbers*** ..... ***RKO***
Feature: It's a Wonderful Life ..... RKO

***HOLLYWOOD: Lazy Hunter*** ..... ***Warner Bros.***
***The Hare Grows in Brooklyn*** ..... ***Warner Bros.***
Feature: Humoresque ..... Warner Bros.

***PALACE: Kentucky Basketeers*** ..... ***RKO***
Feature: Sinbad the Sailor ..... RKO

***PARAMOUNT: Golden Slippers*** ..... ***Paramount***
***Queens of the Court*** ..... ***Paramount***
***Spree for All*** ..... ***Paramount***
Feature: The Perfect Marriage ..... Paramount

***RIALTO: Sudden Fried Chicken*** ..... ***Paramount***
Feature: Tower of London ..... Universal

***RIVOLI: The Fistic Mystic*** ..... ***Paramount***
***Pooch Parade*** ..... ***Paramount***
***Jumping Jacks*** ..... ***Paramount***
***Love in Tune*** ..... ***Paramount***
Feature: California ..... Paramount

***ROXY: Playtime's Journey*** ..... ***20th-Cent.-Fox***
***Nobody's Children*** ..... ***20th Cent.-Fox***
***The Housing Problem*** ..... ***20th Cent.-Fox***
Feature: 13 Rue Madeleine ..... 20th Cent.-Fox

***STRAND: Dog and the Orchard*** ..... ***Warner Bros.***
***Have You Got Any Castles?*** ..... ***Warner Bros.***
***Let's Go Swimming*** ..... ***Warner Bros.***
Feature: The Man I Love ..... Warner Bros.

***WINTER GARDEN: The Answer Man*** ..... ***Universal***
***Pelican Pranks*** ..... ***Universal***
Feature: Swell Guy ..... Universal

### *CHICAGO—Week of February 3*

***GARRICK: Last Bomb*** ..... ***Warner Bros.***
Feature: The Verdict ..... Warner Bros.

***GRAND: Kentucky Basketeers*** ..... ***RKO***
Feature: It's a Wonderful Life ..... RKO

***ORIENTAL: Style of the Stars*** ..... ***20th Cent.-Fox***
***The Tortoise Wins Again*** ..... ***20th Cent.-Fox***
Feature: The Shocking Miss Pilgrim ..... 20th Cent.-Fox

***ROOSEVELT: One Meatball*** ..... ***Warner Bros.***
Feature: The Time, the Place, the Girl ..... Warner Bros.

***STATE-LAKE: Dive-Hi*** ..... ***Paramount***
Feature: The Razor's Edge ..... 20th Cent.-Fox

## Atlantic Section of SMPE To Meet February 19

The Atlantic Coast section of the Society of Motion Picture Engineers will hold a meeting February 19 in New York with James Y. Dunbar, acoustical engineer of the Johns-Manville Sales Corporation as guest speaker. He will speak on "Space Acoustics for Recorded and Reproduced Sound."

## A. F. E. Acquires Five Films

A. F. E. Corporation has acquired five French pictures for distribution in the United States during the year.

## Dr. Goodman Appointed Head Of Audio-Visual Division

Dr. David J. Goodman, an educator of long experience in the audio-visual field, has been named editor-in-chief of the new audio-visual department of Popular Science Publishing Company, according to Arthur J. Crowley, director of the educational department of Popular Science Publishing Company and *Reader's Digest*. The new department will promote the development and sale of audio-visual aids to schools and colleges.

Dr. Goodman has had ample experience in the field which his division will cover. He has been editor for Young America Films; educational supervisor for the New York City Board of Education program on the development of objective teaching materials and techniques, and educational specialist for the Army Air Forces, training aids division, for whom he prepared an instructors' guide to accompany Army Air Forces training films and filmstrips.

His articles have appeared in many educational journals such as *Journal of Educational Research, Safety Education, Journal of Education* and *Film and Radio Discussion Guide*.

## Releasing "Public Opinion"

Encyclopedia Britannica Films is releasing "Public Opinion," produced in collaboration with Dr. Harold D. Lasswell, of Yale University, for use in junior and senior high schools. The film, the third in a series on democratic processes, offers an analysis of public opinion.

## Phillips Joins Modern Screen

Frank Phillips has been appointed west coast editor of Dell Publishing Company's *Modern Screen*, Al Delacorte, editor, has announced. Mr. Phillips was formerly editor of *Pic* magazine.

MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

**CHESTER FRIEDMAN, Editor**

# Reading, Up and Down

*Reading, Pa.,*
*January* 28, 1947

*DEAR ROUND TABLERS:*

After passing through this town a score of times, we finally had the opportunity to stop over and thought you-all might like to know something about Reading and the boys who keep the shows going here.

We've always heard this was a tough newspaper town—just a slight exaggeration. You can hit page one every day by merely turning over the theatre receipts to charity, relinquishing the deed to your property, donating eight gallons of blood to the Red Cross—and then you must not ask for picture mention. It's that easy!

We like the friendly competitive spirit of the theatre managers here. They're out to do everything they can for their theatres, yet they all practice good showmanship ethics. Paul Glace, head man for Fabian here, is the grand-daddy of the managers. Paul says he's 63 years old but, if he ever has his hair dyed, they'll probably draft him for the Army.

Aside from trying to knock over the town with publicity and exploitation, Paul has a hobby of collecting theatrical programs and trade journals. He has an original program from the Drury Lane theatre in England dating back to 1784, an authentic program from Covent Garden dated 1786, and about 50,000 others, all indexed and labelled. His trade journals date back to 1908; has every copy of *Motion Picture World* until it was consolidated and became what we now recognize as the outstanding trade journal in the world—the HERALD, of course!

* * *

Birk Binnard handles the Warner theatre down here. He's a shy, modest appearing fellow with a droll sense of humor that completely belies his appearance. Birk hails from Idaho and has been in show business since he was knee high to a sack of those famous potatoes. When Birk was born, some thirty-odd years ago, his Dad owned a theatre in Lewiston, Idaho. He has been with Warner's since 1934, except for a hitch in the Army.

We saw Larry Levy, of course, whose activities you are very familiar with at Loew's Colonial theatre. It was nice seeing Larry again. We knew him briefly about 10 years ago when we were both trying to keep the wolf away by working for the old Consolidated circuit in the Bronx. He says his Pop is still beating the drums down in Wilmington, Del., managing the Arcadia theatre for Warners.

Took an early turn about the city at 8:00 A.M. (no kidding) this morning. The theatres are bunched together downtown, which means the managers don't mind if the competitor gets a good show—they can always fill up on the other guy's overflow.

* * *

Did you know that Reading is as much an agricultural center as it is mining? There is as much vegetable as mineral in this part of Pennsylvania.

The one thing we can't take here is the heat. Aside from the winter thaw, which warms things up considerably, the building superintendents have a mania for roasting you alive when they get you indoors. Being a coal mining area, the people here apparently have a burning desire to prove it to all visitors . . . so even the natives have to swelter and like it.

The big show down here at the moment is, of course, "Bedelia", which is making its premiere at the Astor tomorrow. J. Lester Stallman, the Astor manager, has been doing a swell job on the opening, with George Bennett, the Eagle-Lion publicist. Between them they're doing great work in a town where it's easier to mine gold than get publicity. We hated to leave Lester's office, which is a miracle of modern splendor—almost breaks our heart after some of the rat-holes we've operated from in theatres.

* * *

The handsomest man in town is impeccably dressed Paul Esterley, manager of the Strand, who is just back from Florida with a gorgeous coat of tan. Oh, for the life of a theatre manager! We remember all our vacations—at Coney Island.

What with the managers' days off, illness, and our own brief visit here, we couldn't get to see the rest of the boys—which we certainly regret.

Came down on the train with ole Lige Brien, the guy who cornered the Quigley Awards a few years ago. He amazes even himself sometimes with the promotions he's put on lately for PRC-Eagle-Lion.

Laura Wells, the press agent, also came along—and, if you know the Round Table editor, with his usual eye for beauty, the trip was not an unpleasant one.

Tonight we'll be leaving for Harrisburg, where all the big doings are supposed to be taking place on "Bedelia" . . . will

*(Continued on following page)*

# *The Selling Approach*

## ON NEW PRODUCT

[*The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.*]

**JOHNNY O'CLOCK (Columbia):** The title is one of the most apt and unusual in recent screen history. Nevertheless there will be many of your patrons who think they can evolve a better title. This is your cue for a gag lobby display. Simply place a table in the lobby, with printed ballots and a ballot box, and a sign inviting your patrons to "suggest a title better than 'Johnny O'Clock.'" Work the promotion with a newspaper or radio station, if possible, offering prizes for the first five most appropriate and unusual titles.

For street ballyhoo, send three attractive blondes (representing the three blondes in the picture) around town carrying clock-face sandwich signs. The girls could walk separate routes, or could cover the main sectors of town together. They could also cover high school and college neighborhoods, manufacturing plants during lunch hours, athletic fields, etc. The front of the sandwich signs could carry catchline copy while playdate copy could be painted on the back of the signs.

Through the classified ad section of the local newspaper, invite men named Powell and girls named Keyes to a free showing of the picture. Dick Powell and Evelyn Keyes are the stars of the film. Set a definite date and time and request that they bring proof of identity.

Dick Powell's unusual name in the picture suggests an "unusual name" contest with newspaper or radio sponsorship. Offer guest tickets and promoted merchandise to the most unusually-named person in town and to the person submitting the name.

For a week-long promotion of value to both your playdate and to a cooperating newspaper, suggest a "Johnny's on the Spot" contest. The competition calls for newspaper readers to be "Johnny's on the Spot." Contestants are requested to telephone in to the paper any news stories which occur, accidents, feature stories, tips, etc. The newspaper could offer a cash award for the best news story of the week. Guest tickets could be awarded for consolation prizes.

**I'LL BE YOURS (Universal):** This is a romantic comedy starring Deanna Durbin, Tom Drake, William Bendix and Adolphe Menjou. The return of Deanna Durbin to the screen after a year's absence suggests a contest, suitable for newspaper or radio promotion, in which the public is asked to send in a short story of 100 words or less, using the titles of previous Durbin pictures as a basis.

Here is an example of how it may be worked: "It was Because of Him that I lost my first Christmas Holiday. He was really my First Love, but in those days he just considered me one of Three Smart Girls, etc." Stipulate that the title "I'll Be Yours" must be included in the story. Award merchandise prizes or guest tickets for the most original entries.

Place a fortune wheel in the lobby. Invite young couples to spin the wheel and learn what fate has in store for them. The wheel could consist of a large disc with a spinner attached. The disc could be divided into eight sections, lettered as follows: "I'll Be Loving You," "I'll Be Seeing You," "I'll Be Going on a Trip," "I'll Be Happy With You," "I'll Be Darned, I Get a Kiss," "I'll Be Married in a Year," "I'll Be Leaving Town," "I'll Be Yours." When arrow stops on "I'll be darned, I get a kiss," an usher hands the patron a candy kiss. When arrow stops on "I'll Be Yours," the patron receives a guest ticket.

In the picture Miss Durbin is presented in the role of an usherette in a motion picture theatre. This suggests a number of angles for exhibitors featuring feminine theatre staffs. If your staff includes an usherette who sings, try planting an interview with her in which she tells of a secret ambition to follow the career of Miss Durbin, as portrayed in the picture.

## Tieup Aids Sorkin's Date On "Magnificent Doll"

A tieup with Royal Crown Cola greatly helped to publicize manager S. L. Sorkin's engagement of "Magnificent Doll" at the RKO Keith's theatre, Washington, D. C. Spot radio announcements were used by Royal Crown for two weeks in advance. Sixteen of the company's trucks were bannered with playdate copy. Also through the tieup, 500 window cards were distributed throughout the city. In addition, Sorkin planted considerable stories and art in all the local newspapers.

## Builds Unique Marquee Display

A cutout of a horse atop the marquee surrounded by cards attracted considerable attention to manager Patrick Reed's playdate of "Smoky" at the Odeon theatre, Portsmouth, Hants., England. The cards contained blow-ups of critics' quotes, praising the picture.

## Lobby Doll Exploits "Doll"

A life-like doll that curtseyed to patrons was used in the lobby to promote manager William Schaffer's playdate of "Magnificent Doll" at the Earle theatre, Allentown, Pa.

# READING

(*Continued from preceding page*)

probably get to meet manager Bob Sidman, who is handling the opening at the Senate, with Max Miller, also of Eagle-Lion.

Of course, if time permits, we'll dash around trying to get in a "hello" to some of the other lads. Must remember to look up Sam Gilman. In spite of all the correspondence we've had, have never even met the guy. Just to make it interesting, we're going into the old routine of the irate patron by way of introduction . . . demanding to know who his boss is, where we can write to complain about the rotten service, etc., and then, when he gets all hot under the collar, we'll really put him in his misery by telling him who we are.

Well, gang, hope you've been bombarding the office with campaigns while we've been away. We'd hate to think our staff has been enjoying our holiday. You know that old saying: "While the cat's away the mice will play"; and we're not called Snap-the-Whip-Friedman for our horsemanship.

Bestest to you all. Keep writing.

—CHESTER FRIEDMAN

## Clever Display Exploits Coming Attractions

An ingenious display was set up in the rear of the auditorium by manager George Peters to exploit coming attractions at Loew's theatre, Richmond, Va. The display was in the form of a calendar with a heading that read: "1947 the Year of the Yearling 1947." Stills from "The Yearling" were used below the heading. Coming attractions were listed on drawings of bells on either side of the display while photos of Metro-Goldwyn-Mayer stars were used on the calendar at the bottom of the display.

## Broadcast Aids "Woman"

A good deal of attention was attracted to "Strange Woman" when a woman reversed the usual procedure at a sidewalk broadcast by interviewing the announcer. The promotion was engineered by Loew's publicist, Joe Di Pesa, to exploit the playdate of the picture at the State and Orpheum theatres in Boston.

## Humorous Ad Exploits Newsreel

Humorous catchlines were used in a newspaper ad to exploit the newsreel scenes of the Illinois-UCLA Rose Bowl football game at the Palace theatre, Peoria, Ill. Manager Merle Eagle used such lines as: "Recorded in California history as first earthquake of 1947," and "UCLA player runs 103 yds! Musta been awfully scared!"

## False Front Exploits "Sleep"

Giant cut-outs of the stars, stills and catch-copy were combined to make a false front for "The Big Sleep" at the Bison theatre, Shawnee, Okla. Manager Elmer Adams, Jr., also arranged window tieups to exploit the playdate.

# SIDEWALK BALLYHOO

— helped to build plenty of advance interest in "The Jolson Story" for Ken Johnston, manager of the Palace theatre, Galt, Canada. Ken had a blackface singer plugging the hit tunes from the picture, accompanied by a pianist, at right. Traffic was tied up while passers-by took advantage of the free entertainment.







At left is a street ballyhoo employed by Norman W. Lofthus, manager of the California theatre in Santa Barbara, to promote his return engagement of "The Lady Eve". Norman tied up with a grocer and distributed free apples which were enclosed in bags imprinted with theatre and picture credits.




Sidewalk sitter, right, was used by Mollie Stickles, manager of the Palace theatre in Meriden, Conn., as an advance promotion for "Margie".




Down in Richmond, Va., George Peters, manager of Loew's theatre there, used the above device to exploit his date on "Boom Town". Pony and cart toured busy downtown section, creating interest wherever they appeared.




Cartoon characters, cleverly worked into this novel theatre front, was idea conceived by A. C. Henderson, publicity director for the Royal theatre in Columbus, Ga., and helped to focus the attention of motorists and pedestrians on current attraction.

# "BEDELIA" OPENING

"Bedelia" made a dual bow at the Senate theatre, Harrisburg, Pa., and the Astor theatre, Reading, Jan. 29, distinguished by a lavish exploitation campaign.

In Harrisburg, the opening was spotlighted by what is believed to be the first commercial film delivery by helicopter, an occasion which won national publicity. The helicopter landed within six feet of the theatre lobby with the "Bedelia" print 15 minutes before the box office was scheduled to open. Thousands of interested persons stood by in the roped-off arena attracted by the advance publicity focused on the event by local newspapers.

The campaign in Harrisburg, handled by Bob Sidman, manager of the Senate and Max Miller, exploiteer for Eagle-Lion Productions, took in every facet of advertising and exploitation, leading off with an official proclamation of welcome to "Bedelia" by the city mayor.

### *Preview at Governor's Mansion*

A special preview was arranged at the mansion of Pennsylvania's governor, James A. Duff, with numerous dignitaries in attendance. Each day newspaper reviewers and editors received a token of candy, a book or some other gift with a message from and about "Bedelia" beginning two weeks ahead of opening.

Window cards and miniature standees were spotted in stores, hotels, and restaurants; a huge banner was suspended across the front of the theatre and in addition to numerous book shop displays, the stores and libraries distributed 5,000 bookmarks.

A broad radio campaign helped to establish advance interest in the opening and included a special broadcast describing the arrival of the helicopter and another from the theatre lobby on opening night at which officials and guests were introduced to listeners as they arrived.

Department stores cooperated with fashion displays; sweet shops featured "Bedelia" sundaes and salads; the Army recruiting service brought in five heroes as guests of Margaret Lockwood, star of the film, and newspaper display advertisements were promoted from prominent business concerns.

The producer of the picture, Mr. I. J. Goldsmith, arrived in the city with glamorous Laura Wells, "press angel," in time to participate in many of the special events which were executed, including interviews for both press and on the radio which further helped to arouse interest.

### *Circus Flash in Reading*

The Reading premiere, handicapped by lack of press support due to the newspaper's aversion to motion picture publicity and advertising, was exploited through numerous ballyhoos and promotions with merchants, a radio saturation campaign and tieups with school papers, the *Shopping News* and labor publications.




The Reading campaign was handled by J. L. Stallman, manager of the Astor and George Bennett, Eagle-Lion field man. An illuminated street car toured the city streets with 24-sheet lithograph posters advertising the premiere three days before opening; an airplane flew over the city towing a huge sign for "Bedelia" and car cards and posters were used on every bus and trolley in the city.

### *Private Publications Aid*

Markets distributed 20,000 heralds; the street railway bulletin carried a plug for the film, high school and college papers carried press releases, three important labor unions made free space available in their publications and the Chamber of Commerce distributed a bulletin to its members asking for cooperation in publicizing the picture.

Window displays were promoted from merchants; 10,000 bookmarks were distributed and napkins were imprinted for leading hotel dining rooms and restaurants. Mr. Goldsmith and Miss Wells appeared as guests at a luncheon of the Rotarians and on several radio programs for interviews.

Transcription broadcasts were used on all local stations and WRAW featured a contest offering "Bedelia" passes to listeners who identified song titles.

Mayor J. Henry Stump issued a proclamation of welcome for the production and on opening night a lobby broadcast originated at the theatre.

The overall campaign in both Pennsylvania cities was under the supervision of Lige Brien, exploitation manager for PRC Pictures, which is distributing the film, and Jerry Pickman of Eagle Lion's home office publicity staff. Both were in Reading and Harrisburg for the premiere.

## Holds Popularity Contest To Boost Theatre

A popularity contest of seven weeks' duration greatly helped to publicize the change of management, remodeling job and to stimulate attendance in general at the Plaza theatre, Chicago, Ill. The contest was arranged by manager Dave Gold and Norman E. Kassel, advertising director for Essaness Theatres. The neighborhood newspaper used art and stories on the front page for the entire seven weeks of the competition. Local merchants cooperated in the promotional venture and supplied the prizes. A parade preceded the presentation of prizes, highlighted by the appearance of a drum and bugle corps.

# *Browne Conducts Novel Campaign For "Night"*

An ingenious campaign arranged by manager Bill Browne attracted considerable attention to the engagement of "Night and Day" at the Ritz Cinema, Hastings, Sussex, England.

At each performance, starting three weeks in advance, a spotlight was flashed on the ceiling and then moved slowly until it came to rest on a sign, reading " 'Night and Day' showing Day and Night, December 31st." This was followed by a slide announcing that the theatre would be open all night on New Year's Eve.

Hundreds of entries were received for a word-phrase contest Browne arranged to exploit the picture. Contestants were requested to submit a list of three-word phrases with "and" as the middle word. The 12 patrons submitting the longest lists received guest tickets.

The theatre staff was dressed for the occasion. Usherettes wore pajama tops, their uniform skirts and sleeping caps; male attendants were attired in half uniform and half pajamas, and the doorman had on an old-fashioned night shirt and sleeping cap. The organist also appeared at each performance in pajamas and carried a lighted candle.

## Sets Tieups for "Summer" In Blyth, England

Window tieups drew attention to the playdate of "Centennial Summer" at the Central Cinema, Blyth, Northumberland, England. They were arranged by manager George Melbah and general manager J. W. Ford. An attractive poster was used by the Co-operative Clothing store, bearing the inscription: "Why wait a century to see a Centennial Summer, when you can visit the Central and see the Technicolor masterpiece, 'Centennial Summer.'" Other displays were arranged with Dampneys' Paint stores and Gillis' Furniture store.

## Arranges Basketball Program

A special program of four basketball short subjects was arranged by manager W. Ray Gingell in conjunction with the playdate of "The Walls Came Tumbling Down" at the Hiser theatre, Bethesda, Md. Gingell contacted local school coaches to publicize the special program and also gave top billing to the short subjects in theatre ads.

## Sells Tickets in Classrooms

Manager Miriam Bellick sold out the house days before opening for a special "Pinocchio" show at the Ritz theatre, Brooklyn, N. Y. Miriam contacted local school authorities and obtained permission to sell tickets in the classrooms. Bookmarks also were distributed to the schools.




*Here's an impressive theatre front, the brain and handiwork of Walt Jancke, manager of the State theatre, Lincoln, Nebr. Note the effectiveness of the special banner covering the attraction sign. Cut-out letters suspended from the bottom of the marquee also stand out sharply. The huge block letters, visible against the building facade, were covered with metallics and made an attractive flash from across the street. The star cut-out head was animated with blinking eyes. A sound system hookup from the theatre broadcast music from the film onto the street.*

## Kistner Promotes Pony For Kiddie Giveaway

A live pony was promoted by manager E. F. Kistner for a children's New Year's party at the Forsythe theatre, East Chicago, Ind. Five merchants sponsored the giveaway promotion. Approximately 20,000 coupons were given out with purchases at the cooperating stores and with admissions to the theatre during a five week advance campaign. The pony was displayed on the streets during the advance campaign, giving free rides and plugging the current picture. Kistner combined the giveaway with the start of the serial, "Son of the Guardsman." Three days before the playdate, 3,000 handbills were distributed house to house and at the theatre, stimulating a good deal of advance audience interest.

## Careful Pedestrians Get Passes for "The Chase"

Manager Harry Waxman conducted a five-day "perfect pedestrian" contest through the cooperation of the police department and radio station WFPG to exploit "The Chase" at the Hollywood theatre, Atlantic City, N. J. A $25 savings bond was awarded to the person selected by the police as the perfect pedestrian. The award was made in a 15-minute broadcast over WFPG, resulting in newspaper stories and art on the winner. In addition, observing policemen gave out passes for "The Chase" to careful pedestrians. The promotion brought fine results, due to its public service angle.

# *Texans Welcome Hollywood Stars "—A Joke Son"*

An all-out campaign, which was tied in with the Texas gubernatorial inauguration, drew statewide attention to the world premiere of "It's a Joke, Son" at the Paramount and State theatres, Austin, Tex. The campaign was arranged by manager Francis Vickers of the Paramount and manager Bill Hellums of the State in cooperation with Arthur Jeffrey, exploitation manager for Eagle-Lion Films.

An impressive array of state and civic officials plus diplomatic representatives from the neighboring Mexican Government, in town for the inauguration of Beauford H. Jester as Governor of Texas, participated in the opening ceremonies. A Hollywood contingent also was on hand for the premiere.

Reporters and photographers from all local newspapers and wire services were at the station to cover the arrival of the Hollywood group. The stars were escorted to their hotel by a parade headed by the 85-piece Mexican Government Band. Interviews and news photos of the stars were planted in newspapers throughout the state.

Radio coverage included personal appearances of the movie stars with retiring Governor Coke Stevenson and incoming Governor Jester on a March of Dimes broadcast over the three Austin radio stations. Other radio breaks included interviews over KNOW and appearances on Interstate Theatres' "Showtime" program, with Benny Rubin as master of ceremonies.

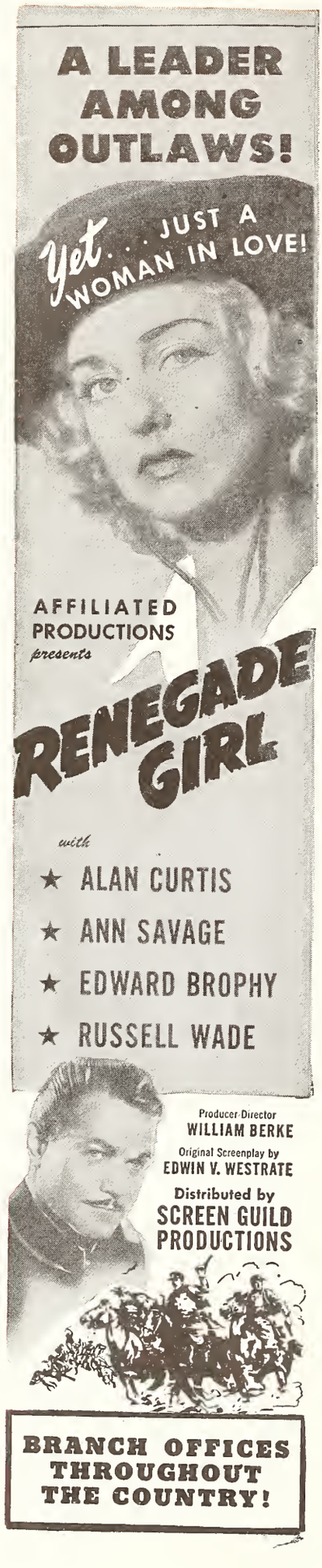
The stars participated in a large parade preceding the premiere ceremonies, attended a legislative cocktail party at the Austin Country Club and a press cocktail party.

The Paramount and State were decorated with flags and balloons. Red carpets, klieg lights, Army searchlights, parachute flares and vari-colored smoke pots supplied by the Army, The Texas University Longhorn Band of 100 pieces, and the Texas University Cowboy Drill Team all combined to give a festive air to the ceremonies. An Army Air Forces squadron from Bergstrom Air Feld flew overhead in a mass salute.

Just before the premiere, a half-hour radio broadcast took place on the street in front of the Paramount, with the Governor as the final speaker. During the broadcast, 100 horses and men in cowboy costume arrived for the premiere to represent the Will Rogers Range Riders of Texas.

## Magazine Exploits "Two Years"

Mike Nicholas, manager of the Avalon theatre, Brooklyn, N. Y., worked a neat tieup by promoting 5,000 free copies of a movie magazine featuring a front cover of Alan Ladd. Mike sniped the cover with stickers carrying playdate mention of the star's recent production, "Two Years Before the Mast."




# *Sets Whole Town Talking About "Humoresque"*

A city-wide search for the girl who most closely resembles Joan Crawford drew a wealth of attention to the engagement of "Humoresque" at Warner's Strand theatre, Albany, N. Y. The campaign was arranged by manager Leo Rosen and publicity manager Jerry Atkin.

For the competition, girls (married or single) were invited to send in pictures together with information concerning themselves. A committee selected 10 contestants for appearance on the stage six days before playdate. The audience selected three of the 10 for the finals. A panel of judges then selected the winner from the group of three.

A full page cooperative ad, publicizing the contest and paid for by 10 merchant-sponsors, ran in the *Knickerbocker News* the day before the finals. Stories and art were used by the local newspapers almost daily for three weeks prior to the contest finals.

A special trailer, announcing the contest, was run at all Warner theatres in Albany well in advance. An 8x12 setpiece was set up in the lobby with a 40x60 blowup of Joan Crawford and stills of the star in various poses. Copy read: "Are you a Joan Crawford double, etc." Credits were given on the setpiece to all cooperating merchants.

Five of the participating merchants used spot announcements on their daily and weekly radio programs on both the contest and the playdate of the picture. Seven merchants used 30x40 blowups in windows. Five thousand entry blanks were distributed at stores and the theatre.

The winner was awarded a trip to New York, one year's supply of lipsticks, orchid bouquet, a set of Oscar Levant "Humoresque" recordings, boudoir lamp set, permanent wave, negligee ensemble, a suit, shoes, hat, table radio, perfume, etc. The prizes were donated by the cooperating merchants.

## Star's Appearance Helps Campaign in Southampton

The personal appearance of William Hartnell, star of the picture, gave impetus to the campaign arranged for "Appointment in Crime" at the Forum Cinema, Southampton, Hampshire, England. The campaign was arranged by assistant manager Dennis Dowden. A special screening of the picture was held for the mayor, chief of police, city officials and others. A "spot the star" contest was conducted at the National Savings Rally with 500 to 600 National Savings secretaries participating. A season's ticket to the Forum was awarded to the person spotting Hartnell. Considerable newspaper publicity was garnered in the local press through the personal appearance of the star.

## USES POWER'S PORTRAIT ON POST CARDS

The Norman Rockwell drawing of Tyrone Power was printed on 2,000 post cards and mailed to a selected list by manager Lou Cohen to exploit his playdate of "The Razor's Edge" at the Poli theatre, Hartford, Conn. The message side of the card carried copy on the picture and playdate. The promotion created much word-of-mouth publicity. A book stand display with copy, reading "Great books make great movies", was promoted in the main lobby of a large department store.

# *Gets Police Aid For "Danger"*

A tieup was effected with Pedestrian Crossing Week to publicize the playdate of "Dangerous Signal" at the Regent Cinema, Bradford, Yorks., England. Manager G. Ray enlisted the support of the local police department in building a lobby display. It consisted of Belisha beacons on each side of the entrance hall steps and on each side of the doors leading to the auditorium; silver studs fastened to the floor across the entrance hall from the steps to the doors to give the effect of a pedestrian crossing the street; model traffic lights on the doors themselves, and a sign reading: "Always wait for the Green." Explanatory traffic signal cards, with the "lights" in color, were hung on car door handles in the British Legion Car Parks. 5,000 of these cards were used.

## Gewinner Arranges All-Out Campaign for "Bess"

An all-out campaign heralded the engagement of "Gallant Bess" at the Grand theatre, Macon, Ga. Holt Gewinner, Jr., publicity director in Macon for the Georgia Theatre Company, persuaded both local newspapers to sponsor the personal appearance of Bess, the wonder horse. The campaign was studded with front page spreads. A big parade also was arranged with city officials, personnel from the local Marine recruiting station, newspaper truck, police and Bess participating. A highlight of the campaign was the show Bess put on in front of the theatre before a huge crowd.

## Walls Builds Lobby Setpiece

An attractive lobby setpiece helped to publicize manager Eric V. Walls' engagement of "Do You Love Me" at the Clifton Cinema, Great Barr, Birmingham, England. The display consisted of two semicircular platforms on which were placed cut-out figures of Dick Haymes, Maureen O'Hara and Harry James (complete with trumpet). The platforms were flanked by stills and playdate copy.

# *Effective Tieup Sells "Skies" In Orlando*

A three-way tieup involving theatre, radio and a merchant highlighted the effective campaign arranged for the opening of "Blue Skies" at the Beacham and Roxy theatres, Orlando, Fla. The campaign was arranged by manager R. L. Puckhaber of the Beacham and manager Lamaar Beach of the Roxy with assistance from Harry Radcliffe, publicist, and Thomas Shreve, artists.

The tieup was set with Associated Stores, largest distributor of records and sheet music in Central Florida, and station WLOF. Associated, local sponsor of Philco's national radio show starring Bing Crosby, who also stars in the picture, contributed time on the program and ran a cooperative newspaper ad.

Station WLOF cooperated by placing "Blue Skies" copy and stills in prominent display frames and used numerous spot announcements. Station WDBO plugged the playdate on a 15-minute program day before opening. In addition the station used eight spot announcements.

Another tieup was effected with the local juke box distributor, whereby the recording of "Blue Skies" was placed in all juke boxes in and around Orlando.

## Conducts Kiddie Matinees With Help of P. T. A.

Manager Elaine George has had considerable success with her Saturday morning kiddie shows at the Star theatre, Heppner, Ore. The shows were started some two months ago with the cooperation of the Parent-Teacher Association. The P. T. A. obtained space in the local newspaper to publicize the shows and also rounded-up performers for amateur shows held in conjunction with the Saturday screen attractions.

## Ten Girls Parade Streets For "Razor's Edge"

Ten girls carrying letters, which when assembled spelled "Razor's Edge," were used for street ballyhoo to herald the arrival of the picture at the Poli theatre, New Haven, Conn. Manager Morris Rosenthal, in addition to the ballyhoo, used post cards, 4,000 book marks, library stills and promoted cooperative newspaper ads and window tieups to exploit the playdate.

## Co-Ops Give Lift to "Clouds"

Two cooperative newspaper ads were promoted by manager J. G. Samartano to exploit his engagement of "Till the Clouds Roll By" at the State theatre, Providence, R. I. Both of the ads appeared in the Providence *Sunday Journal* and were paid for by Anton's Beauty Salon and Leo Brown Record Shop.

# Hark Back "The Good Old Days"




*Bill Cole, manager of the Essaness Embassy theatre in Chicago, did a grand job of pre-advertising the recent engagement of "The Good Old Days". The entire staff was dressed in costumes, with moustaches, depicting the days of yesteryear. Bill also set a loud speaker over his box-office which featured old time ballads interspersed with special recorded announcements plugging the picture in advance and during the current showing.*

## Special Show Aids "Verdict"

An invitation screening was arranged by manager Fred Perry to exploit "The Verdict" at the Liberty theatre, Cumberland, Md. Guests at the screening included the mayor, police commissioner, members of the City Council, county officials and newspapermen. A story on the screening was planted in the Cumberland *Sunday Times*.

## Taylor Promotes Co-Op Ads

Cooperative newspaper ads were arranged for several recent playdates by Charles B. Taylor, advertising director for Shea's Buffalo Theatres. The pictures on which co-ops were set included "Never Say Goodbye," "The Time, the Place and the Girl," "Deception," "Blue Skies," "Till the Clouds Roll By" and "Rage in Heaven."

## O'Rear Lands Radio Tieup

Jack O'Rear, manager of the Colonial, Harrisburg, Pa., tied in with a weekly radio show on which a search is being conducted for a "Cinderella Gal" in behalf of "The Time, The Place and The Girl." He donated passes for the opening of the picture to lucky number holders in the radio studio audience. In exchange for this the theatre was given several daily announcements, and music from the picture was featured on the program.

## Ads and Displays Sell "Skies"

An intensive ad campaign, window displays with five local stores set two weeks in advance and juke box tieups helped manages James G. Bell to sell "Blue Skies" at the Penn theatre, New Castle, Pa.

## Stresses Success of Stage Version in Film Campaign

Manager A. A. Allen played up the popularity of "Quiet Week-End" as a London stage presentation in the days of the blitz to exploit the picture version at the Dominion theatre, Bispham, Blackpool, England. The line "The play that beat the blitz, 'Quiet Week-End'! Now a film that beats the play" was used in slides and in the lobby three weeks in advance. Four-sheet posters were placed at eight specially selected bus and train stops. A contest held at a local girl's school also helped to publicize the playdate. Guest tickets were awarded to the girl in each form submitting the best essay of the week.

## Plays "Jolson" Music in Lobby

Through a tieup with a local merchant, manager Arthur A. Fabrizio obtained records and a phonograph for use in the lobby to exploit "The Jolson Story" at the Norbury theatre, Ellenville, N. Y. The music from the picture was played over the public address system. Fabrizio also has set up a wishing well in the lobby for the March of Dimes collection.

## Wrecked Car Exploits Short

A wrecked car placed at a busy street corner helped manager James C. Sanders to publicize his playdate on the short subject "Traffic With the Devil" at the Palace theatre, Leesburg, Fla. Sanders sent guest tickets to the mayor, city and county police, highway patrol, safety committee of civic clubs and traffic court judge.

# SHOWMEN PERSONALS

**In New Posts:** Ed Seaman, manager, Carolina theatre, Charlotte, N. C. Frank Maley, Columbia, Alliance, Ohio. Edgar Smith, Victory, Tampa, Fla. Francis C. Gillon, city manager, Tri-States circuit; Vernon D. Kinkead, manager, State; both in Cedar Rapids, Ia.

Walter S. Smith, Crest, Long Beach, Calif. Ray L. Daniels, Royal, Worcester, Mass. Maurice Barker, Missouri, Carrollton, Mo. John Penrod, relief manager, Newman circuit, Detroit, Mich. Sumner Myerson, district manager, E. M. Loew's, Boston.

Nate Plunkett, advertising director, RKO Theatres, Chicago, Ill. Richard Felix, publicity director, Oriental; Will Studdert, manager, Tivoli; Norval Packwood, co-manager, Southtown; all in Chicago. Willard Louwmaster, manager, Overland, Overland Park, Kan.

**Assistant Managers:** William F. McGrath, Stratford theatre, Stratford, Conn. Robert R. Kenney, Paramount, Cedar Rapids, Ia.

**Junior Showmen:** Ellen Joy, six-pound-three-ounce girl born recently to Mr. and Mrs. Leonard Greenberger of Cleveland, Ohio. Father is manager of the Fairmount theatre in that city.

**Birthday Greetings:** Joseph W. Crockett, George F. Strandt, Charles C. Coolbroth, Spencer Steinhurst, Earle M. Holden, Morris Swartz, Jerry Lynch, Ben A. Dyer, Murray Peck, John C. Corbett, Rodney White, Martin S. Lane, F. Mallory Pittman.

George T. Rybica, Malcolm Gilbert, C. C. Coates, Ray Hanson, Gene E. Scott, Albert Lewis, Helen Wabbe, Harold C. Lee, Claude D. Burrows, Bill Nelson, Walter Murphy, Walter Bennett, John C. Sperdakos, Mrs. Gerald Brownfield, Leonard Allen.

Mark Solomon, Mrs. I. C. Byersley, Thomas Wall, Lou S. Hart, Russell V. Hupp, Robert Marchbank, John J. Maloney, Raymond C. Langfitt, David L. Smith, Gordon Rountree, Harold O. Winterbottom, Merritt C. Euclid, Jonathan Twiddle, Angus D. Bruce.

## Stunt Man Parades Street For "The Virginian"

A stunt man dressed in cowboy outfit paraded the streets with a sign, reading, "Wot, no horse? No! It is being ridden by Joel McCrea—'The Virginian,'" to promote the playdate at the Regent Cinema, Bradford, Yorks., England. Manager G. Ray also arranged an attractive window tieup on the city's main shopping street.

## Cards Mailed to Patrons For "Jungle" Revival

Considerable box office success was obtained by manager Norman H. Willis for a revival of "Jungle Princess" at the Corbett theatre, Wildwood, Fla. The picture had been requested by several patrons, so Willis advertised it as being presented by request of the patrons themselves. To exploit the revival, cards were mailed to patrons. Copy read: "Dear Patron: Don't miss 'Jungle Princess', starring Dorothy Lamour and Ray Milland at the Corbett theatre. As you like her best (in a sarong) in the South Sea Islands. Beautiful scenes and an exciting story for your entertainment. No increase in admissions. The Management."



*ATTRACTIVE Shirley Fishman, publicity director for RKO theatres in Cleveland, visits at the Round Table while vacationing in New York.*

## Thompson Promotes Radio Breaks for "The Girl"

Extensive radio breaks were promoted by manager Forrest Thompson to exploit "The Time, the Place and the Girl" at the Majestic theatre in Dallas, Tex. The entire "Prelude to Starlight" program over KRLD was devoted to Leo Robin-Arthur Schwartz melodies, including those from "The Time, the Place and the Girl," with plugs for the picture, theatre and playdate. Other radio breaks included the playing of music from the picture on "The Candy Kids" program, KRLD: "Music by Faye" broadcast, WRR; "Dance Parade," WRR, and on spotted time with 50-word plugs on KRLD, KGKO and WFAA.

## Advance Press Publicity Sells "Song of the South"

An eight-column advance story with art in the Providence *Sunday Journal* highlighted the campaign for "Song of the South" at the Albee theatre, Providence, R. I. Publicity director Bill Morton also promoted a two-column advance yarn in the Pawtucket *Times*. The playdate was publicized on two 15-minute radio shows over WEAN. Morton contacted all local record distributors well in advance so that they could have "Song of the South" records in stock. The downtown music stores were blanketed by window tieups. Five leading downtown restaurants carried tie-in copy on menus. An attractive lobby display also helped to exploit the playdate.

# *McCoy Opens All Stops to Boost "Blue Skies"*

Newspaper, radio, merchant, outdoor and lobby promotions all helped to stimulate business for manager P. E. McCoy's playdate of "Blue Skies" at the Miller theatre, Augusta, Ga.

Ten days in advance of opening a series of teaser ads were used. Copy for one of the ads read: Forecast for Augusta all week, "Blue Skies." Opening day the *Chronicle* broke with a full page of art and reader display. The *Herald* also used a full page complete with art and reader interest.

A series of 12 spot announcements were used, starting three days before opening. McCoy promoted breaks on several musical programs. Other spot announcements were paid for by Davidson's Department Store. They featured the songs and recordings from the picture.

Cooperative newspaper ads were arranged with Davidson's and the J. B. White Department Store. Both stores also used displays. Double standee cards were planted in restaurants, soda fountains, drug stores, etc.

Street directional signs were used on light poles by special permission of the mayor and chief of police. Two 24-sheet stands, prominently located in the center of the business district, were fully utilized. A colorful display was set up in an illuminated overhead section of the lobby.

## Front Page Breaks Sell Peffley Date on Short

A news story and a cooperative ad on the front page of the East Chicago *Globe* was garnered by manager Roy Peffley for his engagement of the short subject, "Traffic With the Devil," at the Voge theatre, East Chicago, Ind. The ad was paid for by the East Chicago Safety Council. The council also sponsored a special screening of the picture for police, city officials, school teachers and businesmen. School patrol boys were guests of the management opening day.

## Ties-in with Airborne Fund

Manager W. E. Case tied-in with the Airborne Forces Security Fund for his playdate of "Theirs Is the Glory," story of the Arnhem airborne operation of World War II, at the Picture House, Monmouth, Mons., England. The tieup resulted in considerable newspaper publicity and the wholehearted cooperation of civic officials.

## Girls, Radios Help "Jolson"

Six girls equipped with portable radio receivers walked through the streets to exploit "The Jolson Story" at the Louisville theatre, Louisville, Ky. The sets were tuned in on a pre-arranged Jolson broadcast. The campaign was arranged by manager Norman Pullem.

# PICTURE GROSSES

*A statistical compilation and comparison of Box Office Performance in first run theatres*

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

## TILL THE CLOUDS ROLL BY (MGM)

*Final Report:*

| | |
|---|---|
| Total Gross Tabulated | $1,826,100 |
| Comparative Average Gross | 1,601,000 |
| Over-all Performance | 114.0% |

ATLANTA—Loew's Grand, 1st week . . . . 122.0%
ATLANTA—Loew's Grand, 2nd week . . . 102.3%
BALTIMORE—Century, 1st week . . . . . 132.7%
BALTIMORE—Century, 2nd week . . . . . 98.3%
BOSTON—Orpheum, 1st week . . . . . 140.6%
BOSTON—Orpheum, 2nd week . . . . . 109.3%
BOSTON—State, 1st week . . . . . 139.6%
BOSTON—State, 2nd week . . . . . 100.5%
BUFFALO—Great Lakes, 1st week . . . . . 157.6%
BUFFALO—Great Lakes, 2nd week . . . . 135.8%
BUFFALO—Tech, MO 1st week . . . . . 110.1%
BUFFALO—Tech, MO 2nd week . . . . . 101.7%
CHICAGO—United Artists . . . . . 146.8%
CLEVELAND—Loew's State, 1st week . . . 191.3%
CLEVELAND—Loew's State, 2nd week . . . 80.4%
CLEVELAND—Loew's State, 3rd week . . . 54.3%
CLEVELAND—Loew's State, 4th week . . 50.0%
INDIANAPOLIS—Loew's, 1st week . . . . 148.9%
INDIANAPOLIS—Loew's, 2nd week . . . . 95.7%
KANSAS CITY—Midland, 1st week . . . . 131.4%
KANSAS CITY—Midland, 2nd week . . . . 102.8%
LOS ANGELES—Egyptian, 1st week . . . 166.6%
LOS ANGELES—Egyptian, 2nd week . . . 124.1%
LOS ANGELES—Fox-Wilshire, 1st week . . 191.3%
LOS ANGELES—Fox-Wilshire, 2nd week . . 140.8%
LOS ANGELES—Los Angeles, 1st week . . 167.2%
LOS ANGELES—Los Angeles, 2nd week . . 114.0%
MINNEAPOLIS—Radio City . . . . . 90.4%
NEW YORK—Music Hall, 1st week . . . 105.7%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 2nd week . . . . 109.0%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 3rd week . . . . 114.0%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 4th week . . . . 129.7%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 5th week . . . . 102.7%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 6th week . . . . 88.5%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 7th week . . . . 83.2%
(SA) Radio City Music Hall Stage Presentation
OMAHA—Paramount . . . . . 117.9%
PHILADELPHIA—Mastbaum, 1st week . . 196.5%
PHILADELPHIA—Mastbaum, 2nd week . . 154.1%
ST. LOUIS—Loew's State, 1st week . . . . 167.5%
ST. LOUIS—Loew's State, 2nd week . . . . 126.9%
ST. LOUIS—Loew's State, 3rd week . . . . 114.2%
ST. LOUIS—Loew's Orpheum, MO 1st week 123.4%
TORONTO—Loew's, 1st week . . . . . 129.7%
TORONTO—Loew's, 2nd week . . . . . 104.9%

•

## THE SHOCKING MISS PILGRIM (20th-Fox)

*First Report:*

| | |
|---|---|
| Total Gross Tabulated | $156,000 |
| Comparative Average Gross | 143,000 |
| Over-all Performance | 109.0% |

BOSTON—Metropolitan . . . . . 108.3%
(DB) Strange Journey (20th-Fox)
CINCINNATI—RKO Grand, 1st week. . . . 180.8%
CINCINNATI—RKO Grand, 2nd week . . . 95.7%
CINCINNATI—RKO Grand, 3rd week . . . 90.4%
DENVER—Denver . . . . . 102.9%
(DB) Dangerous Millions (20th-Fox)
DENVER—Esquire . . . . . 121.9%
(DB) Dangerous Millions (20th-Fox)
DENVER—Webber . . . . . 128.2%
(DB) Dangerous Millions (20th-Fox)
DENVER—Aladdin, MO 1st week . . . . . 130.0%
(DB) Dangerous Millions (20th-Fox)
SAN FRANCISCO—Fox . . . . . 79.3%
(DB) Wife Wanted (Mono.)
SAN FRANCISCO—State, MO 1st week . . 85.4%
(DB) Wife Wanted (Mono.)
ST. LOUIS—Missouri . . . . . 164.1%
(DB) Dangerous Millions (20th-Fox)

•

## THE MAN I LOVE (WB)

*First Report:*

| | |
|---|---|
| Total Gross Tabulated | $248,600 |
| Comparative Average Gross | 257,100 |
| Over-all Performance | 96.7% |

BUFFALO—Buffalo . . . . . 84.6%
(DB) The Fabulous Suzanne (Rep.)
CHICAGO—Chicago . . . . . 98.2%
(SA) Vaudeville
CINCINNATI—RKO Albee . . . . . 82.8%
MINNEAPOLIS—State . . . . . 104.4%
MINNEAPOLIS—Lyric, MO. 1st week . . . 76.9%
NEW YORK—Strand . . . . . 113.1%
(SA) Charlie Barnet's Orchestra
PHILADELPHIA—Boyd . . . . . 117.4%
PITTSBURGH—Stanley . . . . . 76.5%
PITTSBURGH—Ritz, MO, 1st week . . . . 50.0%
SALT LAKE CITY—Utah . . . . . 109.2%
ST. LOUIS—Fox . . . . . 85.3%
(DB) The Unknown (Col.)

•

## TEMPTATION (Univ.)

*Intermediate Report:*

| | |
|---|---|
| Total Gross Tabulated | $303,100 |
| Comparative Average Gross | 328,700 |
| Over-all Performance | 92.2% |

BALTIMORE—Keith's . . . . . 84.0%
BUFFALO—Lafayette . . . . . 123.4%
(DB) Blondie's Big Moment (Col.)
CHICAGO—Palace, 1st week . . . . . 91.2%
(DB) Gentleman Joe Palooka (Mono.)
CHICAGO—Palace, 2nd week . . . . . 65.6%
(DB) Gentleman Joe Palooka (Mono.)
CINCINNATI—Keith's, 1st week . . . . . 139.7%
CINCINNATI—Keith's, 2nd week . . . . . 102.9%
CLEVELAND—RKO Palace . . . . . 56.9%
INDIANAPOLIS—Keith's, 1st week . . . . 100.0%
INDIANAPOLIS—Keith's, 2nd week . . . . 50.0%
LOS ANGELES—Guild, 1st week . . . . . 92.2%
LOS ANGELES—Guild, 2nd week . . . . . 80.5%
(DB) Slightly Scandalous (Univ.)
LOS ANGELES—Iris, 1st week . . . . . 87.8%
LOS ANGELES—Iris, 2nd week . . . . . 62.1%
(DB) Slightly Scandalous (Univ.)
LOS ANGELES—Ritz, 1st week . . . . . 110.6%
LOS ANGELES—Ritz, 2nd week . . . . . 74.3%
(DB) Slightly Scandalous (Univ.)
LOS ANGELES—Studio, 1st week . . . . . 90.1%
LOS ANGELES—Studio, 2nd week . . . . . 74.7%
(DB) Slightly Scandalous (Univ.)
LOS ANGELES—United Artists, 1st week . 118.9%
LOS ANGELES—United Artists, 2nd week . 88.4%
(DB) Slightly Scandalous (Univ.)
NEW YORK—Criterion, 1st week . . . . . 102.8%
NEW YORK—Criterion, 2nd week . . . . . 86.4%
PHILADELPHIA—Aldine . . . . . 125.8%
TORONTO—Uptown, 1st week . . . . . 137.1%
TORONTO—Uptown, 2nd week . . . . . 113.3%

## "Henry V" Seen Grossing Million in Year: Lazarus

"Henry V" will continue to play on a "leased-theatre" basis and, although up to the end of last week the picture had opened only in 10 key situations, it promises to show a $1,000,000 for the first year of its U. S. release, Paul N. Lazarus, Jr., U. A. director of advertising and publicity, said this week. It has grossed $300,000 on its New York run alone, he added. Three-quarters of the $1,000,000 goal has been reached, he said.

So far the J. Arthur Rank-Laurence Olivier Technicolor adaptation of the Shakespeare play has opened on a theatre-leasing policy in Cleveland, New Haven, New York, Philadelphia, Providence, San Francisco, St. Louis, Washington, Winnipeg and Atlanta. Last Sunday it also opened for a three-week run in Seattle, Monday for a two-day run in Rochester and Tuesday for a three- to five-week run in Denver.

Other dates, all on a "no percentage" basis, have been lined up for Omaha, Worcester, Springfield, Portland, Fall River and Brattleboro, Vt.

Mr. Lazarus confirmed that UA was thinking about leasing theatres to roadshow Enterprise's "Arch of Triumph" and, possibly, the Boris Morros production "Carnegie Hall," but he said that these plans had not advanced beyond the talking stage. Mr. Morros arrived in town with a print of his picture this week and UA executives were to have met Friday to set a policy for handling the film.




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THEATRE MANAGER NOW EMPLOYED IN California. Experienced, honest, sober, industrious, desires change. Will go anywhere. BOX 2075, MOTION PICTURE HERALD.

MANAGER—18 YEARS' EXPERIENCE IN BUYing, booking, supervising. Living presently in New Jersey. Married. Highest references. Go anywhere. BOX 2081, MOTION PICTURE HERALD.

YOUNG MAN EXPERIENCED ROAD SHOWman. 16 & 35mm. Desires stationary job as projectionist or job in field relating to motion picture film. BOX 2082, MOTION PICTURE HERALD.

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DEVRY 16MM SOUND PROJECTORS! WORLD'S finest! $559.50 complete, shipped prepaid. Prompt delivery! Descriptive literature. Victor $454. Complete. CHARLIE POORMAN, Schuylkill Haven, Penn.

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THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good back, 500 spring cushions, and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Lenox 3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

THEATRE CHAIRS, AMERICAN GOOD CONDITION 325 veneer, $1.50; 135 veneer, $2.00; 400 box spring insert panel backs, $4.00. SAVOY THEATRE, Grand Rapids, Michigan.

REDUCED BELOW OLD OPA AND SELLING fast—complete theatre outfits—Simplex SP, $995.00; Holmes L. I. Arc equipments, $1295.00; DeVry high intensity arc equipments, $2495.00. Ampro sound 16mm high intensity arc equipments, $1350.00. Condition excellent. S. O. S. CINEMA SUPPLY CORP., 449 W. 42 St., New York 18.

900 AMERICAN SPRING EDGE CUSHION REupholstered metal lined, veneer back chairs, $6.95; same with panel back, $7.95; 900 American reupholstered mohair fully padded backs, reupholstered box-spring cushions, $9.25; 568 American ditto with spring edge cushions, $9.75; flameproof plastic coated leatherette, $1.35 yard (60 yd. rolls). Write for Stock List. S. O. S. CINEMA SUPPLY CORP., 449 W. 42 St., New York 18.

SIMPLEX REAR SHUTTER. SHOCKPROOF gears, double bearing mechanisms, rebuilt, $330.00; Powers. $109.50; Peerless, $199.50 pair; Weaver changeovers with Strong footswitches, new, $49.50. Catalog available. STAR CINEMA SUPPLY CO., 440 W. 45 St., New York 19.

COMPLETE EQUIPMENT FOR THEATRE. Three Holmes portable projectors with sound and screen. Excellent condition. Price $1200.00. OLIVER THEATRE, Oliver Springs, Tenn.

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ONE NEARLY NEW ROTH ACTODECTOR. INdividual arc type for two lamp operation. 35 Volts 50-50 Amps. Priced for immediate sale—$250.00. Also, Factory rebuilt hand operated 3-unit ticket machine—$95.00. ADMIRAL THEATRE, Omaha, Neb.

PAIR SIMPLEX MAGAZINES—$12.50. WESLEY TROUT, Box 575, Enid, Okla.

## BUSINESS BOOSTERS

BINGO CARD. DIE CUTS, 1 TO 100 or 1 TO 75. $2.75 per thousand. $25.00 per 10,000. S. KLOUS, Care of MOTION PICTURE HERALD.

"PRINTED PROGRAM TIPS" 10c copy. FISCHER, 711 So. Boulevard, New York 55.

## NEW EQUIPMENT

NEW UNUSED SUPER STAR 220 VOLT MAchine $500. LITTLE THEATRE, Yellow Springs, Ohio.

SNOWLIKE FLAMEPROOF SOUNDSCREENS, spring roller 7' x 9', $39.50; Crystal beaded soundscreens, 49½c sq. ft.; Flextone washable, 42½c sq. ft.; Automatic record changers $19.95; New Victor 16mm sound projectors, $454.00; New Natco ditto, $497.00; Panic bolts, $22.50; 6 amp. Tungars, $2.95; Dimmers—2450W, $22.50; 2000W, $19.95; 1650W, $15.95; 1350W, $13.50. Catalog mailed. S. O. S. CINEMA SUPPLY CORP., 449 W. 42 St., New York 18.

FOREST MCS 65/65 AMPS SUPREX DRY RECtifier, new condition $484. Carbon Savers all lamps $1.10; 10" Black Plastic Marquee fallproof letters 60c; Tungar bulbs 15-amps $6.95. Everything for theatres. Get our low prices and save! Write for "Foto-Nite" facts. Makes your theatre A-Little-Gold-Mine. AMERICAN THEATRE SUPPLY, INC., 1504—14th at Pike, Seattle, Wash.

## STUDIO EQUIPMENT

NEW MITCHELL 24V CAMERA MOTORS, $295.00; Neumade 16mm 1600' automatic film cleaners, $189.50; BH Eyemo motorized cameras, 3 speeds, 2" lens, 24V motor, case, $295.00; new 35mm film phonographs, $795.00; Bardwell-McAlister floodlights on adjustable stand with casters for 3 photoflood lamps, excellent, $69.50; BH Eyemo turret camera, magazine, 4 lenses, motor, $995.00. Send for latest bulletin STURELAB. S. O. S. CINEMA SUPPLY CORP., 449 W. 42 St., New York 18.

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THEATRES. BEFORE YOU BUY. CONTACT Nolen Howard, Ritz Theatre Building, Payette, Idaho, or J. C. Butler, 304 S. W. 4th Avenue, Portland, Oregon. Information to qualified buyers only. A.B.C. BROKERAGE COMPANY.

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THEATRE BLOWUPS. BEST QUALITY, SERVice. STITES PORTRAIT COMPANY, Shelbyville, Ind.

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INTERNATIONAL MOTION PICTURE ALmanac—the big book about your business—1946-47 edition now available. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $3.25 in the U. S. A., $5.00 elsewhere. Send remittance to QUIGLEY BOOKSHOP, 1270 6th Avenue, New York 20, N. Y.

# OBITUARIES

## Pope, RKO Circuit District Manager, Dies at 52

Clem Pope, 52, RKO theatre district manager in Cleveland from 1940 to 1945, died there February 1 at Mt. Sinai Hospital. Born in Muskogee, Okla., he come to Cleveland in 1938 as a publicist for RKO Theatres. For the past year he was associated with an advertising firm. He is survived by his wife, Margaret, and two sons, two sisters, and a brother.

## Barnet Welansky

Barnet Welansky, former owner of a small circuit of theatres and the Cocoanut Grove night club in Boston, which burned in November, 1942, killing almost 500 persons, died of a heart attack in Boston January 27, two months after he had been released from the Norfolk State Prison, where he was serving an 11-year term for criminal neglect. Mr. Welansky owned at one time a circuit including the Globe, Washington and Gayety.

## Morris Gerson

Morris Gerson, 61, pioneer in the industry, operating an independent circuit in the Philadelphia area for more than 30 years, died January 29 at his home in Philadelphia, after a short illness. Surviving are his wife, Sadie, a son, Philip, and a daughter, Mrs. Benjamin Fertal. Funeral services were held in Philadelphia January 30, with burial in Har Judah Cemetery.

## J. C. Wardlaw

J. C. Wardlaw, 71, a pioneer in audio-visual educational and director of the division of general extension for the University System of Georgia, died in Atlanta January 24. He is survied by his wife, a son and one sister.

## Moritz Hilder

Moritz Hilder, 81, who, in 1917, aided in the organization of Goldwyn Pictures Corporation, died in New York January 25 following an operation. Mr. Hilder remained with the Goldwyn company until his retirement from business in 1924. He was a former importer and manufacturer.

## Jake Jones

Jake Jones, 66, operator of the Jake and the Ritz theatres in Shawnee, Okla., died January 27. Funeral services were held last Wednesday and interment was at the Fairview Cemetery in Shawnee. He is survied by his wife, two daughters and three sons.

## Nelson L. Greene

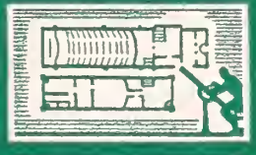
Nelson L. Greene, 65, one of the founders and editors of *Eaucational Screen Magazine*, died of a heart ailment last Friday, on an Illinois Central suburban train. He is survied by his widow, Marie, and a daughter, Mrs. Ermine Huntress.

MOTION PICTURE
HERALD

# Better Theatres

## EQUIPMENT • FURNISHINGS • DESIGN






**POST-WAR AIR-CONDITIONING:**

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- The Challenge of Other Fields
- Developments in Methods
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**Long Beach's Crest Theatre Demonstrates Prefabrication**

**Acquiring and Applying The Know-How of Management**

**Good Practice in Seating**

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FEBRUARY 8, 1947

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C. L. McVEY, OWNER — TED IRWIN, MANAGER

HERINGTON, KANSAS

October 17th, 1946

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National Theatre Supply
223 W. 18th Street
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Dear Mr. Stefano:

Your records are correct in that I purchased the first pair of E-7 Simplex heads to be sold in this territory and I have been very happy thru the splendid service they have given.

Outside of replacing a sprocket or tension spring we have never had any repair expense on these heads in over eight years of constant use.

The most important point in theatre operation is a picture properly projected on the screen and the Simplex E-7 has met this qualification 100%. The dependable, economical operation has also convinced me that I made a splendid buy and further, when I replace machine heads in other theatres that it will be E-7. I can verify this thru our having just recently installed these heads in our Commonwealth Carrollton, Mo. theatre.

Kindest regards.

Sincerely,

C. L. McVey


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Sound

Simplex REG. U.S. PAT. OFF.

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Cover your seats with Lumite and you postpone the day when you'll have to re-upholster again. This beautiful, amazingly durable fabric gives you more wear per dollar. Repair costs are less because it won't ravel, snag or scuff. Cleaning costs are reduced because candy, dirt, gum, etc. come off quickly and easily. Lumite is available in just the fade-proof color and distinctive pattern to harmonize with your interiors.

## Lumite is wearproof · beautiful · luxurious

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**Unlimited choice of beautiful patterns**

The pattern, weave and color-combination possibilities of Lumite are endless! Lumite reflects LUXURY... to the eye *and* to the touch... yet low cost, plus amazing long-wearing qualities, make it a highly practical investment.

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Lumite's fresh, bright colors can *never* fade or run. Because it is woven of Dow's Saran, the color is IN the plastic filament itself. *Nothing* can stain it... neither dirt, dust, mud, ink, grease, chewing gum, food, lipstick nor any liquids.

**3.**

**Easy to clean... at less cost**

No scrubbing... no vacuuming... no complicated cleaning methods! Easy to clean! That means less time and less labor required to maintain seats... which reduces your annual cost of upkeep considerably.

**4.**

**Pliable... fits snugly... ventilated**

Lumite fabric "upholsters well"! It cannot ravel, sag or tear. There is no "cupping." It holds a snug fit on the seat... *permanently!* Because Lumite "breathes", it never becomes sticky in hot weather nor clammy in cold weather.

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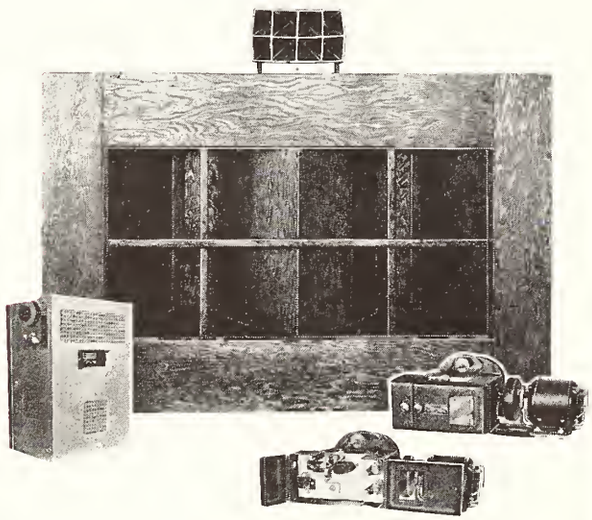
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ROYAL SOUND MASTER

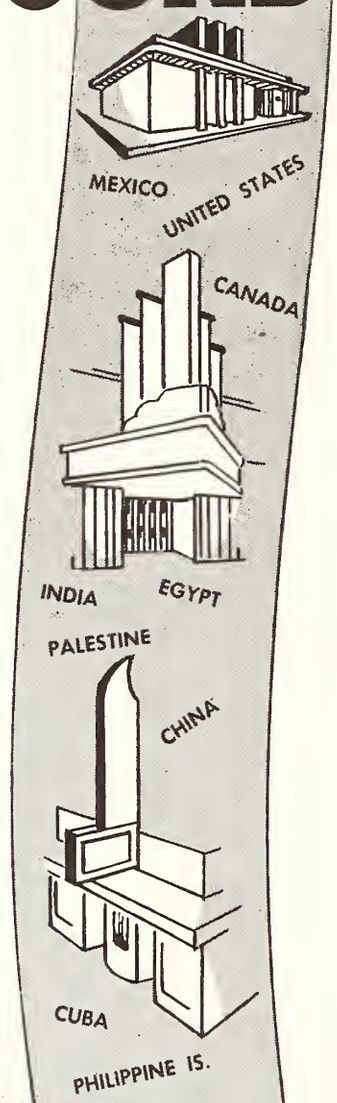
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# about People of the Theatre

***AND OF BUSINESSES SERVING THEM***

ROY BOOMER, secretary-treasurer of the Theatre Equipment and Supply Manufacturers' Association, toured the East recently looking over several hotel-sites for the organization's 1947 convention. CHARLOTTE BOOMER, his wife and publicity director of the association, was with him. Later Mr. Boomer announced from association headquarters in Chicago that the Shoreham Hotel in Washington, D.C., will be the 1947 convention site, September 24-29.

The annual Altec conference was held at the Book-Cadillac Hotel in Detroit, Mich., from January 15 through 17, with F. C. DICKELY, Detroit manager, as host. This is Altec's tenth year of operation, which began exclusively in the field of theatre sound servicing and now includes manufacture of Altec Lansing speaker systems and electronic devices. G. L. CARRINGTON, president, came from Hollywood to preside. Others from Hollywood were A. A. WARD, vice-president of Altec-Lansing, and ED GRIGSBY, western sales representative. From Altec headquarters in New York were H. M. BESSEY, vice-president; E. Z. WALTERS, comptroller; P. F. THOMAS, treasurer; E. O. WILSCHKE, operation supervisor; E. S. SEELEY, chief engineer; M. BENDER, commercial engineer; BERT SANFORD, theatrical sales manager, and H. S. MORRIS, eastern representative. The district offices were represented by H. B. MOOG and N. L. MOWER, Atlanta; L. J. HACKING and R. D. FAIRBANKS, Boston; R. HILTON, R. C. GRAY and O. E. MAXWELL, Chicago; W. CONNER and M. G. THOMAS, Cincinnati; J. I. MATHER and F. MORIN, Detroit; C. J. ZERN and G. E. WILTSE, Dallas; S. M. PARISEAU, M. V. NEUMAN and M. GOULSON, Los Angeles; C. S. PERKINS, A. J. RADEMACHER and M. N. WOLF, New York; D. A. PETERSON and F. B. EVANS, Philadelphia, and W. E. GREGORY and F. B. NEWBORN, Seattle.

ISADOR M. RAPPAPORT opened his new 1,500-seat Town theatre in Baltimore, Md., on January 22. It is the eighth first-run theatre in the city. The theatre is of extraordinary beauty. Mr. Rappaport also operates the Hippodrome and Little.

Remodeling of Shea's Auditorium in Newark, Ohio, at a cost of $125,000, will begin April 15, according to an announce-



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ment made at a meeting of directors of the Midland theatre company and trustees of the Auditorium. The remodeled theatre was designed by the late HARRY HOLBROOK, Columbus architect, who died December 22. The Auditorium will be closed for three months and changes will include shortening of the lobby, removal of the present galleries and balcony, installation of a new booth and equipment, new seats, new stage switchboard and a new stage.

BERT SANFORD, Altec Lansing's theatrical sales manager, has announced that all the company's qualified supply dealers have been sent a scale model of the "Voice of the Theatre" loudspeaker system for use in their display rooms. According to Mr. Sanford, this unit can be used to reproduce sound from a radio or phonograph, as well as to portray physically in a reduced size the actual speaker system. Mr. Sanford left New York recently for an extended business trip through the south.

WILLIAM GOLDMAN, president of William Goldman Theatres, Inc., has announced the purchase of radio station WDAS in Philadelphia, and is awaiting the approval of the sale by the Federal Communications Commission. As soon as building restrictions are lifted, new studios and offices will be built on the present site of the ten-story Keith theatre office building. The present Keith structure will be completely demolished to make room for both the station and a 2,500-seat first-run theatre. In addition to the combination radio and theatre facilities, the proposed building will also incorporate television studios.

JOHN DANZ, president of Sterling Theatres of Seattle, Wash., and WILLIAM R. FORMAN, operator of theatres in Washington and Oregon, have acquired 13½ acres in Desimone Gardens, south of Seattle on Highway 99. The plan is to erect a drive-in theatre capable of parking 900 cars.

The regular monthly meeting of the Walter Reade Theatres was held January 17 in New York and was attended by the following city managers: MURRAY MEINBERG, HARRY BURKE, HAL MARTZ, NICK SCHERMERHORN, ROY BLUMENHEIM, TONY HUNTING, ROCK DILIONE, GUY HEVIA, JULIUS DANIELS, JAMES MULLENS and ROBERT CASE. The meeting was presided over by WALTER READE, JR., who discussed repairs, remodeling, renovation and new equipment, including the installation of germicidal lamps, for all theatres.

Announcement has been made that Neighborhood Theatres, Inc., Richmond, Va., will build an 800 car drive-in theatre on U. S. Route 1, about ten miles outside

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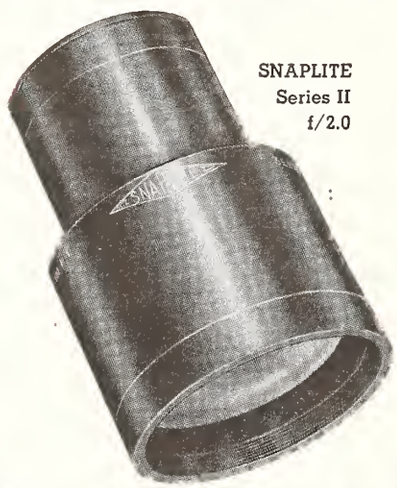
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of the city. Plans which are now being drawn by A. O. BUDINA, call for a number of seats for pedestrians as well as automobile space since there is a new housing development within walking distance of the proposed theatre. Construction is awaiting Government approval of the project.

Scheduled to open shortly is the new Memrose theatre in Norfolk, Va., which will be operated by Levine Theatres, operating the Elton, Rosna and Rosele theatres in that city. When completed the theatre will have 950 seats.

The Keith theatre in Campbello, a suburb of Brockton, Mass., closed for some time because of renovation, has been reopened under new management. The new lessee is JOHN ROBBINS, who also operates the Kameo theatre, Pittsfield, Mass., and is associated in the operation of the Victoria theatre in Greenfield, Mass. JAMES MAHR of Framingham, Mass., is manager of the Keith.

Purchase of the Palma Ceia theatre, Tampa, Fla., from O. R. BUSLER by State Theatres, Inc., has been announced by CURTIS H. MILLER, general manager of the circuit. Mr. Miller at the same time announced that negotiations are under way for the construction of a new theatre in downtown Tampa.

SAM FRANK, Philadelphia exhibitor, has purchased the Surf theatre in Ocean City, N. J., and becomes the first independent exhibitor in that resort town. All the theatres there were operated by the Roscoe Faunce circuit.

MICHAEL NAIFY, president of United California Theatres, has purchased a new theatre at Hughson, Cal., from John C. Sanders. The theatre has 440 seats, will open shortly and will be managed by CHARLES HEFLEY.



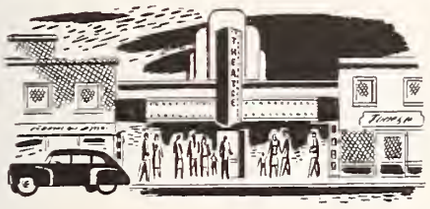

Employes of the DeVry Corporation, Chicago, were invited to lay their dimes on the barrel head in the company's own "March of Dimes" for the infantile paralysis fund. Here E. B. DeVry (right), secretary-treasurer, and president of DeForest Training, Inc., inaugurates the drive, in which a DeVry 16mm camera was set up as first prize.

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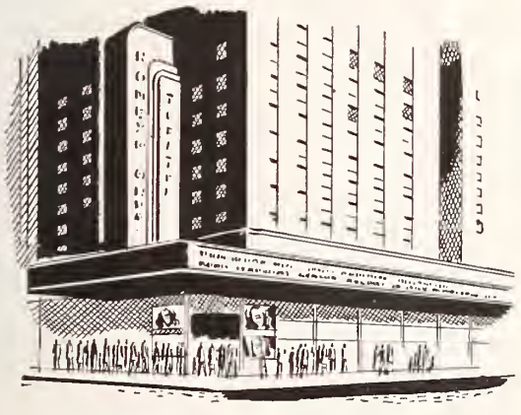
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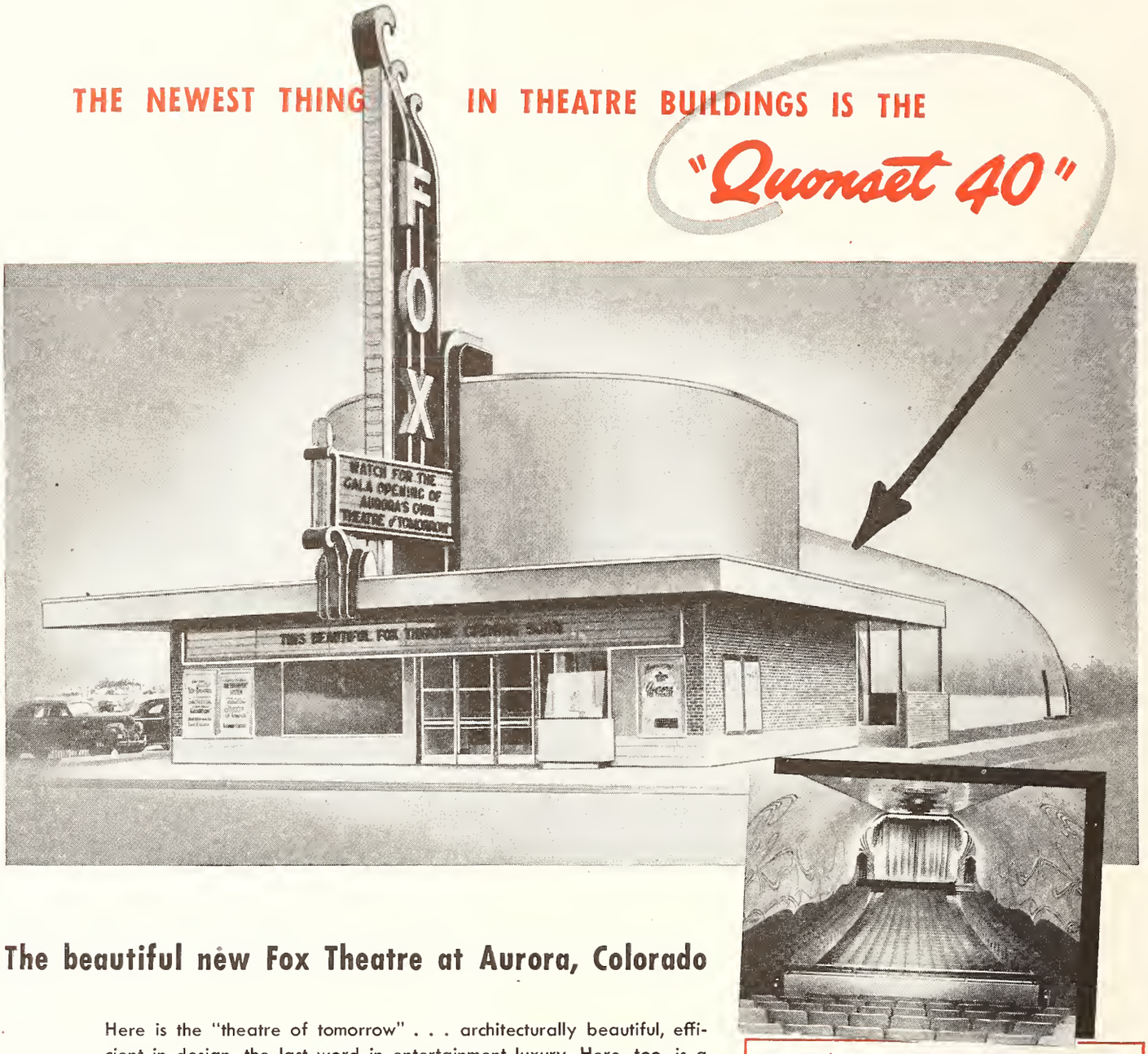
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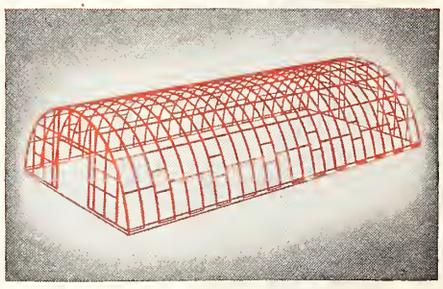

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# The Widening Demand for Air-Conditioning Puts New Pressure on the Theatre Business

EXAMINING THE situation in air-conditioning a year and a half after the war, one finds opinion and statistics converging on two points: One, the theatre business, as a whole, cannot longer be lackadaisical about it; and two, the manufacturers of equipment wish they knew when they can get really to rolling to meet the pent-up and steadily expanding demand from many lines of business.

The theatregoer was the first to expect comfort regardless of the weather. Then the proprietors of stores and restaurants gave their patrons a taste of this luxury. The luxury, as luxuries will, has become a necessity. Hotels feel the pressure, too, even banks. Industrial workers are rapidly going to become accustomed to an air-condtioned shop and factory. In all of these fields, those who are in a position to appreciate trends expect that before very long a place of business will have to be a pretty shabby little enterprise indeed if the absence of comfortable atmospheric conditions is not to be met with surprise—and a few critical sniffs. The theatre business—and it started the whole thing—cannot stay out of this trend, with the air-conditioned theatre an exception rather than the rule.

Why, as one executive in the air-conditioning industry put it, that industry just now "is oversold"—meaning swamped with a backlog of orders—is comprehensively explained in a survey recently made by J. F. Brinley of Michel-Cather, Inc., a leading New York firm of industrial sales promotion specialists. His survey covered eight classes of buildings, including schools and hospitals. Of businesses serving the public, his investigation indicated that hotels would spend 40 million dollars for air-conditioning in the next five years, and restaurants eight million a year until practically every restaurant, in climatic areas advising it, will have air-conditioning—off-the-arm jernts presumably excepted. The survey figure arrived at for theatres is 12 million dollars a year.

Mr. Brinley's well organized and convincingly documented survey agrees with our own estimates in principle—that only a small minority of the theatres of the United States have air-conditioning. His total, on the authority of the Edison Electric Institute, apparently includes theatres of all kinds. Since few theatres outside the motion picture business have such facilities, this may account for a percentage much lower than our own estimate. According to the survey, only 1826 theatres had air-conditioning up to 1940, and that year and 1941 brought the total, which would also be approximately as of now, to 2238, or around 13%. Our guess for *motion picture* theatres is about 25%. (Wonder if the Edison figures include all of the evaporative condenser and well water systems installed during the latter 1930's.)

Because of climatic conditions, many theatres of course do not require equipment of the kind that may be properly classed as air-conditioning. But some degree of positive control of temperature and humidity is *climatically* indicated for the majority of theatres in the United States, including the thousands of relative small theatres, for which the "package" job definitely points toward some deliverance from summer doldrums.

### *WHAT TO DO ABOUT IT NOW?*

Faced with a large backlog, and confronted by an increasing demand generally, the air-conditioning industry, like many another, is burdened by materials shortages and the uncertainties of the labor market. What then should the theatre business do, to keep pace with the demand from other fields? The most direct statement of advice received in our inquiry from J. M. Lambert, manager of consumer sales for the York Corporation:

"We most earnestly urge that you recommend to your readers that they place orders for air-conditioning equipment at the earliest possible time in the planning for a new theatre or the remodeling of an old one. If there are construction details that to a certain extent are going to govern the refinements of the machinery to be ordered, then the essentials as far as they can be determined should be ordered first in order to get in the production schedule of the manufacturer. The discussion about how to distribute the air, where and how the ducts shall be run, exact details of automatic controls, who is to be the electrical subcontractor, and a host of other questions can be resolved in their proper sequence as detail discussions progress.

"For the large or small installation and regardless of its type, the best advice we can give is: *Place the order immediately for as much of the equipment as possible and then supplement the original contract as details are decided.*"

## Air-Conditioning Is as Good as Its Equipment

What the air-conditioning industry will be providing, when and as it can, is reviewed in the light of more recent developments by A. C. Buensod, a leading air-conditioning and ventilating engineer, elsewhere in this issue. In a memorandum accompanying his manuscript, bearing upon the choice of methods at the disposal of the theatre operator, Mr. Buensod has offered this bit of advice:

"Everyone recognizes that each theatre building has to have heat. It is also recognized that where people congregate you should have ventilation. But sometimes the operation of the ventilating system, if it is improperly installed, does more harm than good. Moreover, there have been cases where the fans at times were not even operated at all! That means there was no ventilation whatever!

"It must also be recognized that if you have only simple ventilation, you cannot

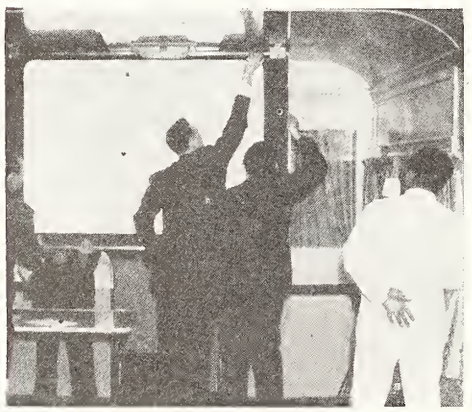
expect to have positive cooling. As for evaporative cooling, with a high air change it can be successful in certain localities. The most successful system method for most instances, however, is one with either mechanical refrigeration or, if enough cold water can be obtained, well water cooling.

"Most theatre operators probably prefer a system that can be operated by means of a push button, but don't always follow their preference because of the cost. The first cost is more, but the operating cost is likely to be less because of greater efficiency. This is especially true where hermetically sealed refrigerating machines are installed, for they do not require much maintenance and do not lose any refrigerant."

## The Public Be Amused

Among the innovations in railroad operation accredited to Cleveland's financier, Robert R. Young—each in complete rejection of "The public be damned" accredited to an earlier railroad financier, Comm. Vanderbilt — are coast-to-coast sleeper service, tickets on credit, and movie shows aboard trains. Mr. Young's Alleghany Corporation controls the Chesapeake & Ohio, and it is on that road's "The George Washington," operating between Newport News and Cincinnati, that the "Chessie Theatre on Rails" has been inaugurated.

The theatre is rigged up in twin-unit dining cars after dinner each night. The tables fold back against the wall and curtains are drawn over them. Then the car attendants arrange the dining chairs for the audience and place a 60x45-inch beaded screen and the speaker in place. The projection room is built in, a nook 3½ feet wide and 6 feet deep. Two 16-mm. sound projectors are used for continuous projection, one RCA, the other a Natco, with



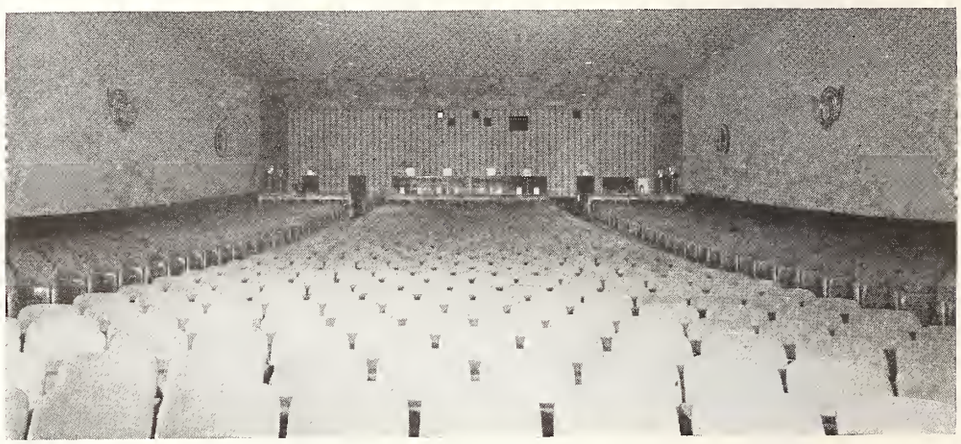
Getting the "Chessie Theatre" ready.

1000-watt filament lamps and 4-inch lenses. The speaker, especially engineered for such purposes, includes the standard RCA 16-mm. speaker in combination with a directional horn unit. Electric power is provided by storage batteries under the train.

# COLONIAL DESIGN FOR A RESIDENTIAL COMMUNITY




RKO's new Hamilton Theatre in Trenton, N. J. Below is the auditorium looking toward the rear.



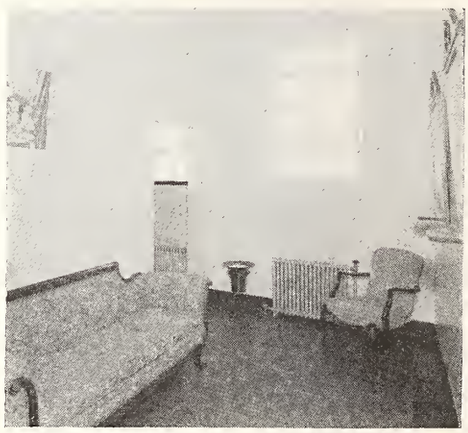
Below: Section of the cosmetic room.

A NEW MEMBER of the group of theatres of Colonial design constructed by Walter Reade Enterprises in New Jersey residential communities, the Hamilton in Trenton has been opened under RKO Theatres operation. It seats 950 on one floor.

Except for the front, the Hamilton is constructed of cinder blocks, and in the auditorium these are merely finished with casein paint and ornamented with emblems and silhouette plaques.

The floor plan, which has entrance area on the axis of the auditorium, does not provide a typical outer lobby; it leads directly into the auditorium and is fully carpeted.

The ceiling of the auditorium is entirely of acoustic plaster, and the rear wall has fabric over rock wall. Auditorium lighting is by Kliegl downlights on a dimmer circuit. Seating, consisting in American "Bodiform" chairs, is staggered.



The women's lounge has maple-framed mirrors above cosmetic shelves, Colonial lighting fixtures, and a Virginia sofa and two arm chairs covered in an old rose flowered pattern. The walls are painted peach, the ceiling egg shell.

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*with amazing long wear!*



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# Meeting the Mounting Demand for the Comforts of Air-Conditioning

**For the different requirements, and the limitations, of various classes and locations of theatres, the air-conditioning industry provides a variety of methods. Here is a review of them, with suggestions for their application, and an accounting of developments affecting them since before the war.**

By A. C. BUENSOD
and JEROME C. ROSE

IT HAS BEEN about five years since air-conditioning systems in any significant amount have been installed in theatres. Since then we have gone through a war in which all of our technologies played an unprecedented part. Many of them have been importantly changed because of that experience. The air-conditioning industry, however, was engaged pretty much in providing equipment identical with, or closely related to, the products it had regularly made. Now it has merely turned back to its peacetime customers.

This means also that it has resumed its peacetime researches. Largely, it will be from these that advances in the equipment and methods of air-conditioning will come, as they did before the war. It had already made rapid strides toward the realization of equipment which would give industry better control of manufacturing processes, and provide the rest of us with a way to be more comfortable, in summer as well as winter, within our buildings.

One trend, and it is one that probably will be felt almost immediately, is toward greater simplification and greater economy in operation, partly by reduction of maintenance. It has also become possible to use, generally, the bypass method by which a saving in capacity can be achieved through the recirculation of air as a means of reheating.

In respect to existing systems, a brief review reveals that most of these now in operation and installed within the last decade, have been giving excellent service, especially when one considers the meager amount of attention most of them receive. The smart operator will of course keep them in good condition and make repairs and improvements when required.

Regarding new installations and what should be considered in an effort to obtain the most effective installation for a given theatre, the first factors are climate, and the size and type of theatre. The heating capacity of the boiler, and ventilation requirements must be measured.

Recommendations may lean toward evaporative cooling, depending upon location, climate and type of house. Much progress was made during the war years in the art of evaporative cooling. Capillary or mat type washed air cooling equipment has proved successful in industrial plants. It affords perfect ventilation, as 100% outside air is used during the cooling season. It acts as a self-sufficient filter requiring little attention. It may be used with a modified duct system and when properly designed and installed in keeping with first-quality air-conditioning standards, will produce comfortable results economically in theatres of modest seating capacity and where climatic conditions are favorable.

Although evaporate cooling has been in-

(*Continued on page* 30)

## *Ozone as a Practical Factor in a Theatre Air Supply System*

A NEW consideration in air-conditioning—new in that its immediate relation to the function of air-conditioning has become broadly recognized in the field of comfort air-conditioning only in recent years—is the introduction of artificially produced ozone into the inside air. It is a factor in plant size and operating load not only in complete air-conditioning, but in heating with a ventilating system that recirculates air. In the revised edition published just last year, of E. W. Riesbeck's "Air-Conditioning," a leading textbook and manual (The Goodheart-Willcox Company, Chicago), a new section has been added to deal exclusively with ozone generation as part of an air-conditioning or heating system.

"The ideal air-conditioning unit," says Mr. Riesbeck, "is one containing . . . an ozone generator. . . . By its use in ventilating systems, 75% air can be recirculated at a saving of 40% to 50% of coal." Similarly in cooling, such increase in the amount of recirculated air reduces the cooling load.

Ozone generation is often primarily employed to eradicate, by oxidation, disagreeable odors. It is from this very function, however, that it derives its economic value in an air-conditioning and heating system. By ridding the inside air of the impurities picked from the breathing and the persons of people, from food, dirt and other sources, more inside air can be reused, and proportionately less fresh air needs to be taken in. In winter, this of course means less cold air to be heated; in summer, less warm air to be cooled.

Another effect of ozone on the quality of the air, apart from its elimination of disagreeable odors, is to make the air stimulating, comparable to fresh air of the kind that is exhilarating. "Ozone is an important constitutent of the atmosphere," Mr. Riesbeck points out, but adds, "No ozone is found in the streets of large cities, or in confined spaces generally. At the seashore and on mountains, ozone can be detected very readily. It will be found, however, that ozone is hardly discoverable at the seashore when the wind blows from the town, but abundant when the wind comes from the sea."

In view of the increasing public consciousness of places of public assembly as sources of illnesses caused by air-borne bacteria, the fact that ozone, in merely safe quantities, can destroy most, perhaps all, air-borne germs, is of interest in measuring its practical value in theatre operation. Such measures, including use of really effective disinfectants that do not themselves create obnoxious odors, and immaculate housekeeping in general, may prove to be increasingly indicated by the attitudes of authorities as well as of the public.

Although ozone generating equipment is mechanically simple, "the results," Mr. Riesbeck asserts, "depend entirely on the apparatus selected." It should have, he explains, simple means of controlling the ozone output, the ability to produce ozone consistently in the amount desired, rugged construction, parts readily accessible, and means of filtering the air used for ozone generation.—G. S.



# WHERE PERSISTENCE PREFACES PERFECTION

Before the design of any new Strong rectifier is approved for production, hundreds of accurate and exhaustive operating tests are necessary to determine the effect of commercial variations in the A.C. line voltage, upon the direct current power supply and arc stability, to assure low operating temperatures and the ability of the rectifier to stand severe shocks and overload. It is not unusual for an equipment to be redesigned many times before the Strong nameplate is permitted to be affixed. The final design must assure efficiency and smooth performance . . . Out of all this, and similar research, has come the well known line of Strong projection lighting equipment.

## THE STRONG ELECTRIC CORPORATION

87 City Park Avenue — Toledo 2, Ohio

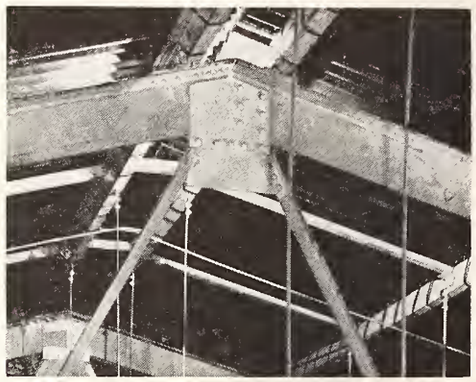
"THE WORLD'S LARGEST MANUFACTURER OF PROJECTION ARC LAMPS"

*When the lamps are* **STRONG** *the picture is bright!*

# COMPLETE PREFABRICATION IS ACHIEVED IN THE FIRST "PREFASHIONED" THEATRE




■ The front of the Crest is an ornamental pattern of steel elements bolted into place. Ten stainless steel poster frames flank the entrance, secured by detachable plugs. Entrance doors are of Tuflex glass, with panic bolts operated by foot treads, eliminating the bar. In front of the doors is a floor trench, in which a vacuum is contrived to remove dirt from the feet of entering patrons. The box-office, which is of course fully prefabricated, has windows of sandblasted ornamentation, accommodates two cashiers. The tower, 100 feet tall, is of lattice steel piping and has a galvaneal top.



■ The roof of the Crest is constructed of a V-beam type steel material, treated for corrosion, called Galbestos. All of the supporting structure was prefabricated for the locking of members together with bolts.

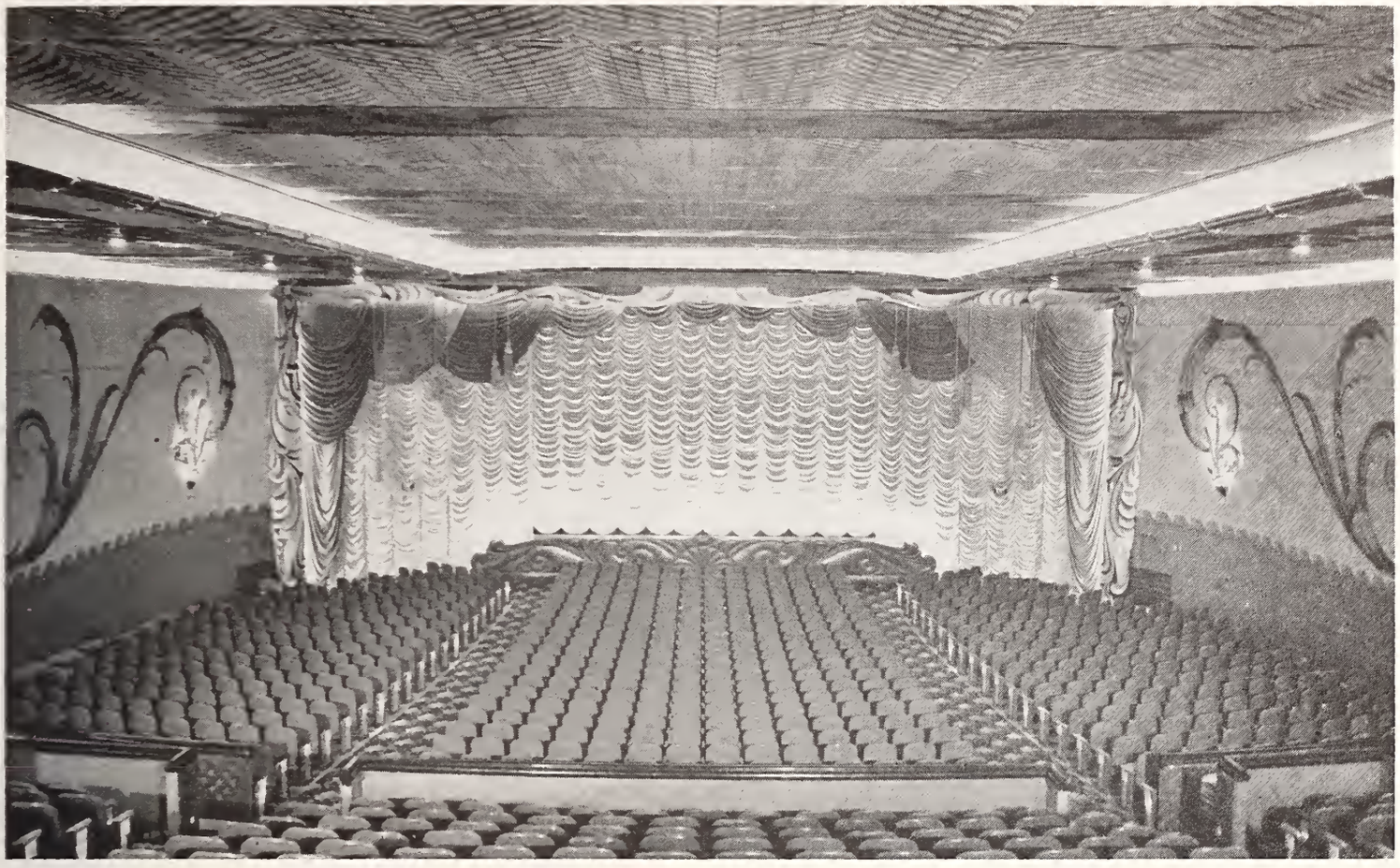


■ The stadium section (below) is fluted steel erected on a steel structural frame, with concrete poured over fluted portion.



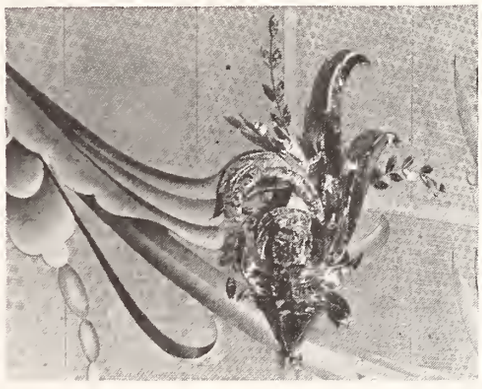
IN THE CREST theatre which the National Theatres Amusement Corporation has erected in Long Beach, Calif., a building of some architectural complexity has been constructed completely of prefabricated components for the first time. The designers, the chief of which is R. H. McCullough, have sought to make the structure permanent even under the stress of earthquake; yet they say the Crest can be taken apart and reassembled on some other site without recourse to new members. It more or less brings to full scale one of four models—the 1200-seat stadium type—displayed a year and a half ago, when schemes for prefabricated theatres in four capacities were projected. Following are the basic, and some other notable specifications of the Crest's construction, as explained by Mr. McCullough in a brochure describing the theatre, which was opened January 23rd.

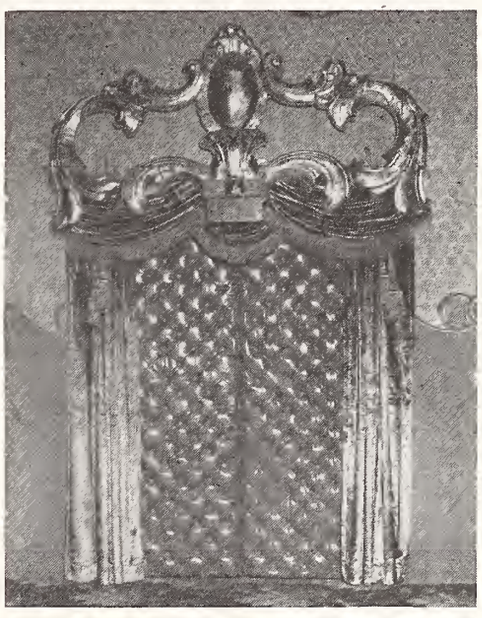
The building is erected on concrete foundations which were poured in accordance



■ The Crest actually seats 1164 (the overall width of the building is 80 feet, the length 152 feet). The walls and ceiling of the auditorium are finished in Fiberglas fabric over iron mesh, with fabricated aluminum ornamentation attached. The acoustical absorption thus effected is cited as contributing to good hearing conditions; the rear of the auditorium, which is similarly treated, is also convex in shape to prevent concentrated reflection of sound. Illumination is by coves of pressed plastic extending around the rim of the ceiling and also forming a central panel, with three color circuits for running light, and one of white light for house illumination. Seating, which consists in Kroehler push-back chairs, is spaced 36 inches back-to-back and is in a stagger plan in the middle banks.



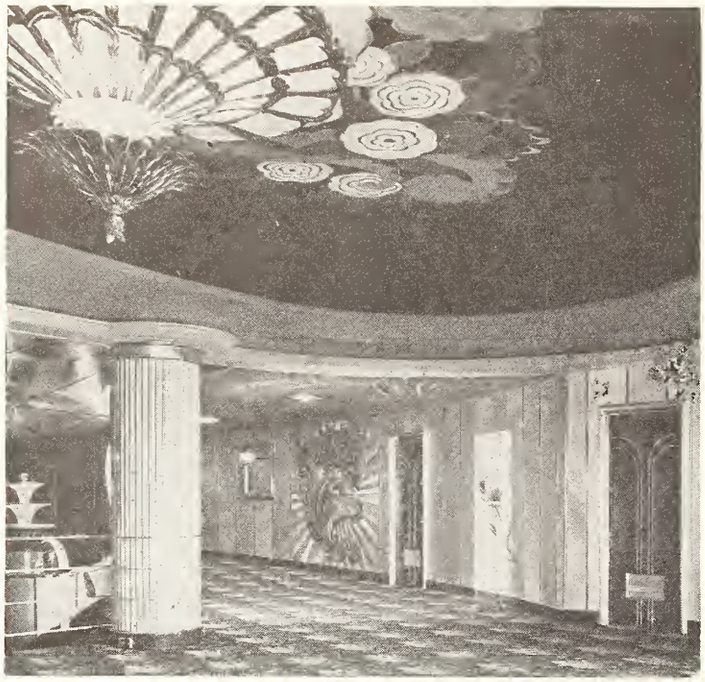




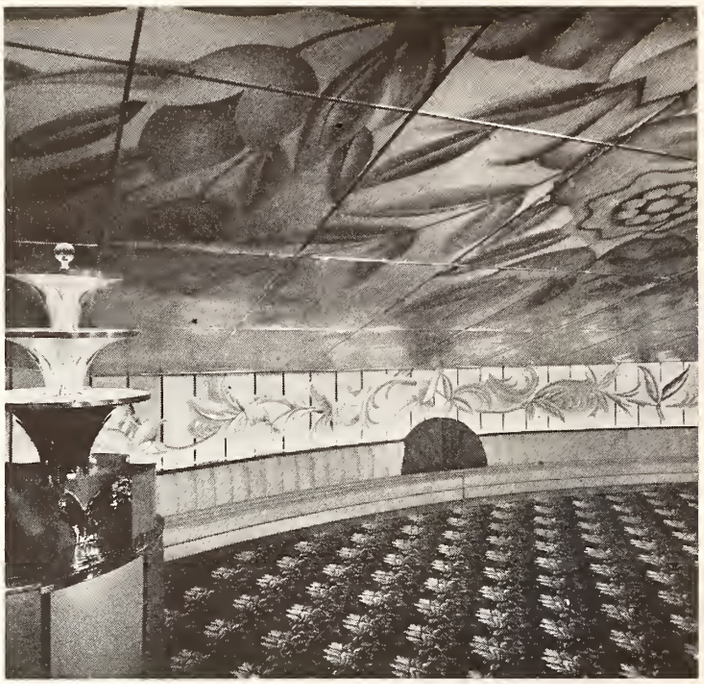
■ Interior treatment, like the front architecture, makes lavish use of applied ornamentation. This is illustrated well at left in a view into the foyer from the main lounge. Above is a device used in the auditorium, a form embossed in aluminum. Leather upholstery, as at right, is used on all doors.

with local requirements. The structural columns are first placed on the bases and tied by the intercommunicating beams, girders, spandrels and trusses, which form the load-carrying parts of the building. A V-beam roofing called "Galbestos" is used; it has deep corrugation designed for wide spans, and is used in 18-gauge.

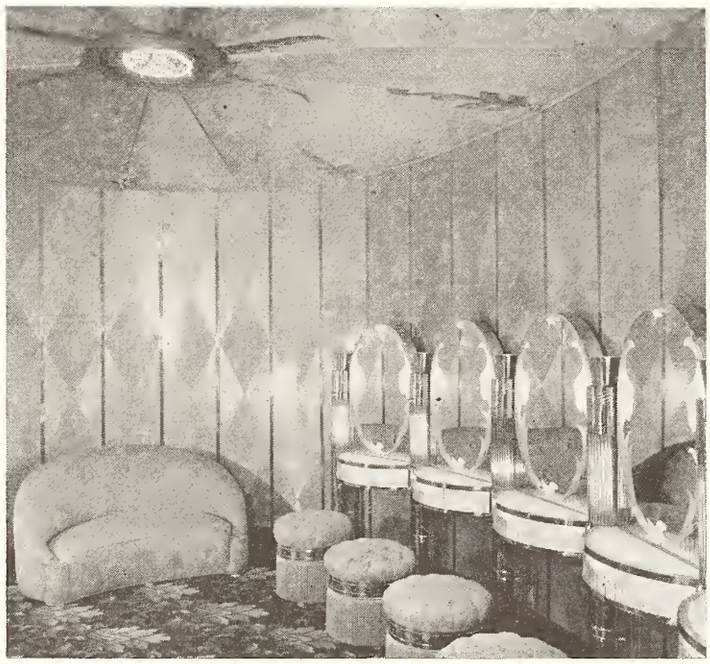
The space between the concrete foundation and the beam at the top of the side wall columns is divided by griders. The installation of all side, rear, and front wall panels is divided into two parts. First comes 18 gauge fluted Galbestos steel, triply protected with alloys and asbestos to avoid corrosion. Gypsum walls follow. [A gypsum panel was developed in collaboration with engineers of the Henry Kaiser



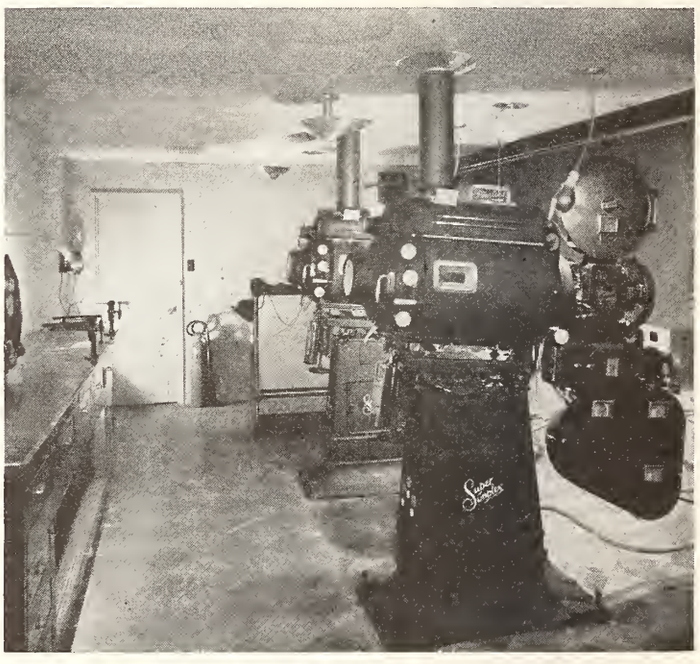
■ Looking across the foyer, past entrance to the main lounge. The foyer curves around the lounge, which is immediately ahead of the lobby doors, forming a passage to either side of the auditorium. Women's quarters and an usherette's room is at the left end, the men's rooms and a manager's office at the other.



The main lounge is an oval room entered down a few steps. The built-in seat opposite the steps is 38 feet long. The wall and ceiling are made up of aluminum panels, which are attached by snap-on mouldings and ornamented with attached aluminum figures. Lighting is provided by a neon cove behind the seat.



■ The women's cosmetic room, like the men's smoking room, has walls of aluminum panels, but a ceiling of the same material and carpeted floor, while the men's room has a leather ceiling and terrazzo floor. Mirrors are etched, shelves have luminaires.



■ The projection room at the rear of the stadium is located between a utility room and an electrical equipment room. The Simplex projectors are equipped with F/2 coated lenses and Peerless Magnarc lamps. The Crest sound system is also Simplex.

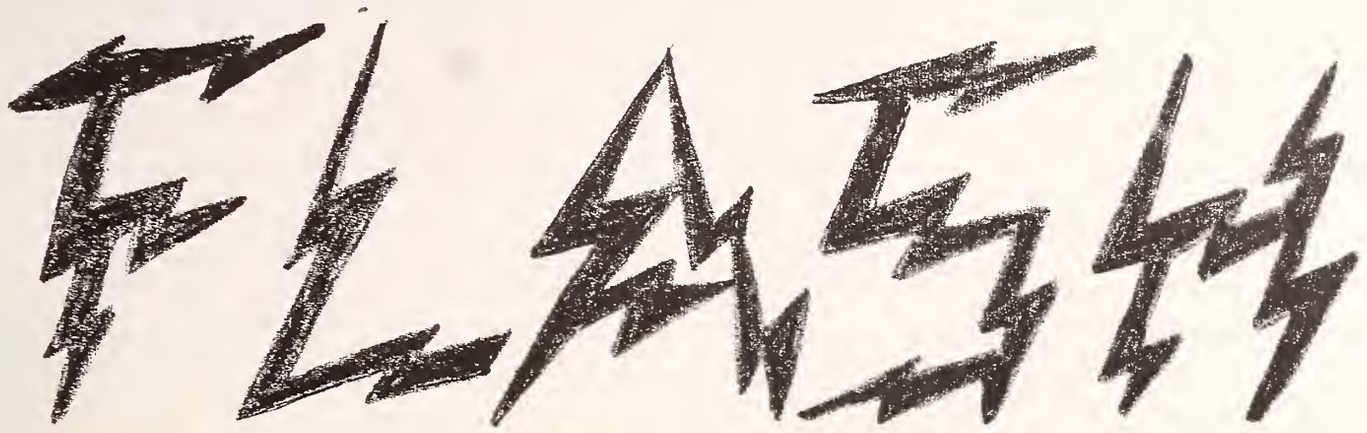
organization, for interior walls, and for partitions.] In addition to being interlocked by tongue and groove, they are also fastened with bolts, top and bottom.

These gypsum panels are reinforced with wire mesh at the time they are prefabricated. Eighteen hundred panels of this new material comprise the walls—side, front, back—and all partitions of the Crest theatre. The ceiling is constructed of 18 gauge fluted metal with baked enamel finish, prefabricated at the mill. Erected in sections, it is not bolted into place, but supported by steel brackets.

All floors throughout the theatre are concrete. The stadium section consists of a structural frame with fluted steel, forming a series of hollow steel beams. A concrete floor is poured over the fluted steel area. The projection room and utility rooms are constructed in the same manner.

To comply with building restrictions, all exposed structural steel is fireproofed

(*Continued on page* 34)




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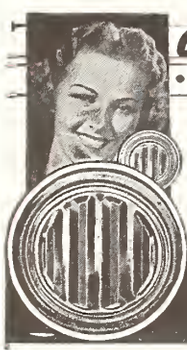
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TITLE.....THEATRE.....

STREET.....

TOWN.....STATE.....



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# Method in MANAGEMENT



...in its relations to the theatre property, to the public, and to personnel



By MAUREY L. ASHMANN
Zone Manager of the Interboro Circuit in Long Island, N. Y., communities

## Know What You're Doing? Doing What You Know!

I USED TO KNOW a fellow who was boss-man in the construction field, and he would walk up to one of his men on the job and cheerily greet him with, "Know what you're doing, or doing what you know?" Maybe he meant nothing more by those words than a greeting; on the other hand, perhaps he did, for they ask a question that is occasionally good for most anybody.

At first glance, both ends of the phrase seem to mean the same thing. They don't, however. One may be doing what he knows *without* really knowing *all* that he is doing—without, that is to say, appreciating the end result of the particular task he is performing, how it ultimately must fit into a larger scheme. A carpenter, for example, sawing a board for a window sash, is contributing to a component of the building that is going to involve sliding members, glass, counterweights, and so on. I wouldn't want to trust him with even a simple operation like sawing that board if he couldn't relate it to its purpose.

The manager of a complex enterprise like a theatre must appreciate how *all* that he knows and does must contribute to an effective pattern of operation. Here is something that I found in my files that fits right into this thought. It was addressed to managers in another field, but it applies to any kind of business organization; nor is the fact that it was published fifteen years ago anything against it, for the meaning is as true today, and forever:

*"When you go to work for an organization you invest everything you have*—your *time and* your *brains. By using both to the best of your ability* you *will get the best return on your investment. You, in turn, represent an investment to the company. It is paying your salary with the hope and expectation that there will be a satisfactory return.*

*"You are given a business training. If you take advantage of it, both* you *and the company will gain. If you don't, the company has lost some money which it can get back, but you have lost something you can never get back—Time.*

*"You are working for an up-to-date firm. When you are taught, remember it is to your personal advantage to make the most of the instruction.*

*"The modern business organization is full of opportunities. Study methods and practices. It is your privilege to take advantage of the experiences of others. Watch*

### LABELS SAVE TIME, PREVENT CONFUSION

THE gum label habit is a good one to cultivate. Labeling drawers, boxes, containers of any kind can save a lot of time and confusion. Labels also provide a quick and easy way to post emergency phone numbers and names of service people in the handiest place. Labels should identify cans for snipe trailers, date and a special event strips. They are good for putting important instructions, reminders, precautions where persons responsible for the operations they refer to can't miss them.

Labels for such purposes should be kept on hand so that when some confusion or negligence occurs to suggest their use, actually mounting the label, with the proper information, is not put off until the idea has got cold.

The use of labels for identification, instructions and for information that is repeatedly needed or wanted instantly in an emergency, is good practice, not only with respect to the regular staff, but for those occasions that might occur when the manager or certain staff members are absent.

It is easy to forget, human nature to alibi.

*—remember—ask—listen—make the most of your time! If you aren't willing to learn, you don't want to get ahead."*

## THE TEST IS PRODUCTIVENESS

The impression I get of theatre managers as a group is that they are ambitious. In fact, they tend to be more on the live-wire style temperamentally than persons in comparable posts of mercantile and some other fields. Furthermore, I know that theatre owners and executives, as a group, by the very differences of the theatre business from other fields, are especially alert to those characteristics of their managers, and eager to give them practical recognition. This is simply sound business all around. The *productive* manager contributes to the success of the theatre owner and executive.

The theatre manager appreciates that in his own staff. Life is certainly made pleasanter for him by a staff member who can perform beyond routine.

A manager knows many things, learned from his daily operations, in his work, in his home, in his community. All people do; but some apply them *habitually,* some don't. When it looks like rain, one takes a raincoat. One remembers to shut the thermostat down or bank the fire at home before going to bed. One keeps track of the time to get the family automobile lubricated so that depreciation is kept as little as possible. Theatre operation is made up of a hundred-and-one things just like that—things learned by doing, by observing, by inquiring, by reading, by listening, both within the business and outside. Each adds that much more know-how when it is fitted into the whole scheme of one's work.

Assuming that a manager will be knowing all he does, it is by the doing of all he knows that makes for profits from theatre operation—which means *practical economies, foresight in maintenance, sound public relations,* and *good business judgment* that protect grosses against loss.

Whether the theatre is in Oshkosh or a great metropolis, you are part of an industry that is fast-stepping and demands intelligent representation. It is a business that requires diligent application of what you *know* about it. *Doing these* things are the best assurance of advancement.

### Where there's film pickup service

. . . it's a good precaution either to forbid bringing down the film item by item during the last show, or to instruct that it not be placed where the public has access to it. Theft because of its value isn't the only factor; there is always the possibility of pranksters. There are thousands of theatres that even allow the film to be placed in the lobby but have never had an inch of film stolen. It can happen, however. It has happened. Precaution can prevent the first time. The same foresight applies to posters and stills.


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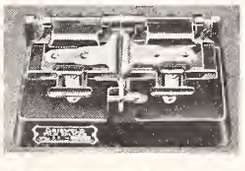



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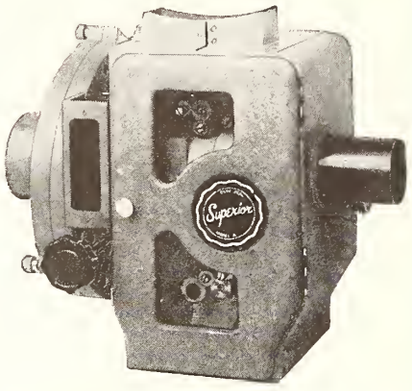
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# INSPECTION REMINDER—GUIDE

## Projection Accessories

1—AUTOMATIC CHANGEOVERS

Most defects already present will have manifested themselves in faulty operation or failure. General inspection is therefore largely concerned with conditions that might develop trouble later on. Check splices of wires or connections in changeover housing to see if they are in good condition and are not touching each other. Examine feed wires for defective insulation. Check foot switch jaws to see if bent, dirty or scarred.

2—MAGAZINES

Be sure that magazines are absolutely tight. If equipped with a fire control device, make sure rollers operate perfectly and are clean and in alignment. Check revolving guide rollers to see that they are properly in their slots and are rotating easily with the film. (A singing sound will of course occur to make known this condition if it is extreme.) Make sure all magazine doors have hinges in good condition and close positively. Check sight windows for cleanliness and absence of any break. (Remember, magazines should effect practically complete isolation of the film from the projection room. A bent or otherwise damaged magazine is a serious matter, requiring immediate attention.) Examine interior of magazine to see if absolutely free of all film residue.

3—FILM REELS

Check carefully to see if flanges are free of grease and slivers that could scratch or cut film; also make sure the reels are not bent. Examine reel hub for similar defects and to make sure that hole fits magazine shaft.

4—REWINDERS

Check for general operating condition, with special notice of the tension.

5—FILM SPLICERS

Not specifically subject to general inspection, except to make sure that a mechanical splicer in good working condition is on hand and is used.

6—FILM CONTAINERS

Examine insulation between individual reel compartment to see if it is cracked or otherwise damaged. Check doors for firm closing and tight alignment. Check water pressure in pipeline to sprinkler head to see if proper type of head is installed. Examine condition of stored film to see if it seems to be too damp or too dry; if either, check fusible damper in the exhaust duct to the outside air.

7—CARBON AND WASTE HOLDERS

Determine whether these are sufficient for needs, and check for their general condition, particularly with reference to their having a hinged cover that automatically closes and fits firmly.

8—LAMP EXHAUST BLOWERS

Check blowers and lamphouse exhaust ducts for cleanliness. Examine rotor of blower for the presence of carbon ash, which should never be allowed to accumulate. See if dampers are working properly and are not likely to block flow of air. Check motor windings and wiring to see if clean of grease and dirt; be sure electrical connections are tight, that splices are firm. Examine motor switches, fuses and all connection for tightness, cleanliness and positive contact. The same inspection should be made of the projection room exhaust blower and its motor. Make sure all fuses are of right capacity.

9—FIRE SHUTTERS

Test the fire shutter system in operation (actually, fire shutters should be tested daily; but such a test should be made to the satisfaction of the management in any general inspection). Be sure each shutter has a fusible link, that will melt at 160°, placed in the hangar chain or rope. Also make sure that shutters close easily and fully; the edges of the shutter or tracks should be oiled slightly if they do not, or the tracks may have to be spread a little to allow the shutters to drop promptly by their own weight. For the same precautionary purpose, the shutter control shaft should be examined to see that it revolves easily when the trip cord is released, and the counterweights should be inspected for proper working conditions.

10—EMERGENCY BATTERIES

These are subject to frequent inspection as part of regular projection room routine; however, because they are not called on for regular operation, they are sometimes neglected. Examine for corrosion of terminals. Test to make sure that batteries are up to charge (specific gravity should be from 1.270 to 1.290 in the North, and from 1.200 to 1.225 in warm climates).

[NEXT MONTH: *SEATING AND FLOOR COVERINGS*]

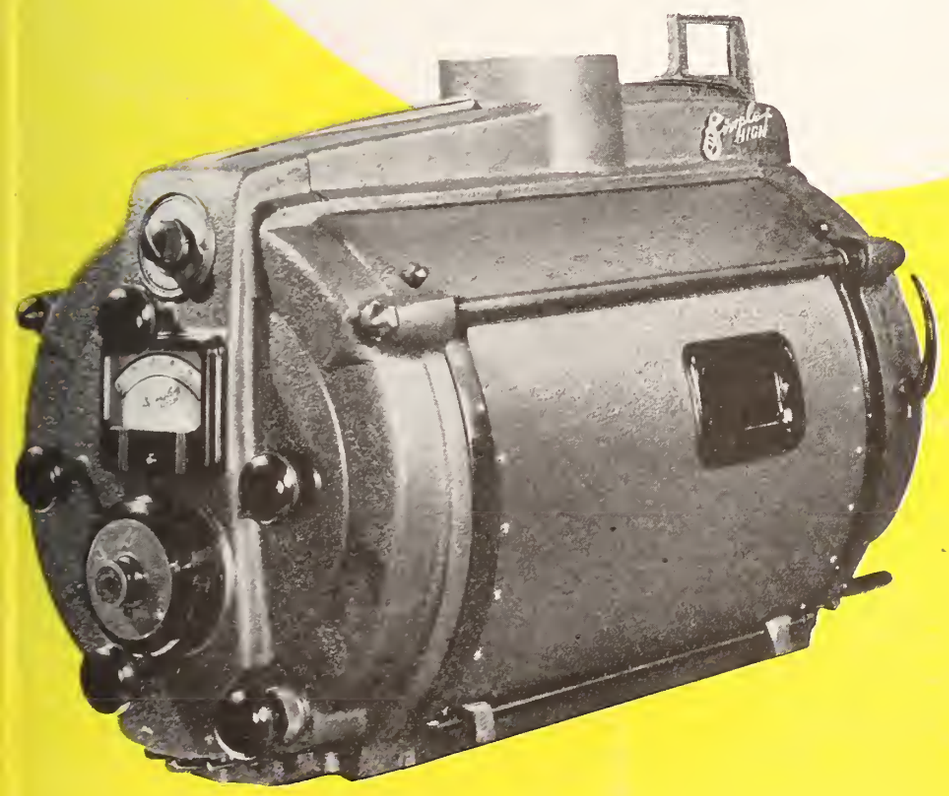
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# Specs and Speculations

## CONCERNING THE THEATRE BUILDING

. . . how some things can be done and how some things might be done better.



by BEN SCHLANGER
Theatre Architect & Consultant

### DO NOT USE CINDERS IN PROJECTION ROOM FLOOR

INVESTIGATION of projection room floor construction shows that it is inadvisable to use cinder fill for the 3 inches of loose aggregate required between the 2¼-inch cement topping and the structural slab. There is a sufficient amount of sulphur in cinders to corrode the conduit piping for which this loose fill is provided. This corrosion will take place in three to eight years, subject to the amount of sulphur in the cinders. Sand, fine gravel or any lightweight concrete (using a very small amount of cement in the mixture) can be used.

•

### PROJECTION ROOM DEPTH

SOME BUILDING code authorities now insist on at least 13 feet of depth for the projection room. Although this may be slightly more than is actually required for practical purposes, this move is in the right direction because the tendency is often just the opposite, and anyway, it is almost impossible to get an exhibitor to increase the depth *after* the theatre is in operation. Also, added equipment may be introduced into the projection room in the not-too-distant future, and an unsafe condition would be brought about by overcrowding the floor space.

•

*Ash receivers should not be of the projecting type for the backs of theatre chairs. They should be set into the thickness of the chair back. If sufficient depth is not available for the receptacle, a slight projection may be tolerable if it is placed somewhat down from the top of the back, so that it does not stick out beyond a point in line with the top.*

•

### SELF-SERVICE CHECKING WITH COIN CABINETS

IN THESE COLUMNS last month we pointed out the value in terms of good will of facilities for checking bulky overcoats, umbrellas and packages—a service that is appreciated not only by the users, but by patrons who otherwise must be annoyed by others entering and leaving rows with such articles in their arms.

Some theatres provide checkrooms, but not very many compared with the total number of theatres, largely for the reason that a checkroom has to have an attendant. We therefore suggested self-service equipment for this purpose, cabinets to which the patron who desired to store such personal belongings would be given a key.

There are cabinets designed for the hanging of a coat and storage of articles and an umbrella that are also coin-operated, and these may very well be the answer for the majority of theatres. They would need to be provided only in a certain number representing some practicable percentage of the seating capacity. A good location would be in an alcove off the foyer, or in some theatres merely at one end of the foyer with some sort of decorative screening to prevent their invading the decorative character of the room. They might even be placed, where ground floor space was not enough, in a mezzanine corridor, or in the vicinity of a lounge located on either an upper or lower floor.

It seems likely that most patrons who would like to be free of bulky overcoats, of packages or an umbrella, would be quite willing to spend a dime to get rid of them while attending the performance. The income would not amount to much, but the service might well mean a good deal in other values. Smaller lockers for umbrellas only are also available.

•

### BEVERAGE DISPENSERS

SOFT DRINK machines should also be placed in an alcove. In this way they invade the architectural surroundings the least, yet they may be so placed as to be sufficiently in view to attract patrons.

It may prove worthwhile to place an opening in the floor below such a machine which would enable the used paper cups to fall directly into a container provided for them. When one considers the drippings left in these cups, the advantage of such a scheme is appreciated.

Some day soon we may find it most practical to create a special area in the theatre approach for miscellaneous merchandising, clothing checking, etc. This would leave the theatrical architectural character in-

tact. The plan could be so arranged as to encourage passing through this area in approaching the auditorium.

•

*There are now at least two building code authorities that have recognized that green is the preferable color for exit sign lighting. The state of Connecticut and the City of Cincinnati have provisions in their code to this effect. The latter authority calls for a 6-inch high letter of white against a background of green. A medium shade of green commonly known as "traffic light green" would be advisable.*

•

## WHERE NOT TO USE STRAIGHT ROW SEATING

SOME published plans for theatres show straight instead of radial seating rows. While straight row seating may save a small amount of money in the pouring of the concrete floor for the seating, it is highly inadvisable to sacrifice the distinct advantage of the concentric arc seating plan for this small saving. A patron cannot enjoy the full support of the back of an auditorium chair if he has to turn away from the back, as he does with straight row seating.

Straight row spacing can be resorted to in auditoriums having a width that is not greater than twice the width of the picture. In wider auditoriums it should be avoided. A rule of thumb to apply is not to use straight row seating at any distance from the screen less than 25 times average back-to-back spacing.

•

## FLEXIBLE PLASTIC SHEETS FOR THEATRE INTERIORS

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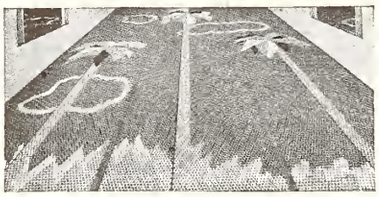
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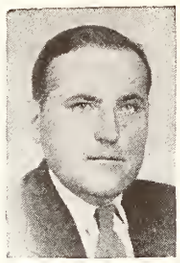
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# How I'd Put to Work What I've Learned About Seating

THERE IS a lot of reseating going on now, and there is going to be much more during the next few years especially, plus a great deal of seating of new theatres when the post-war building program gets going. Now could be as good a time as any to set down in these columns the things that I would bear in mind if I were responsible for the seating of an auditorium, either existing or new. From things I have observed, I know that not all readers are going to see eye-to-eye with me. Nevertheless, here is what my experience would advise me to do.

I would consider only the chairs of a manufacturer who at least had a division of his business which specialized in seating for commercial theatre auditoriums, and who had demonstrated over a period of years that his engineers were familiar with the conditions that theatre seating has to meet. I thus would have as good assurance as I could get that the chairs would be well designed and constructed for my purposes, and further, that if anything did go wrong (for things can go wrong occasionally under even the best of conditions), my investment would be protected by adjustments.

I would put comfort and durability above all other considerations in deciding on the particular type of chair I wanted, and I don't think I would minimize the comfort factor much, if at all, if my situation was such that I would not have very high-class patronage, for nearly all people, regardless of their social background, have learned to enjoy comfortable seating in motion picture theatres—in fact, it is just such things and all that they mean in "elegance" (especially to people who don't have it at home) that might bring them to my theatre again and again instead of to some other houses.

The appearance factor—that is, the design of the end standards, the colors, the kind of upholstering—is important, but perhaps because I have an engineering instead of an interior decorator's point of view, I would be inclined to be conservative, again emphasizing durability. Special and standard designs are not bought much anymore, anyway, and you can get upholstering materials in a sufficient range of colors to choose one that harmonizes well enough with any auditorium color scheme.

### FEATURES OF CHAIR ITSELF

The possibility of mutilation of fabrics by youngsters complicates the choice of covering for the seats; this might well advise a type that could be repaired readily and replaced economically, for the first few rows in front. In general, however, only the best grades suited to public seating are economical in the long run. And at least for the backs (the seats are not conspicuous even when the house lights are up) I like patterns, so that some amount of light color can be got into the backs to mark out the individual chairs during the performance, without it being so much that soil becomes a maintenance problem.

In examining construction, I would stress the seat design and hinges. As to material, cast-iron has some advantages, and steel others. It is true that cast-iron can crack, but it is also true that steel can bend or warp. A top-flight manufacturer can use either and get all the durability one can expect. With chairs made by such a manufacture, trouble is likely to develop only because of abuse during installation, or in consequence of careless, ignorant, or makeshift practices in handling both the shipment and the installation.

I would make very sure that the manufacturer got an absolutely accurate layout of the auditorium floor when I ordered the chairs. Neglect of this has caused at least half of the headaches experienced in auditorium chair installations. *A rough sketch is not enough.* A manufacturer doesn't want to make a nuisance of himself in servicing an order, so he may take such a sketch and do his best by it, but with only an approxi-

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mate layout he has to do a lot of guessing, and in seating a commercial theatre auditorium, guessing is being very careless with a pretty good-sized chunk of money.

The seating layout should be perfectly in scale and give all dimensions related to the rows; then if there should be something in the plan that doesn't quite jibe, the manufacturer's specifications man can make a correction, or suggest a change.

## WHAT LAYOUT SHOULD SHOW

This layout should show the floor pitches in such manner as to indicate the slope or flat portions throughout, the radius, the back-to-back spacings, all aisle or cross-over widths, also any wall projections of offsets (pilasters, etc., that may enter into the seating area), and the aisle light outlets, hearing aid conduits, etc., plus any floor vents (necessary for chair standard clearances).

The balcony seating layout should show the width of the treads, and height of the risers, together with the information given for the main floor.

It is best to have such a layout made by someone who is familiar, not only with the auditorium floor plan, but with seating installation work. He visualizes the job, not as something on paper, but as a physical operation. There have been plenty of instances in which, instead of 600 chairs being installed, as originally planned, only 580 were actually put in. This can happen when the dimensions are not absolutely accurate.

This layout should also be made with accurate consideration of the expansion joints of the floor slab. Chairs fastened with expansion bolts in or even near the floor joints will work loose in a relatively short time. The more the chair has to be shifted to get away from this joint, the more the sightline clearances and traffic allowances are thrown off.

At about the time I expected the shipment of chairs to arrive, I would have a place prepared to store them in, that was big enough and clean and dry, and of course as close to the auditorium as possible. I would confer with the construction men, if it was a new theatre or remodeling was going on, to arrange for keeping that space clear for the chairs, so that the workmen would understand that their own equipment and materials could not be placed in it any longer.

When the seating installation men got on the job, I would caution them about leaving chairs uncrated or being left laying around where they can be stepped on or be struck by heaving objects.

I know that if I could carry out this procedure, with the necessary co-operation of others connected with the job, I would get an installation of seating as close to perfection as one can hope for—and that a lot of the headaches that I have run into both during and after seating installations would not happen to me.

## OTHER DO'S AND DONT'S

There are some other things to remember in getting a good seating installation. For one thing, the job can't be any better than the floor. When this is to be painted, make doubly certain that the cement is clean and has set properly. Also check the floor before the installation lines are laid out for any unnatural or unusual breaks or separations of the expansion joints. If the chairs can be installed so as to miss them, they may not be important; otherwise they should be remedied first.

### *DANGER OF TOEING-IN*

Whenever a row of chairs will not fit properly in the space between the aisles, or between the aisle and the walls, do not allow the chairs to be toed-in for that will cause hinge trouble to result later on. It is far better to reduce the size of one or two chairs; that is if the chairs are 20 inches wide, make one or two 19 inches wide, even if it means ordering new backs. With the standards toed-in, the hinge will bend in raising or lowering the seat.

In some cases, the row of chairs can be installed as a sharper curve or radius *where the trouble is not very bad;* or one or two chairs can be interchanged with chairs in the front row where there is usually more space at the end of the row. When this is done, these chairs will of course have to be shimmed so that they will be level with the rest of the chairs. Maybe you can trust the installation crew boss to do this—and maybe not. It therefore is a good idea to keep close enough tab on the work to see that it is done and done properly.

Make sure that the chair men are careful to install each chair standard on the floor *where it is intended,* according to the pitch. In a new theatre installation there should never be any need for placing shims under the standards.

A quick way to check a chair installation to see if the chair standards are fastened in their right places relative to the floor incline, is to sight over the top of the backs. Whenever any particular back top is out of view, or it projects above level of other backs, that chair is out of place.

## CHECKING CONDUITS AND VENTS

When aisle light conduit is connected to the chair standard, make sure that it is flexible enough to give with any possible movement of the chair. A rigid or tight connection here will put a strain on the wires or even tear them apart with the movement of the chair. Also check to see if this conduit is not rubbing against the seat as it is lowered or raised. (Specifications for aisle light installations were given last month.)

Whenever the conduit for the aisle light or hearing aid turns up from the floor right at the chair standard, chip away the concrete, bend over the conduit, then pour cement around it. Do not force the chair standard down over it, as a break may result or a loose fastening.




"The show must go on"—air-age version. Loading auditorium seating in Grand Rapids, Mich., for Pawtucket, R. I. The American Seating Company had to resort to air shipment so that the installation men could get the chairs installed in time for the opening. P.S.—They did.

This very same thing applies where a floor mushroom vent is at the chair standard. In such a case the best thing to do is to cut out the vent and fill the opening up with a mixture of cement.

Caution the chair men not to drive the arm rests on the standard with a hammer, as in most cases the wood will split. These arm rests should go on *by the force of the hand;* when they do not, the trouble should be checked and corrected.

Whenever the backs do not fit easily between the standards, the trouble may be that the standards are not installed properly, or the wrong size of seat back is used for that particular chair. All backs should go on *easily*.

It is a good idea to have either a competent theatre employe or the chair men go over the entire chair installation in about two or three weeks after the job is done. In this way any loose back seats or standards can be retightened before any damage is done.

## have you heard?



**that** to remove residue, deposits of cleaning powder, soap, etc., from toilets and basins in restrooms, a paste made by mixing a scratchless scouring powder with kerosene may be effective? Let this mixture stand on the stain for a while before cleaning it off. Also, a cleaning powder of trisodium phosphate sold at grocery stores can be used to neutralize the stains. When using this trisodium powder, run water in the fixture and then sprinkle a good amount of this powder, letting it remain a few hours before show time.

**that** to remedy cracks between a plumbing fixture and the wall and a metal moulding does not serve the purpose, light colored caulking compound can be used to fill in the crack?

**that** to remove obstinate stains from linoleum in the projection room or elsewhere, the surface should be rubbed first with fine steel wool, then with a good non-inflammable liquid spot remover? In some cases a number of such treatments will be necessary, followed by application of paste wax. Do not use any strong, caustic cleaner, however, for it can affect the linseed oil makeup in the linoleum covering, thus causing fast wear.

**that** putty smears can be removed from fixtures, glass panes in doors, display cases, ticket booths, etc., by the use of ordinary ammonia?

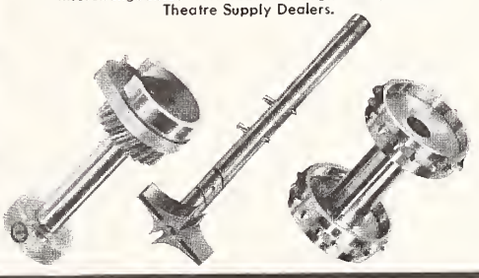



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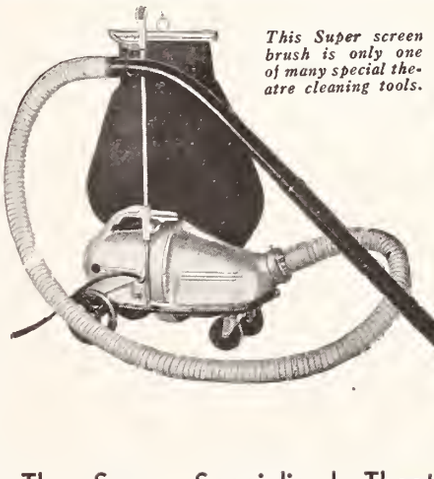
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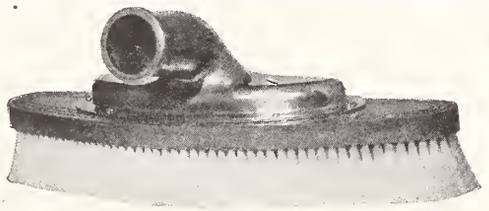
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# Meeting the Mounting Demand for Comforts of Air-Conditioning

(*Continued from page* 14)

stalled in larger theatres, this represents rather an extension of its work beyond its real capabilities, except where the air is always very dry. There has therefore been some disappointment in the results obtained. The trouble was simply that, probably under the stress of a limited budget, it was "oversold." It nevertheless does offer a way to provide air-conditioning at a relatively modest cost immediately, and the necessary mechanical refrigeration can be added to the system later on.

Well water at 55° *maximum,* or cold water from some other economical source, has proved successful and will meet with considerable favor, having the advantage of providing dehumidification and a positive means of temperature reduction. Designers of such systems for theatres now need not hesitate to use recirculation of air by means of the by-pass in an effort to control temperature and humidity effectively. There are also improvements in coil design and cleanable type filters to take advantage of. Where the supply of cold water is limited, it can be used as a means of precooling in conjunction with hermetically sealed centrifugal refrigeration compressors, leading to lower initial costs of overall installations, plus low power and water consumption, and simpler maintenance.

For complete systems combining full refrigeration, hermetically sealed high-speed centrifugal machines, operating at pressures below or close to atmospheric pressure, may be used with certain advantages when co-ordinated with closed systems in which chilled water is circulated through coils. The coils may be sprayed on the outside with water in order to obtain the maximum of heat transfer. Here again the bypass for recirculation of air as a means of reheating, may be effectively used.

Factory-built "packaged" air-conditioning units, complete with refrigeration, and used in connection with a modified air distribution system, appear to be the best means of giving the small theatre in climates in which refrigeration is necessary for cooling, some measure of summer air-conditioning. Running from 5 to 15 tons in capacity, they allow quite a bit of flexibility in an effort to extend the benefits of air-conditioning to theatres that must operate on a very small budget.

## WATER SAVING METHODS

The use of city water is restricted in some municipalities. In these, cooling towers, or evaporative condensers may have to be accepted as part of most complete systems having mechanical refrigeration, resulting in a somewhat painful first cost, but paying off in the long run. Some improvement has been achieved in cooling tower design, while evaporative condensers will be more streamlined, be applied with better understanding of their function and limitations, and be better correlated with the rest of the system by designers and installers.

Complete systems may be installed to embody some of the features mentioned, but other than these, there will be no significant changes immediately. At an unpredictable future date we perhaps will have more simplified compressor design, possibly involving chemical dehydration (removal of water from the air); this has been used effectively where precise temperature and humidity conditions were a requirement, as in industrial plants.

In the ventilation division of air-conditioning there has been steady improvement of outlets. They are now available with adjustable features. The modern outlet is of course designed scientifically to diffuse large quantities of air with proper mixing with room air, plus effective dispersion to the breathing zone. (And it might not be amiss to say right here that an air-conditioning system can be only as good as the ventilation.) Today's air diffusers therefore

(*Continued on page* 42)




**. . . PUTS BRICK AND MORTAR TO WORK**

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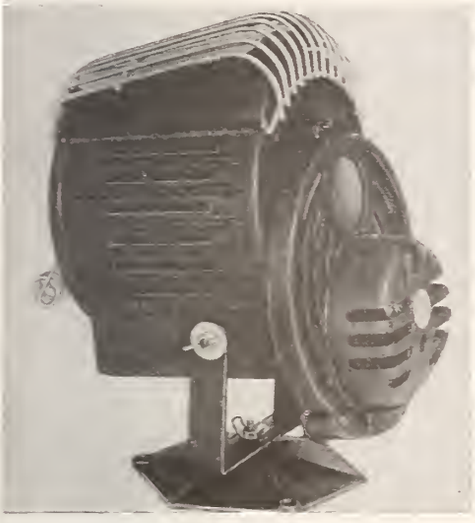
*PROFITS IN THEATRE COOLING FOR THE EXHIBITOR*

# About Product for the Theatre

NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

## Continuous-Change Color Spotlight of 500 Watts

A NEW SPOTLIGHT of 500 watts with which to produce continuously changing lighting effects in color, has been



brought out by the Golde Manufacturing Company, Chicago. It is compact in build and designed for simple operation, with action completely automatic.

It has an internally mounted color wheel that is entirely enclosed so that the glass color panels are not susceptible to damage, and also to obviate the chance of injury to draperies or other objects nearby.

The size of the light beam is instantly adjustable and ranges from a concentrated spot to a broad flood, all with continuous variation of effect. It is equipped with a positive tilt adjustment. Relamping is easily accomplished from the top without removing the wheel.

This spotlight, called the "Rotochrome," is self-starting, with a constant-speed motor that provides six color changes per minute. It plugs into a regular lighting outlet. The standard colors are lemon yellow, light green, light and dark blue, red, and amber.

The housing is of welded steel having cast aluminum front and back. It is designed with fluted ventilation, a wire guard to protect the hands, and cast base for solid support. The finish is black baked wrinkle. The lamp illustrated is of table type, but ceiling or wall brackets are available. The dimensions are 10 inches long, 13 inches high, 8 inches wide, weight is 10 pounds.

The "Rotochrome" is adapted to medium prefocus base lamps from 200 watts to 500. It can be had for other power supplies than 110 volts, 60-cycle.

## Faster Hand Dryer of Two Mounting Models

AN IMPROVED type of electric hand dryer has been developed by the Electric-Aire Engineering Corporation, Chicago, and is scheduled soon to go into



production, according to E. S. Hewitt, executive vice-president. The company has been making hand and hair drying equipment for 25 years. The new hand device has been designed for quick drying of hands in toilet rooms and lavatories, thus eliminating congestion and the maintenance problem created by paper towels.

The new model is more compact than previous models, therefore it can be mounted in less space. It is available in both a recessed and a surface-mounted model (here illustrated). The design is streamlined with finish in long-life enamel of refrigerator grade. The mechanism is fully insulated against electrical shock.

•

The locations of RCA Victor Division's New York and Chicago offices have been changed. The New York office is now at 36 West 49th Street, Radio City; that in Chicago is in the American Furniture Mart, 666 N. Lakeshore Drive. M. F. Blakeslee is the New York manager. The Chicago office is in charge of H. A. Renholm.

### FILM SPLICER PRODUCTION FACILITIES EXPANDED



View of the film splicer production line of the factory at Port Jefferson, N. Y., of the Griswold Machine Works, following its enlargement and the addition of new equipment. During the war the company's entire output went to the Government. Post-war demand from all motion picture fields has required increased production, and the company states that with increase in materials, it expects shortly to be able to fill all orders promptly.

# CATALOG BUREAU

**A free service through which literature on products for the physical theatre may be conveniently procured. Refer to item by number from following list whenever possible; otherwise explain in the space indicated for numbers in the coupon.**

ADVERTISING
101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, flood
106—Lamps, projector
107—Lamps, reflector
108—Letters, changeable
109—Marquees
110—Signs, theatre name
111—Transformers

AIR SUPPLY
201—Air cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Filters
209—Furnaces & boilers
210—Grilles, ornamental
211—Heaters, unit
212—Humidifiers
213—Insulation
214—Motors
215—Oil burners
216—Outlets, mixing type
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION
301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Glass fabric
307—Leatherette for walls
308—Luminescent paints
309—Mirrors
310—Paint, lacquers, etc.
311—Plastic veneering
312—Porcelain enamel tiles
313—Roofing
314—Terrazzo
315—Wood veneer

GENERAL MAINTENANCE
401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Deodorants
405—Disinfectants
406—Gum remover
407—Ladders, safety
408—Ozone generators
409—Perfumes
410—Polishes
411—Sand urns
412—Snow melting crystals
413—Soap, liquid
414—Vacuum cleaners

FLOOR COVERINGS
501—Asphalt tile
502—Carpeting
503—Carpet lining
504—Concrete paint
505—Linoleum
506—Mats, rubber

LIGHTING
601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
701—Ash trays
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

OFFICE
801—Accounting systems
802—Communicating systems

PROJECTION & SOUND
901—Acoustic materials
902—Acoustic service
903—Amplifiers
904—Amplifier tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinets, film
908—Changeovers
909—Cue markers
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Lenses, condenser
917—Lenses, projection
918—Microphones
919—Mirror guards
920—Motor-generators
921—Non-sync. turntables
922—Photoelectric cells
923—Projectors, standard
924—Projectors, 16-mm.
925—Projector parts
926—Projection, rear
927—Public address systems
928—Rectifiers
929—Reel end alarms
930—Reels
931—Reflectors (arc)
932—Renovators, film
933—Rewinders
934—Rheostats
935—Safety devices, projector
936—Screens
937—Speakers & horns
938—Splicers
939—Soundheads
940—Stereopticons
941—Tables, rewind
942—Vent fans (arc lamp)
943—Voltage regulators
944—Waste cans, self-closing

SEATING
1001—Ash trays (chair back)
1002—Chairs
1003—Chair covers
1004—Chair refinishing
1005—Expansion bolts
1006—Fastening cement
1007—Latex cushions
1008—Upholstering fabrics

SERVICE & TRAFFIC
1101—Directional signs
1102—Drinking cups
1103—Drinking fountains
1104—Lobby Rails & Ropes
1105—Uniforms

STAGE
1201—Curtains & drapes
1202—Curtain controls
1203—Curtain tracks
1204—Lighting equipment
1205—Rigging & hardware
1206—Scenery
1207—Switchboards

TICKET SALES
1301—Box offices
1302—Changemakers
1303—Signs, price
1304—Speaking tubes
1305—Tickets
1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

TOILET
1401—Fixtures
1402—Paper dispensers
1403—Paper towels
1404—Soap dispensers
(See also Maintenance)

VENDING, ETC.
1501—Beverage Dispensers
1502—Bowling Equipment
1503—Candy counters
1504—Candy machines
1505—Popcorn machines
1506—Phonographs, automatic
1507—Soda fountains

47

## BETTER THEATRES CATALOG BUREAU COUPON

Write in numbers. Mail to Better Theatres, Rockefeller Center, New York.

_____ _____ _____ _____ _____ _____

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Name ..... Theatre .....

Address .....

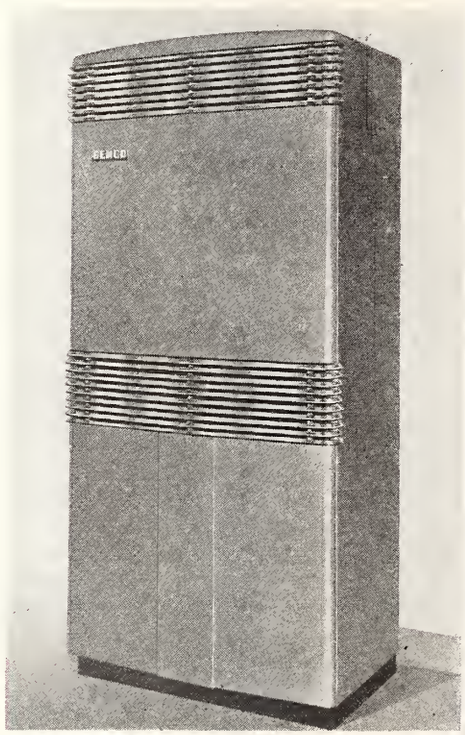
## Big Yield Reported for New Type of Popcorn

A new strain of popcorn recently demonstrated in Sioux City, Ia., is reported to produce from 30% to 50% more popped corn than usually produced by previous kinds. According to Howard C. Smith, a major producer of popcorn, who announced the new type, which is called the HO-3, one quart will pop into 28 and 30 quarts, with some of the crop up to 33 quarts. It is reported to be a tender variety and practically hulless.

## New Air-Conditioner Up to 5-Ton Capacity

A NEW air-conditioner of complete unit or "packaged" type, has been announced by the General Engineering and Manufacturing Company, St. Louis. Called the Gemco, it will be placed in production at the beginning of 1947 in two sizes, 3- and 5-ton.

With housing designed to permit exposed location, this equipment employs



aluminum liberally in its construction so to effect sufficient lightness in weight to facilitate installation. The compressor, which is of two-stage type, is driven by a motor that is cooled by the refrigerant instead of by oil. The conditioner is designed for attachment to conventional ½-inch or ¾-inch water pipes, and it can be plugged into any standard 220-volt, 3-phase, 60-cycle electrical outlet.

The two-stage feature is cited by the manufacturer as a means of achieving a low level of water consumption. The motor and compressor are semi-hermetically sealed together. The motor is cooled by the refrigerant gas. Insulation is glass wool throughout. All electrical controls are concentrated in one compartment. The housing has a steel frame treated to resist corrosion.

•

K. Streuber, New York distribution agent, has been named export agent of the Eastern Amplifier Corporation, New York. The company manufactures a line of sound amplifiers and related products. Mr. Streuber, for many years export manager of National Theatre Supply, and later in a similar capacity with RCA, is now operating independently as an export agent, specializing in theatre equipment.

## CUSHION PUNISHERS

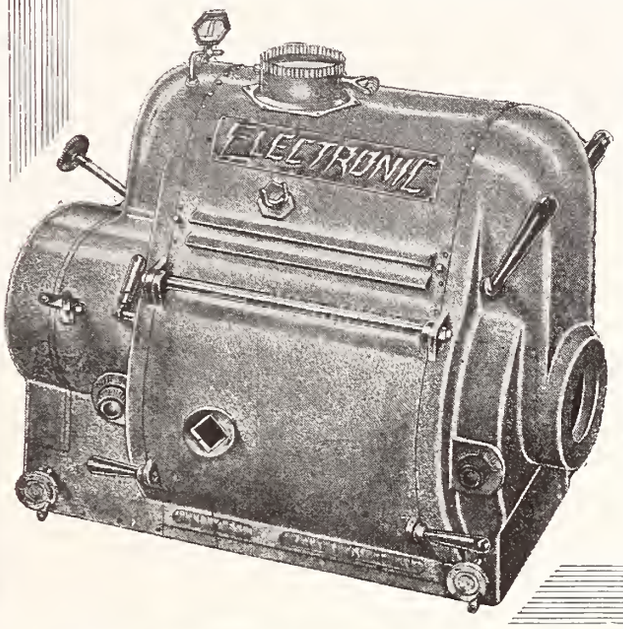


Tests to assure proper performance of seating materials have now been extended by the American Seating Company, at its Grand Rapids plant, to include foam rubber cushions. Above a tester is operating "Squirming Irma," a machine contrived of rods, wheels and ball-and-socket joints to simulate the usage a theatre chair gets from moviegoers of various beams and fidgets. The company's testing folks explain, "People seldom lower themselves slowly into a theatre seat. They usually drop with a thud. Having dropped, they squirm and jerk and shift their weight around, so that the impact is never evenly applied." They therefore felt that the flexing machine previously used was inadequate and so conceived "Irma." Below the gadget is being used in an "indentation" test by which the resilience of the cushion is determined. "Irma" answers the questions through a meter.




A New FOREST Development!

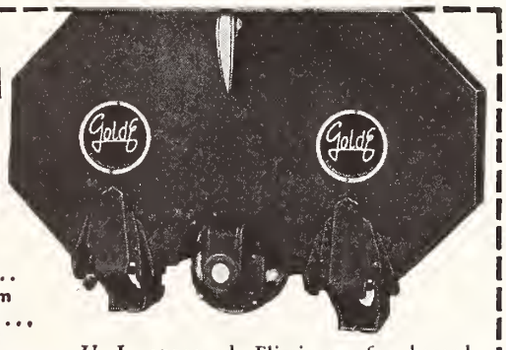
ELECTRONIC CONTROL PROJECTION Arc LAMP




A new and highly acclaimed development — ELECTRONIC CONTROL —makes present mechanical systems of feeding the positive and negative carbons in projection arc lamps old-fashioned and obsolete; assures faultless arc control of precision accuracy, maintaining the proper focal point necessary for producing maximum light intensity without the necessity of constant watching and adjusting. Eliminates cams, gears, clutches and associated gadgets.

FOREST MFG. CORP.
60 PARK PL., NEWARK 2, N. J.

SUPER SILENT
SUPER SAFE...
Model "D-H"
Automatic Enclosed
REWIND



Available Through Leading Theatre Supply Dealers

- Positive Friction . . . will not clinch film
- "Tilt-Back" Cose . . . reels can't fly off
- Reel-drive Dog prevenls broken keys
- Low Mointenonce Cost

U. L. approved. Eliminates fire hazard. Micro-Switch safety cut-off—*when door opens, motor stops!* Motor does not transmit torque to operating parts. Sturdy! Compact!

GoldE Manufacturing Co. 1220-D W. Madison St., Chicago 7, Ill.

Seventh Edition—
Bluebook of Projection
By F. H. RICHARDSON
$7.25
Postpaid

The Seventh Edition of this standard textbook on motion picture projection brings to all persons concerned with screening 35 mm. film, up-to-the-minute guidance. Additionally, the Seventh Edition contains four chapters on Theatre Television, prepared for the practical instruction of motion picture projectionists. Send your order to—

QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York, 20

PUT MORE LIGHT ON YOUR SCREEN

Install new National REFLECTORS

● All reflectors gradually deteriorate to a state where replacement cost is insignificant. A drop of only 10% in reflective efficiency results in a corresponding decrease in screen brilliancy, and represents a loss amounting to 10% of the cost of your current and carbons. Replace yours now, and regularly. Available for all types and makes of arc lamps.

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CTR FULL RANGE SOUND SYSTEM

In production again and will soon be marketed under new design through your local supply dealer.

All former CTR installations can now obtain replacement parts by writing to:

ELEC-TECH 520 Elm Street, Cincinnati 2, Ohio

# THE CREST: FIRST "PREFASHIONED" THEATRE

(*Continued from page* 18)

with precast gypsum, which is bolted in place and covered with Galbestos to protect the gypsum from weather.

Gypsum panels, interlocked in tongue and groove fashion, divide lounge from toilet rooms, as well as the manager's office, usherettes' rooms, projection room (front walls), air-conditioning and heater rooms. All partitions have a two-hour fire rating; ceilings under 25 feet have a one-hour rating.

The front tower, reaching to 100 feet above the sidewalk, is constructed of lattice steel piping and carries the name "Crest" in 8-foot letters. The top is constructed of galvaneal metal and has neon animation. Decorative stars on the tower, of metal, are illuminated by neon and animated by a separate flasher. In addition, the tower is lighted on all four sides. The lettering "Crest" has eight rows of neon tubing, blue on the outside, white on the inside, the latter operated by a flasher. The building front is lighted by neon recessed in flutes on the upper deck, and is flooded by special lights on the flat panels.

The decorations in the Crest theatre are entirely prefabricated in a studio and are applied by means of supports.

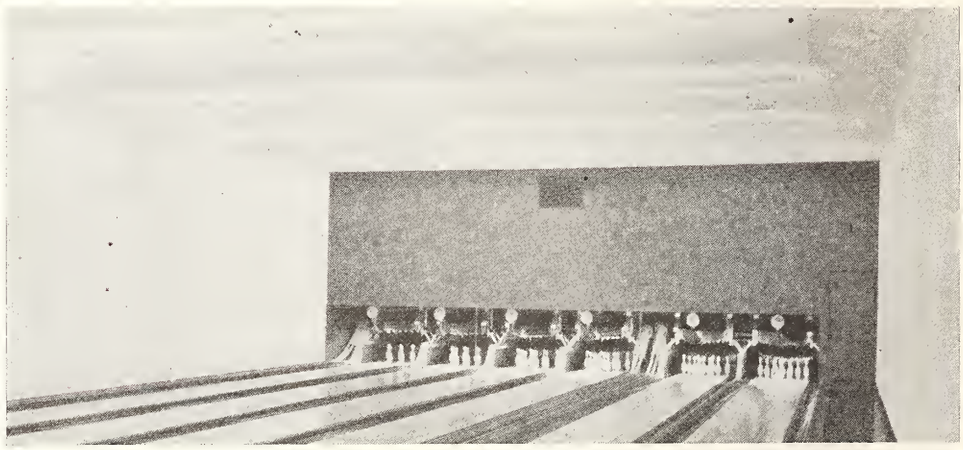
The cooling equipment consists of four Carrier units of 15 horse-power each. All refrigerant connections, piping and valves, are factory assembled. The only field piping which was necessary was that from the refrigerating units to an evaporative condenser. There are two Carrier evaporative condensers.

There are ten ceiling Anemostats for distribution of air, five on each side of the auditorium ceiilng. The main ventilating system has eight supply fans, four on each side of the auditorium, located on each side of the proscenium. There are five exhaust fans in the auditorium; two at the ramps leading to the auditorium, two at the rear seating level of the stadium section, and the fifth fan in the attic. The attic has a separate exhaust to remove a certain amount of air from the rear of the stadium section. Germicidal lamps are installed in each air supply duct leading to the main air distributing systems.

The heating system consists of two instantaneous gas-fired hot water heaters with a circulating pump connected with hot water heating coils.

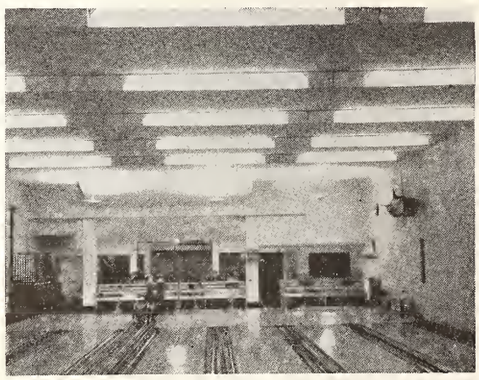
The electrical installation includes an emergency gasoline operated generator set. for both projection and lighting.

# LIGHTING NOTE FOR THEATRE-RECREATIONAL CENTERS



Bowling alleys, properly isolated acoustically, are one of the most likely choices of commercial recreations for supplementing the amusements of a theatre in a recreational center such as those envisioned by post-war community planners. This installation observed in a recent issue of "Light," house organ of the Nela Park Lamp Department of General Electric, bears upon projects of that kind because of the skilled attention given to the illumination of the alleys, which are located in the Grosse Pointe Yacht Club near Detroit. The objective has been to make the pins the brightest objects seen by the bowler, and one factor here is the elimination of the reflection of light sources from the alleys themselves.. Beyond the approach area, where filament lamps in indirect ceiling luminaires are used, the alleys are illuminated by daylight Slimline lamps in ceiling reflectors across the alleys, with the reflectors tilted to keep reflections from them out of the bowlers' eyes. Supplementary porcelain reflectors containing 200-watt filament lamps light the pins, which are seen against a rear wall painted burgundy red. The side walls are painted cream.

Light intensity is increased from 7 foot-lamberts at the foul line to 10 at the pins. The upper picture shows the illuminated alleys looking toward the pins; the other, from the pius, shows the reflectors.



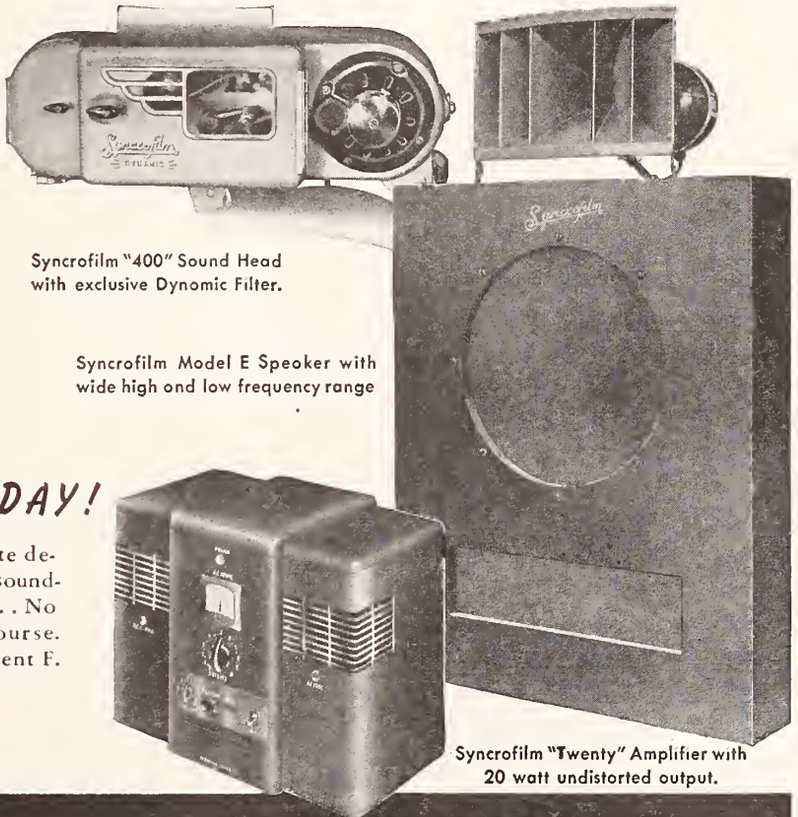
# HOW MANY *Monday Nights* PER WEEK IN YOUR HOUSE?




You can't always blame the booking or the weather for a sparse house and an idle box office. Your patrons may be tired of having good shows "loused up" by faulty sound or projectors with the jitters . . . and you may be the last to notice it! The folks who stay away are your worst advertisement. So take the first step toward a booming box office by switching to SYNCROFILM equipment.

## Synccofilm DYNAMIC SOUND SYSTEM SPELLS THE DIFFERENCE

The ideal sound system consists of three coordinated units: Syncrofilm "400" Sound Head, Syncrofilm Model E Speaker and Syncrofilm "Twenty" Amplifier. They're a team that's "tops" in true reproduction. Of course you can purchase any of these units individually—to fit in with your present equipment—but you can make up your mind when you read the details of this innovation in sound-projector engineering.



Syncrofilm "400" Sound Head with exclusive Dynomic Filter.

Syncrofilm Model E Speoker with wide high ond low frequency range

Syncrofilm "Twenty" Amplifier with 20 watt undistorted output.




## *WRITE TODAY!*

Send for complete details of this trio of sound-projection units . . . No obligation, of course. Address Department F.

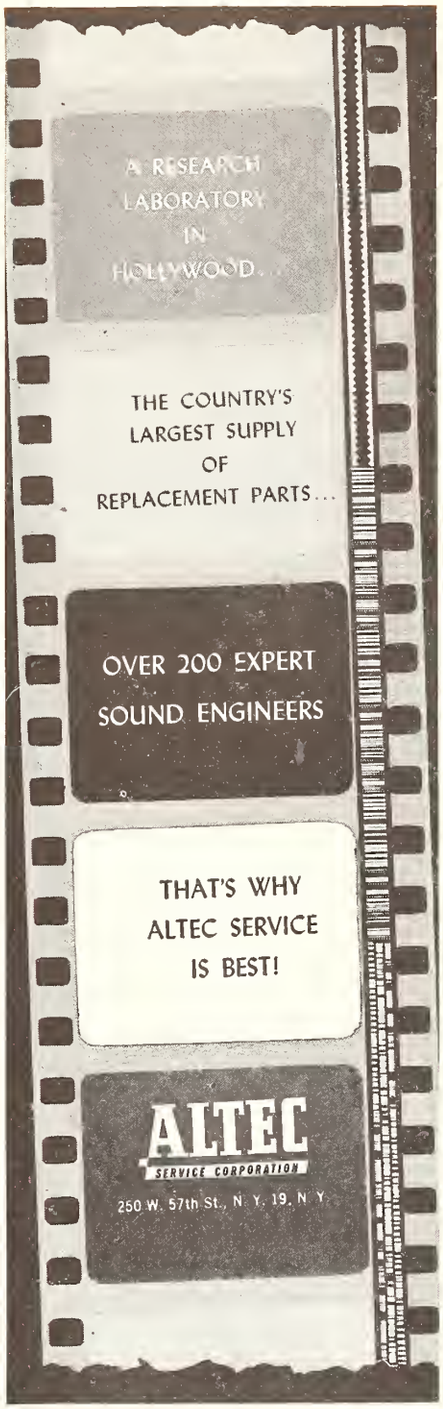
EXPORT OFFICE:
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NEW YORK 16, N. Y.
Cable Address: "ARLAB"

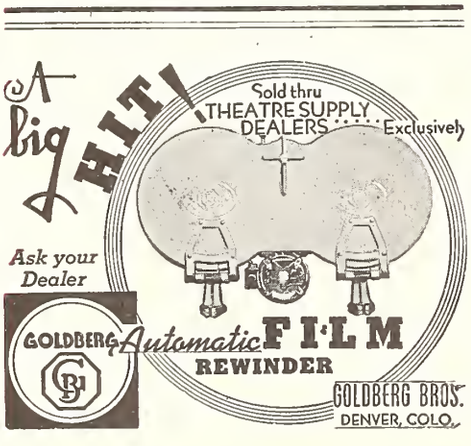
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WORLD'S LARGEST INDEPENDENT PRODUCERS OF SOUND PROJECTOR EQUIPMENT




# The Needle's Eye

**A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION EQUIPMENT & METHODS FOR THEATRE OWNERS, MANAGERS AND THEIR STAFFS**



"No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector." —*TERRY RAMSAYE*

**Conducted by GEORGE F. MILLER**

Chief projectionist and head of maintenance, St. Cloud Amusement Corporation, New Jersey; president of local 365, IATSE & MPMO

## The Bad Effect of Oversized Pictures

A COMMON SUBJECT of discussion when conscientious projectionists get together and start chewing the fat is how much light and how good an image they have in the theatres in which they work. Sometimes they are pretty happy about the results, sometimes not, and when they are not, it would be a good thing if the owners of their theatres, or the managers, could be listening in. They might hear some well founded beefing about tardiness in making equipment replacements, or in the installation of equipment well adapted to the particular theatre or of up-to-date design.

But in this piece we are not going to discuss such causes of ungratifying results. There is yet another reason for them which is just as common, and may have become even more so in recent years, and it is one which the projectionist is frequently unable to control. This reason is the big-picture mania. By that I mean insistence upon a picture size that is too large for the projection light system (and it may very well be too large for the dimensions of the auditorium itself). Here is what such an over-sized picture can cause:

1. *Bad focus.* This condition is brought about by blowing the picture up too fast in the length of throw. It is common knowledge that all short focal length lenses will cause this condition.

2. *Loss of light.* Every projectionist and manager should know that the light on the screen decreases quite rapidly with every few inches of additional screen size. The *square foot area of the screen* is what determines the amount of light, *not* the length of throw.

3. *Carbon consumption.* A higher amperage must be used, which automatically causes more current and carbon to be consumed to try to maintain enough light.

4. *Grainy picture.* Let's use an ordinary photograph, for example: by blowing a small photo up to a very large one, the texture and defects of the original are made more noticeable. This same effect holds true in projection.

5. *Unsalable seats.* The front row seats of your theatre immediately become hard to fill due to people having to scan the picture rather than being able to see it all at one time.

6. *Projectionist worries.* Speaking from my own experience, having worked for a firm that believes in large screens, I know that it is quite a problem to keep the picture properly focused. By focusing the middle of the picture, you are left with unfocused sides, or visa versa. I have found that you must strike a happy medium.

So it can readily be seen that a big picture can cause many more headaches than too small a picture. I do not mean to

## What to Do in Case of Film Fire

Burning nitrate film is dangerous. It can kill—it has killed. The slower it burns, the more dangerous it is. Burning nitrate film produces nitrous gases which, when breathed into the lungs, combine with the water of the body to form nitric acid, which burns the lining of the lungs, causing injury likely to endure for years if it does not soon result in death. When film is ignited in a theatre projection room, only one proper course of action remains for the projectionist.

**GET OUT — INSTANTLY!**

[Originally published in Better Theatres of Feb., 1945]

recommend a picture so small that it looks like a postage stamp in comparison with the proscenium opening, but it should not be exaggerated in the other direction either.

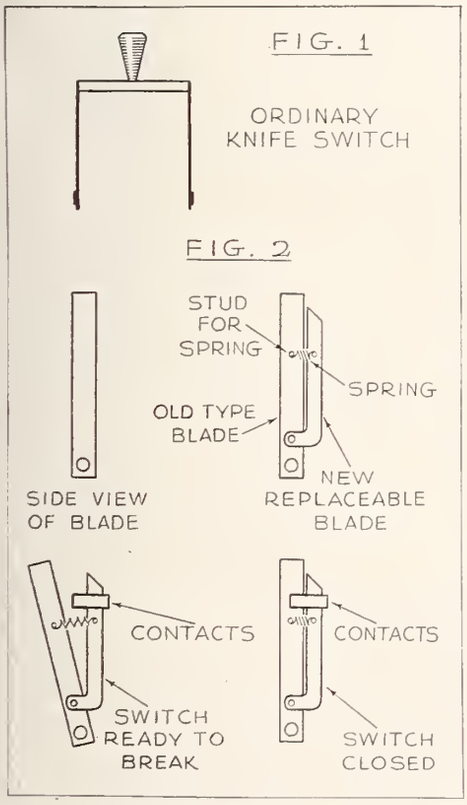
A lot of these conditions can be made worse by having a screen frame originally built too weak to support the weight. (I have noticed this especially in several theatres that fly their screen for stage presentations.) A screen frame should all times be made strong enough to hold its original form when the ropes are tightened to stretch out the screen.

One of the simplest methods I have yet encountered for determining proper screen size is to use a small peep box as described in the September 16, 1944 issue of BETTER THEATRES.

## An Economical D. C. Switch for M. G. Sets

THE OTHER day I came upon a new replaceable type knife switch, shown to me by Vincent Palliolla of Capitol Motion Picture Supply Company in New York, who had this switch made up to meet the problem of burning-out of the knife switch used to break the d.c. supply to the projection lamp. This switch, of course, would be used only with a motor-generator set, since rectifiers break the a.c. circuit.

I was interested in the idea, for I have




seen many switches burnt to a razor edge. The objective of Mr. Palliolla's switch is to make replacement less costly, easy and quick. This switch is not entirely new to electricians, as the spring idea has been used





"Throw Away Your Headache Powders!"

Unexpected repair and replacement bills give any manager a headache. With an RCA Sound Service and Parts Replacement Contract the cost of all parts and tubes for sound and projection equipment can be budgeted on a monthly basis.

*For the price of just a few admissions per day* your sound equipment receives regularly scheduled check-ups and prompt emergency service. Check the famous "Seven Benefits" below. Your RCA Theatre Supply Dealer will gladly explain their advantages. Or write RCA Service Co., Inc., Dept. 57-B, Camden, N. J., for full details.

SEVEN BENEFITS THAT SPELL SERVICE

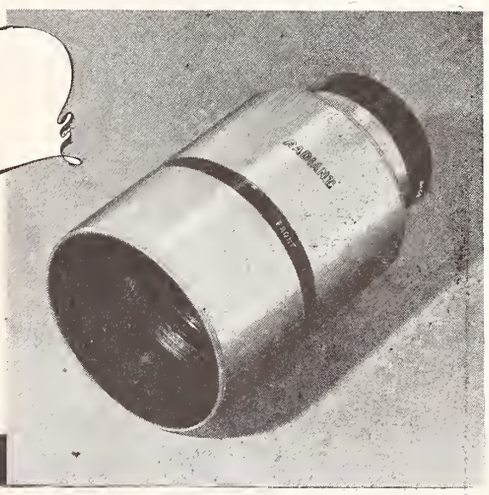
Scheduled checkups
Emergency service
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Insures peak performance
Complete parts replacement
Emergency sound systems

RCA SERVICE COMPANY, INC.
RADIO CORPORATION of AMERICA
CAMDEN, N. J.

*The Aristocrat of Projection Lenses*

Since pioneering the first quality improvement of projection lenses in 1908, and originating the Standard 1 & 2 sizes, Gundlach's Radiant Projection Lenses have maintained unmatched clarity, brilliance and flatness of field. No. 2 in 4½" E.F. ¼" steps. Coated surfaces.

GUNDLACH RADIANT PROJECTION LENSES



GUNDLACH Manufacturing Corp. Fairport, New York

NOW NEW BRENKERTS, DeVRYS, MOTIOGRAPHS *are* FACTORY EQUIPPED *with* "ZIPPERS"

Convincing proof of the equipment manufacturer's changeover preference, is the selection of Strong *"Zipper"* Changeovers as *standard factory equipment* on new "AA" MOTIOGRAPH, new postwar DeVRY, and the new BRENKERT theater projectors. Strong *"Zipper"* Changeovers are available in three models: Strong *Special* (for porthole installation), Strong *Zipper* for sight alone or sound alone, and strong *Dual-Purpose Zipper* for both *sight and sound.*

Essannay Electric Manufacturing Co., 1438 N. Clark, Chicago 10.

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## At Your Service . . .

All of the departmental editors of Better Theatres welcome letters from readers, either ot comment or of inquiry concerning matters of theatre planning and physical operation. If the subject of an inquiry is one likely to have general interest, it may be dealt with in the proper department (without identification of the source of the inquiry should omission of the name be requested). Other inquiries will be answered by mail.

In addition to such advice, George Miller, editor of "The Needle's Eye," offers a special service concerning projection installations, as explained in his department.

No charge is ever made for service thus given to readers. Leo T. Parker, however, may properly deal only with general points of law and cases cited by him in his department.

A letter may be addressed to the departmental editor for whom it is intended, in care of Better Theatres, Rockefeller Center, New York 20, N. Y.—or simply to the publication, in which case it will be turned over to the proper department.

for a good many years, but this is the first time that I have seen it used in this way.

The drawings show the design of it. *Figure* 1 is an *ordinary* knife switch. *Figure* 2 is a side view of one of the blades of the replacement switch. You will note that it has a small blade held firmly against the main blade by a spring. This small

## U.S. in the Mailbag

About the newsiest letter yet received in this new year (up to the time, of course, that these columns were written) is this from Bill Howe of Pittsburgh:

*I have just started on a new job. I'm very pleased so far. However, the second day we had a bad hum in our sound. We have the RCA PG 30, or what's left of it—the main amplifier has been out for about three months and we are operating on Altec's emergency outfit.*

*Getting back to the hum—I thought it was in the changeover relay, so we cleaned the contacts. For a while I thought our troubles were over, but it came back. We could take it out by flipping the changeover switches, but it would come back in time. The manager then called the service man to come in the following morning.*

*It was my turn for service. In a way I was glad, for I like to be in on trouble service to see just what the trouble is. The Altec man started looking for the trouble. Everything he touched cracked over the output. He finally took the relay mechanism out of the case and found that the bonding between two lead cables that went between the two relay boxes was bad. He strung a couple of cables between the relays, and also one from their output to the input of the amplifier. That seems to have fixed it up to now—I hope! These sound engineers sure deserve a lot of credit. They have a lot to contend with.*

*We are getting a new outfit as soon as we can. At least the manager says that. . . . We have Simplex E-7 heads, Peerless Magnarcs, and the patched up PG30. We have about 850 seats, with a balcony. We have all first-runs of the better MGM, Fox, Warner, RKO and Paramount pictures. . . .*

*I want to thank you for your article on pin hole and aperture plates. I am the proud owner of a set. I've shown them to several boys and they are sending for a set of them. One of the fellows said he had a beautiful light, but when he made adjustments with the pinhole, it was much better.*

*When I started on my new job I was disappointed in the light of our picture. I put the pinpoint on and got a better one, but still not the right light. We had the mirror guards on our reflectors. They were badly pitted and dirty. I took them off and made another test. My, what a light now! I think it is the best that I have seen around here. When the Altec man saw that we took the guards off he ordered new ones. They came in yesterday, but I have not put them on yet. We are going to see if we lose any of our light tomorrow.*

blade is fastened to the large, or master blade by the same type of connection by which the large blade is held to its connecting point (perhaps we should call this connection a spring washer and bolt). This allows the small blade to swivel on the large one.

When the switch is thrown *in,* the small blade makes the *first* contact; when the switch is pulled *out,* the small blade makes the *last* contact, thereby locating all the arcing and burning at the small blades. As the switch is pulled, the large blades leave their contacts and the small blades hold the contact until the spring tension is great enough to snap these small blades free from the live prongs.

This small blade is less costly to replace and could easily be changed in between reels. It was developed for the solid type bases, where the switch is mounted on the inside. You will note by the drawings that this small blade could be made or purchased and mounted on any ordinary knife switch.

## TROUBLE-SHOOTING




TOM MC QUADE, projectionist at the Park Lane theatre in Palisades Park, N. J., has been having a puzzling condition in his light equipment that may happen elsewhere, and probably has done so. Quite suddenly he found that his arc amperage was jumping considerably, and he noted that the gas ball would drop right out of the center of the arc. In maneuvering around to stop this, he touched the negative carbon jaw and operation went promptly back to normal. Here is his letter:

"On taking a voltage test, as you suggested, this is what we received: Normal condition, 60 amps, 35 volts. During the condition, 74 amps, 27½ volts. Sometimes it goes to 80 amps. We are using Forest bulb type rectifiers with 4-15 amp tungars to get the 60 amps. The plate on them calls for 45 amps, 30 volts."

My belief is that a condition of this kind is due to a short or a ground in the lamps. If either of the carbon jaws is not insulated from the frame or from the other jaw, this kind of trouble would be likely to result. Since the condition reported by Mr. McQuade happens intermittently, each insulator on the positive and negative jaws should be checked.

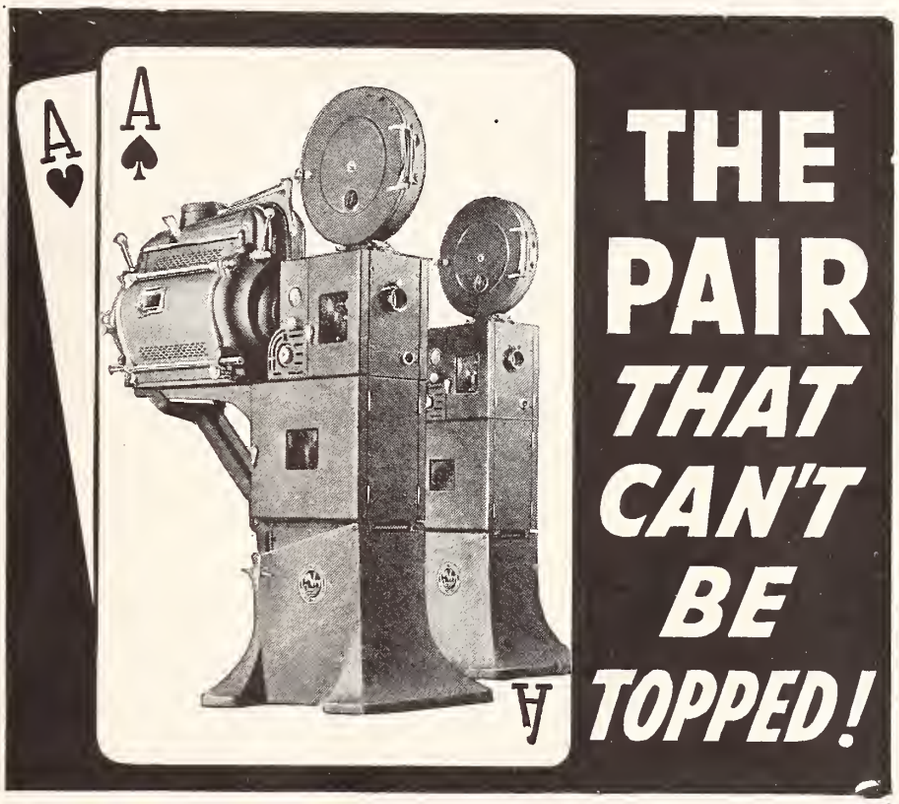
As you know, the studs that hold the jaws, as well as the jaws themselves, must be insulated. The insulation between the frame and the jaws is made up of mica, and the stud has a heat-resisting asbestos and clay formation that slides over the stud. The stud holes in the jaw are big enough for these insulators, plus some room for alignment.

A short or ground could be caused intermittently by certain movements of the jaws. The heat causing the metal to expand could make this show up. A slight touch of the hand would then stop it.

There is also a possibility that a winding in the rectifier might open or short-cut at times and let a surge of current through. Although this is not likely in this case (no mention is made of any trouble with tube replacements), the tubes would be injured.

**FREE ADVICE CONCERNING YOUR EQUIPMENT INSTALLATION**

This department is available, without charge, for appraisal of the efficiency of your present projection and sound installation, and for suggestions, if the conditions indicate them, for improving results. Since this kind of information concerns only an individual theatre, it is transmitted by mail. In writing for this service please supply all data directly related to projection and sound reproduction — make and model of the varied items of equipment, markings on lens barrels, length of throw, size of picture, size of carbons, arc amperage, etc. If you plan to replace any item of the present installation, the characteristics of the new equipment should be explained.


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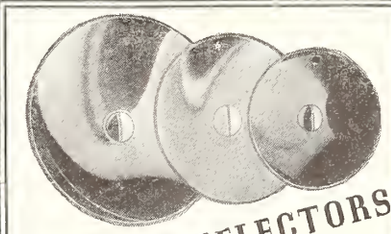
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# A LINE O' LAW OR TWO



***Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and of recent date.***

By LEO T. PARKER, Member Ohio Bar

## Court Blames Owner In Projectionist's Death

IT COULD hardly come as a surprise to experienced operators and managers of theatres that failure to conform to laws relating to projection rooms may result in very severe penalties. Even so, vigilance relaxes at times. Perhaps the following recent case may serve somewhere as a reminder.



LEO T. PARKER

In Hossack v. Metzger (156 Fed. [2d] 501; reported October, 1946), the testimony showed that a motion picture theatre projectionist died from burns received when another theatre employe named Ritter, who was rewinding films, became excited when a short section of a film ignited, and he threw the set of film toward the *open* door of the booth. The film was there subjected to a *draft* and the film burned violently, with terrific heat, completely blocking any egress of the projectionist from the booth. Other employes also were seriously burned.

The dependents of the deceased projectionist sued the theatre owner for heavy damages. Although the lower court held the theatre owner *not* liable, the *higher court reversed the verdict,* saying:

"Photographic film used in the projection of motion pictures is highly inflammable. . . . The door to the booth was open."

In other words, testimony that the door of a projection room was left open indicated to the court that the theatre owner was negligent. *Also, other important testimony in the above case proved that both the operator and his assistant smoked cigarettes in the booth.* The testimony tended to prove that the theatre owner could have exercised care to protect employes and theatre patrons from danger by *knowing* that no one smoked in the booth.

## Caution Urged in Care of Floor Covering

IT IS CERTAIN that a great majority of injuries to theatre patrons are caused by defective or improperly laid carpets and other floor coverings. In a recent decision a higher court said that the proprietor of a theatre is bound to exercise "ordinary care" to make carpets and floor coverings as *little* dangerous as reasonably possible. In other words, a proprietor of a place of public entertainment is held to a *stricter* account for injuries to patrons caused by carpets than other defects in the premises. This is so because defective, worn and dangerous floor coverings are *readily* and easily discoverable by theatre operators who make reasonably frequent inspections of the theatre premises.

For example, in Wood v. Tri-States Theatre Corporation (23 N. W. [2d] 843, reported November, 1946), it was shown that a patron of Tri-States caught her toe on the side edge of a large thick mat which for many years had covered the lobby floor. She fell forward and sustained severe injuries. She sued the theatre corporation for damages.

### LACK OF BEVELING CITED

During the trial the evidence proved that the mat which caused the patron to fall was over a ½-inch thick and that the edges were *not beveled* or inclined. *The fact that the mat had remained on the lobby floor for many years was important evidence in favor of the theatre corporation.*

But the jury decided that the employes of the theatre corporation were negligent in maintaining on the lobby floor a mat with *vertical* edges. The jury allowed the theatre patron heavy damages, and the higher court approved the verdict, saying:

"It may fairly be concluded that plaintiff (patron) was unnecessarily or unreasonably exposed to danger. Among such circumstances are: the thickness of the mat, the side of the mat was not guarded but rose abruptly—not gradually. . . . If the floor of such a theatre lobby contained an abrupt rise of five-eighths to three-quarters of an inch, or a vertical edge of linoleum or wood ⅝-inch thick, over which patrons customarily walked, it could scarcely be argued that a jury could not find such condition was not reasonably safe."

It is quite clear, from this decision, that

all theatre mats and floor coverings having *vertical* edges should be eliminated from theatre floors and lobbies, and substituted by floor coverings having beveled or *inclined* edges.

## A Smooth Floor Need Not Bring Liability

THE FACT that a theatre step or floor is "smooth' will not necessarily render a theatre proprietor liable in damages for an injury sustained by a patron who falls because of the "smoothness." In Shinkwin v. Green Company, Inc. (60 N. E. [2d] 372), it was shown that a patron slipped on a "smooth" step and sustained severe injuries. She sued the proprietor, but the higher court refused to allow her any damages, and said that a "smooth" step is neither dangerous, nor a defective condition.

For comparison, however, see Corcoran v. United, Inc., (314 Mass. 26). In this case the patron proved that the step was "all worn down" and "all" bare, and just as smooth as glass." The higher court held the patron entitled to damages for injuries sustained by slipping on this step. The testimony proved that this step was "dangerously" smooth.

## Money Recoverable In Breach of Lease

CONSIDERABLE discussion has arisen from time to time over the legal question: If a theatre corporation breaches a lease contract what amount of money can the owner of the theatre property recover? The answer is:

*The owner of the theatre building may recover the rentals for the full balance of the term of the lease, less rentals obtained from another lessee, providing the building owner is successful in renting the premises.*

For illustration, in Queen v. Man Corporation (37 S. E. [2d] 443), it was shown that a corporation leased premises for ten years under a lease contract which contained a clause that the owner should keep the heating and plumbing in the leased building in good and reasonable repair.

Two years later the corporation vacated the premises on the grounds that the owner had breached the contract in failing to keep the heating system and plumbing in good condition.

The owner of the premises sued the corporation. The latter failed to prove that the building owner had breached the lease contract, and the higher court held the building owner entitled to recover $9,000.

This court indicated that if the tenant had proved that the landlord breached *any* clause in the lease contract, the tenant would *not* have been liable at all.

This court held also that if the landlord could have rented the premises, the tenant would *not* have been liable in any damages.

## Stockholder Approval Need for Property Sale

A CORPORATION cannot dispose of all its property without the unanimous consent of its stockholders who may legally vote. For illustration, in Gottschalk v. Avalon Realty Company (23 N. W. [2d] 606, reported August, 1946), the testimony showed that the Avalon Realty Company was organized in 1928 for the purpose of "dealing in all kinds of real property." It constructed a building containing a motion picture theatre and leased it for operation to the Avalon Theatre Company.

The realty company became financially embarrassed and in 1936, after defaulting under a first mortgage bond issue, was reorganized. An important question decided by the court was:

In the absence of a valid state statute, a corporation cannot dispose of all its property without the *unanimous* consent of its stockholders entitled to vote.

In other words, this court clearly held that directors, or the voting trustees, are not entitled to sell property belonging to a corporation.





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## CANDY BAR WITH DISPLAY SPACE BY A MANAGER



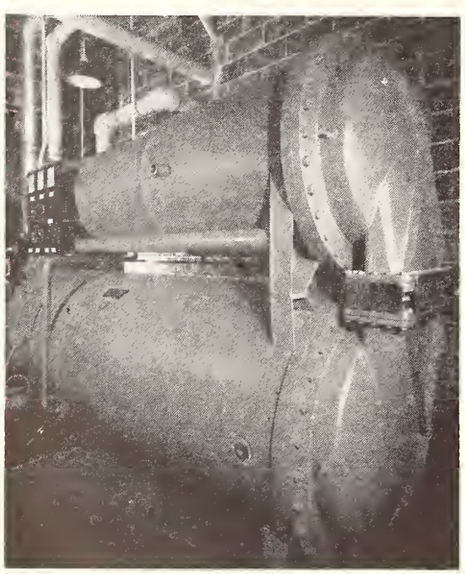

Here is the new candy bar of the Embassy theatre in Brooklyn, N. Y., unit of the Randforce circuit. It was designed and built under the direction of the Embassy's manager, Charles E. Grace, who shrewdly provided for means to take advantage of the pause for refreshments by including a background with panels for seasonal or attraction displays. The curved counterends, columns and overhead piece are constructed of pin-stripe walnut, and rose-tinted mirrors flank the columns. The showcase is 8 feet long and has indirect lighting. The overall length is 16 feet. The back section provides additional storage space.

## Meeting the Mounting Demand for Air-Conditioning

(*Continued from page* 30)

permit use of fewer outlets, which of course modifies the entire system of duct work.

Incidentally, there are better protective paints for the protection of equipment from rust and corrosion—the plastic paints, particularly. Plastic blades are also now being used for some fans.



Air-conditioning of the hermetically sealed type (by Trane), with motors, transfer coils and refrigeration unit completely enclosed.

Costs, naturally, are comparatively higher and quite probably will continue so for quite some time to come. It is therefore important for the engineer and designer to apply all of their ingenuity in an effort to set up the most practical system. Top quality of installation is doubly significant under these conditions. Improved working relations between engineer, contractor and manufacturer should greatly help attaining the desired results more consistently.

Consideration definitely should be given those systems now in service which have become worn out, or which may be improved by application of equipment of more recent design. This would produce improvement in operating cost and in performance.

But whatever the theatre operator's needs in equipment to give his theatre air conditions that mean comfort for his patrons, he should plan his requirements as soon as possible, and order early.

[*Mr. Buensod is an air-conditioning engineer of long experience, for many years with the Carrier Corporation. He is head of the firm of Buensod-Stacey, Inc., New York. Mr. Rose is the theatre engineer on his technical staff.*]

## 16mm Television Film Projector

A NEW 16 mm film projector, specially designed for operation with a television camera and facilitating the use of newsreels, a wide variety of short film subjects, and film commercials for low-cost television programming, has been announced by W. W. Watts, vice-president in charge of the RCA Engineering Products Department. The projector is an adaptation of the RCA 16mm sound motion picture projector, modified to project motion pictures on to the mosaic of a pickup tube in a television camera.

Television standards and proper synchronization require transmission of 60 fields (30 interlaced frames) per second. Since motion picture film is made for projection at 24 frames per second, the first frame is scanned twice, the second three times, third twice, fourth three times, and so on, providing 60 scanned fields per second.

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# PRODUCT DIGEST

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**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.**

## Nora Prentiss

***Warners*—Mature Melodrama**

Producer William Jacobs, director Vincent Sherman and screenplaywright N. Richard Nash have combined their talents here to turn out a feat of melodramatic story-telling which achieves also the result of maintaining suspense of unique intensity down to the final sequence. The feat, *per se,* was to prove that a man can be convicted, plausibly, of his own murder, and this is quite successfully achieved, but the craftsmen also got a lot of character delineation and other substantial material into the doing. Too, they introduced Kent Smith, from the stage, in a most impressive performance as Ann Sheridan's leading man. It's a picture told in adult terms and for adult audiences, but quite likely to give strong account of itself on that basis.

Smith, who looks a good deal like New York's Governor Dewey, portrays a distinguished San Francisco doctor who, becoming enamoured of a night club singer and tired of his home life, is writing his wife a letter asking her to divorce him when a heart patient of his own size and build dies in his office. Disguising the body as his own, the doctor places it in his automobile, sets fire to it and pushes it off a cliff, leaving then for New York to join the girl. His plan succeeds in the main, but the police pronounce the death a murder instead of a suicide, and start a search for the owner of finger prints found in the doctor's office which they believe to be the murderer's. After joining the girl, the doctor fears recognition, but facial surgery following an accident changes his appearance so that he is momentarily free of this fear, at which point detectives identify him by his fingerprints as the supposed murderer and, refusing to reveal his own identity, he elects to go to his death in the gas chamber rather than disclose all that has happened.

Performances are uniformly competent, and the skill with which the story is unfolded gives it fascination.

*Previewed at the Academy Award theatre, Los Angeles, to an all-press audience. Reviewer's Rating: Good.*—WILLIAM R. WEAVER.

Release date, February 22, 1947. Running time, 113 min. PCA No. 11417. Adult audience classification.
Nora Prentiss .....Ann Sheridan
Dr. Talbot .....Kent Smith
Bruce Bennett, Robert Alda, Rosemary DeCamp, John Ridgely, Robert Arthur, Wanda Hendrix, Helen Brown, Rory Mallinson, Harry Shannon, James Flavin, Douglas Kennedy, Don McGuire, Clifton Young, Adele St. Maur

## The Late George Apley

***20th-Fox*—Too Much Boston**

The late George Apley was a stuffed shirt as anybody knows who has read the Pulitzer Prize novel by John P. Marquand. The late Mr. Apley flourished in Boston's Beacon Street at the turn of the century and quoted Emerson when he found aphids in his ivy. He was accused of being the man who invented baked beans for breakfast and who placed the sacred cod atop the State House. It was never warm enough, he claimed, to be seen outside of your bedroom in your shirtsleeves and when his daughter and son wanted to marry outside their "Station in Life" Mr. Apley advised them to collect Chinese bronzes and forget the whole thing.

That was Mr. Apley in the book and in the stage version and now in the detailed satirical version that Twentieth Century-Fox has manufactured.

It's a gentle, leisurely comedy, built for smiles and chuckles and it has been excellently cast. Ronald Colman turns in his best performance in a long time in the title role and while his is the only strong marquee name his performance is matched by those of Vanessa Brown, Richard Hayden, Edna Best, Mildred Natwick, Percy Waram and by that Irish importation who thought she was going to play Amber, Peggy Cummins.

Designed for an intelligent adult audience, this picture has a certain charm and warmth, but no tightly drawn plot, preferring, instead, to wander about suggesting that there's such a thing as having too much Boston in your system. There's quiet humor in that assertion and quite a bit of farce, too. And it's the springboard of all plot developments. Apley's daughter has a bad time before she's allowed to marry her Harvard lecturer who thinks Emerson was a radical. Apley's son is forced to marry his distant cousin against his will.

The things told you in this picture are many; the number of things shown are few. You are told, for example, that Apley is a more-or-less straight-faced representative of Boston aristocracy of the period, which he was. But as Apley is shown he is unique. Joseph L. Mankiewicz, the director, has confined the story almost entirely to the interior of the family home. Philip Dunne, who wrote the screenplay, has confined the cast to the immediate family, with only two exceptions.

The best thing about this picture is its acting. It boasts a cast much better than many highly-touted all-star cast pictures—a cast which succeeds in making the picture believable. Fred Kohlmar produced.

*Seen at the home office projection room. Reviewer's Rating: Good.*—RAY LANNING.

Release date, not set. Running time, 98 min. PCA No. 11862. General audience classification.
George Apley.....Ronald Colman
Eleanor Apley..... Peggy Cummins
Agnes .....Vanessa Brown
Horatio Willing.....Richard Hayden
Charles Russell, Richard Ney, Edna Best, Mildred Natwick, Percy Waram, Nydia Westman, Francis Pierlot

## The Red House

***UA-Lesser*—Mood Melodrama**

With Edward G. Robinson, Lon McCallister and Judith Anderson topping a cast which includes three impressively talented newcomers to the screen, producer Sol Lesser's first Thalia Productions offering stacks up as a strong contender for acclaim in the field of mood melodrama. Written and directed by Delmer Daves, from the novel of the same name by George Agnew Chamberlain, it is a film in the general category of "Rebecca," suspenseful and steadily engrossing, telling an adult story well and without sensationalism. Seen from the beginning, as it should be, it rates with the best of its kind and promises to build as it runs.

Robinson is presented as a farmer who lives with his spinster sister and adopted daughter hard by Ox Head Woods, a sinisterly regarded area reputedly harboring a screaming something which terrorizes people who invade it, over his warning, at night. McCallister portrays a youth, employed by the farmer, who declines to be frightened away from the woods, and Allene Roberts, a new player with personality and ability, is seen as the adopted daughter, enamoured of the boy, who accompanies him on his unauthorized investigations of the forbidden area. Mystery and suspense center about a red house, deep in the forest, and little by little it is revealed that this is the scene of a fifteen-year-old murder committed by Robinson in a seizure of dementia which, under dramatic circumstances, is duplicated, with different consequence, in the finale of the film.

Excellence of production, direction and performance give the story, itself unique, impact of an intensity beyond the capacity of a synopsis to convey.

Miss Roberts, Rory Calhoun, who plays strongly an unprincipled young vagabond, and Julie London, as an adolescent with uncontrolled emotions, contribute performances which suggest that much will be heard from them hereafter.

*Previewed at the Academy Awards theatre, Los Angeles, to a cross-press audience which manifested complete satisfaction. Reviewer's Rating: Good.*—W. R. W.

Release date, February 7, 1947. Running time, 99 min. PCA No. 12068. Adult audience classification.
Pete Morgan.....Edward G. Robinson
Nath .....Lon McCallister
Ellen .....Judith Anderson
Allene Roberts, Julie London, Rory Calhoun, Ota Munson, Harry Shannon, Arthur Space, Walter Sande

## It Happened on Fifth Avenue

***Monogram - Allied Artists Productions*—Philosophic Comedy**

Produced and directed by the veteran and versatile Roy Del Ruth, with a cast including personalities enjoying a wide variety of followings, this first Allied Artists Productions, Inc., attraction measures up fully to advance announcements of Allied Artists policy. It is high grade merchandise, novel in conception and warmly appealing to all classes of people, which figures to make history for itself at the box office and for the company as a source of major product.

Exactly what happens on Fifth Avenue is that a gentlemanly vagabond, accustomed to establishing residence in a millionaire's mansion each winter during the latter's southern

holiday, surrounds himself in that luxurious setting with some war veterans who lack housing and, as time goes on, other people believed in like hardship. A philosopher of sorts, the vagabond manages the menage admirably, counsels his guests in their individual problems, and never finds out that one of them, a young lady, is the daughter of the absentee millionaire, and that two others, who work as cook and handyman, are in fact her parents. As matters progress, sustained against breakdown by a central love story, the millionaire, who has forgotten his lowly beginnings in his quest for wealth, and his wife, who has divorced him for that reason, get around to the vagabond's essentially commonsense point of view about things, the veterans realize their ambitions, and the young people prepare to wed, as the vagabond takes off for the millionaire's southern estate, which he habitually occupies while the latter is in New York.

It makes up nicely as a philosophic comedy, with the accent on the latter and the appeal stemming from the former. Everett Freeman's script, from an original by Herbert Clyde Lewis and Frederick Stephani, roves the subject somewhat casually, but misses none of the values inherent in the topic. Del Ruth's direction is, of course, proficient and effective throughout.

Characterizations by Victor Moore, as the vagabond, and Charles Ruggles, as the millionaire, are rich in appeal and, by the nature of the story, stand out above the others, which are uniformly satisfactory. Four songs by Harry Revel, worked smoothly into the proceedings, add a measure of charm in their own right.

Joe Kaufman served Del Ruth as associate producer.

*Previewed at Warner's Beverly theatre, Beverly Hills, where a capacity audience composed in about equal parts of public and press displayed unanimous approval. Reviewer's Rating: Good.*—W. R. W.

Release date, not set. Running time, 115 min. PCA No. 12016. General audience classification.
Jim ..... Don DeFore
Mary O'Connor ..... Ann Harding
Mike ..... Charles Ruggles
McKeever ..... Victor Moore
Gale Storm, Grant Mitchell, Edward Brophy, Alan Hale, Jr., Edward Ryan, Jr., Cathy Carter, Dorothea Kent, Arthur Hohl, Anthony Sydes, Linda Lee Solomon, Abe Reynolds

# The Brasher Doubloon

### *20th Century-Fox*—Mr. Marlowe Again

Philip Marlowe, Raymond Chandler's fictional detective, is the kind of private eye that has to be able to take it about the head and shoulders from numerous unsavory characters before the case is finally solved. Traditionally—this is his fourth screen appearance—Mr. Marlowe reaches the finish line in a black-and-blue condition.

This makes for exciting, tough and hard-boiled action drama and "Brasher Doubloon" is no exception, what with three corpses, a beautiful girl who has hysterics whenever a man touches her, a snide young gentleman blackmailing his mother, and a woman who has murdered her husband being prominently spotted in the cast.

This time George Montgomery plays Philip Marlowe in a properly tight-lipped and headstrong manner and Nancy Guild is the romantic interest. A strong supporting cast backs them with Florence Bates excellent as the murdering widow and Conrad Janis, a newcomer, surprisingly effective as the blackmailing son.

As is too often usual, the story line here is complicated and the who-does-what-when-and-why is sometimes lost, but there is action aplenty, some nicely done humor, the necessary amount of love interest and a melodramatic climax that blend into sure-fire entertainment. Best done sequences—with some good photography—are the fight scenes when Marlowe fights a gang of blackmailers.

The plot is too complicated for quick resume but involves Leslie Murdock, who steals a rare coin, the doubloon, from his mother to give to a newsreel photographer in exchange for some film the photographer has been using to blackmail Mrs. Murdock—films that show she pushed her husband out of the window. The film is to go to other blackmailers, in payment of a gambling debt. Mrs. Murdock's secretary, Miss Guild, believes she accidently pushed the husband out of the window—the husband was the pawing kind—and as a consequence Miss Guild has a low opinion of all men. Her mind is changed by Mr. Marlowe.

*Seen at the home office. Reviewer's Rating: Good.*—R. L.

Release date, February, 1947. Running time, 72 min. PCA No. 11755. Adult audience classification.
Philip Marlowe ..... George Montgomery
Merle Davis ..... Nancy Guild
Leslie Murdock ..... Conrad Janis
Lt. Breeze ..... Roy Roberts
Fritz Kortner, Florence Bates, Marvin Miller, Houseley Stevenson, Bob Adler

# Easy Come, Easy Go

### *Paramount*—All Fitzgerald

John McNulty's sketches were the floorboard along which is sketched this latest Barry Fitzgerald vehicle. The author, collaborating with Francis Edwards Faragoh and Anne Froelick, was in on the screenplay flowering out of his original material. But it doesn't blossom too flourishingly, chiefly because the skimpy story revolves around, and around again and again, on a single pivotal situation: Fitzgerald and the racetrack.

He's a fan—rabid and unceasingly faithful to the ponies. As owner of a down-at-the-heel boarding house east of New York's Third Avenue, Fitzgerald philosophizes, never works, follows his hunches and changes the course of those closest to his side. Thus, his reliance on daughter Diana Lynn induces him to keep her out of the marriageable state until love between her and Sonny Tufts, returned sailor, refuses to brook further interference. There is the business of a returning brother, built up in Fitzgerald's fertile Irish imagination, into an emperor's wealth, when actually Arthur Shields is a professional diver working on day-by-day pay for the police department. Incidents, designed to broaden the pattern of the single pivotal situation—those trotting four-leggers—are introduced with undistinguished results.

Fitzgerald is relied upon here to carry the entire weight; it's a lot of load for any character actor to maintain. His performance is competent as per his usual, but there was too much to ask him to undertake at the very outset. Other acting jobs are quite ordinary. Best anticipations for the film swing around Fitzgerald and his established values in given situations.

John Farrow directed and Kenneth Macgowan produced.

*Seen at home office projection room. Reviewer's Rating: Average.*—Red Kann.

Release date, March 7, 1947. Running time, 77 min. PCA No. 11255. General audience classification.
Martin L. Donovan ..... Barry Fitzgerald
Connie Donovan ..... Diana Lynn
Kevin O'Connor ..... Sonny Tufts
Dick Foran, Frank McHugh, Allen Jenkins, John Litel, Arthur Shields, Frank Faylen, Rhys Williams, George Cleveland

# A Yank in Rome

### *World Wide*—Romance in Italy

Produced by Lux Films of Rome, this is a love story of an American G.I. and an Italian girl which should appeal to many. For the thousands of Fifth and Seventh Army soldiers who served in Italy it will bring back many memories. For Italian-American audiences it will show the havoc wrought by war by showing the effects of the war on one Italian village. And for the audiences of foreign language films it will provide nearly two hours of pleasant entertainment.

Starring Valentina Cortese as the Italian girl who comes to Rome to aid the war-stricken people of her village, and Leo Dale as the American soldier there on rest, the story concerns his attempts to win her companionship and her efforts to keep her mind on the sole mission of sending the much needed aid without romantic interference. Eventually both accomplish what they have set out to do. Before he returns to the front it is indicated that they will be reunited after the war.

Woven throughout the story are touches of comedy and occasional innuendoes about the American soldier's relationship with Italian girls—which may pass over the heads of all audiences except those who served in Italy during the war.

Since the story depends for the most part upon dialogue it sometimes becomes slow. However, a large portion of the film has characters speaking English, and in those scenes where they speak Italian, English subtitles are provided. It was directed by Luigi Zampa and is distributed in this country by the World Wide Film Corporation in New York.

*Reviewed at the Squire theatre in New York. Reviewer's Rating: Average.* — George H. Spires.

Release date, January 31, 1947. Running time, 110 min. Adult audience classification.
Maria ..... Valentina Cortese
Dick ..... Leo Dale
Adolpho Celi, Andrea Checchi, Paolo Stoppa, Elli Parvo

# Lighthouse

### *PRC*—Drama

A picturesque offshore lighthouse is the scene of a turbulent domestic triangle in PRC's "Lighthouse." In its category, it is a generally satisfying action film with a conscientious cast that includes Don Castle, June Lang and John Litel.

The screenplay by Robert Churchill has a girl marrying one lighthouse keeper in order to strike out at another one who apparently wasn't taking her love seriously. The three live together in the narrow confines of the ocean outpost with jealousy and recrimination rising sharply.

Gradually the girl learns to love her husband and resent the disruptive passes of the other. Eventually a fistic climax is reached by the two men following which the married couple find the key to their happiness by ousting the interloper.

Franklin Gilbert produced and Frank Wisbar directed from an original story by Don Martin.

*Seen at the New York theatre on Broadway where an afternoon audience was impassive. Reviewer's Rating: Fair.*—Mandel Herbstman.

Release date, January 10, 1947. Running time, 62 min. PCA No. 12027. General audience classification.
Sam ..... Don Castle
Connie ..... June Lang
Hank ..... John Litel
Marion Martin, Charles Wagenheim

# Boy! What A Girl!

### *Herald*—Music and Mirth

A generous offering of melodious tidbits are served in Herald Pictures' all-Negro production, the first in a schedule which calls for 12 a year. A good deal of comedy and clowning are also thrown in, and as a special attraction, Gene Krupa makes a guest star appearance. One of the aims of producer Jack Goldberg is to give the general film-going public the same type of entertainment that has scored in Broadway shows, bands and night clubs.

The film's busy little plot scampers in and out of predicaments with two would-be producers trying to convince a Chicago business man to finance half of their show, while a mysterions Madame Deborah finances the other half. But when Madame Deborah is not on hand to meet the financier from Chicago, a muscle-bound exprizefighter is dressed for the role.

Arthur Leonard, in his direction, has gotten conscientious performances out of his troupers. The story by Vincent Valentini provides the background for some agreeable entertainment.

*Seen at a New York projection room. Reviewer's Rating: Fair.*—M. H.

Release date, not set. Running time, 70 min. Adult audience classification.
Bumpsie ..... Tim Moore
Jim ..... Elwood Smith
Harry ..... Duke Williams
Al Jackson, Sheila Guyse, Betti Mays, Sybil Lewis, Warren Patterson, Slam Stewart, Deek Watson and his Brown Dots, "Big" Sid Catlett and Band, Ann Cornell and the International Jitterbugs

# Riding the California Trail

***Monogram*—Cisco Kid Adventure**

Gilbert Roland, as the Cisco Kid, a favorite Western performer, stars in another in the series of adventurous exploits where the hero subdues the villain in the final sequence. The Cisco Kid displays cleverness and agility as he triumphs. There are few action scenes, but there are some exciting incidents.

There is a substantial plot in the story which evolves about a young girl who is being tricked out of an inheritance by a scheming uncle and an accomplice.

Cisco is aided by Frank Yaconelli as his faithful friend and follower. Martin Garralaga as Don Jose Ramirez is the villainous uncle of Inez Cooper, who plays the part of the attractive niece.

Scott R. Dunlap produced and William Nigh directed. The screenplay by Clarence Upsen Young concerns the characters created by O. Henry.

*Seen at the New York theatre. Reviewer's Rating: Average.*—M. R. Y.

Release date, January 11, 1947. Running time, 59 min. PCA No. 12102. General audience classification.
Cisco .....Gilbert Roland
Don Jose Ramirez.....Martin Garralaga
Baby .....Frank Yaconelli
Teala Loring, Inez Cooper, Ted Hecht, Marcelle Granville

# Rolling Home

***Screen Guild*—Rural Drama**

This is one of those simple stories about a man, a boy and a horse that has vast appeal to certain audiences, Jean Parker heads the cast, in an unsympathetic role as a wealthy young widow, who in the final feet of the film mends her selfish ways.

Raymond Hatton as an old-time rodeo performer and his grandson, played by Robert Dee Henry, arrive in a small town with their injured horse and Russell Hayden, as the minister, gives them shelter and tends the horse's injured leg. The church is in debt and the minister's financial problems are eventually solved by the young widow and everyone is happy at the fadeout.

William Berke produced and directed from his own original story and a screenplay by Edwin V. Westrate.

*Seen at the New York theatre. Reviewer's Rating: Fair.*—M. R. Y.

Release date, November 1, 1946. Running time, 71 min. PCA No. 11886. General audience classification.
Frances Crawford.....Jean Parker
Rev. David Owens.....Russell Hayden
Pop Miller.....Raymond Hatton
Pamela Blake, Jo Ann Marlowe, James Conlin, Robert Dee Henry, Jonathan Hale, George Tyne

# I Live As I Please

***Superfilm*—Operatic Comedy**

Starring the Italian tenor, Ferruccio Tagliavini, who recently arrived in the United States and several weeks ago was acclaimed at the Metropolitan Opera in New York, "I Live as I Please" is a gay and amusing comedy of a farm boy who, against the wishes of his family, goes to the city, wins attention as an opera singer and returns to the farm a successful man.

Like many foreign pictures the screen treatment of the story indicates that it was produced on a modest budget which, instead of being a handicap, spurred its producer and director to utilize every available bit of ingenuity and talent. The results are gratifying. "I Live as I Please" emerges as something the whole family can enjoy, a family, that is, interested in the product of foreign countries.

Throughout there is a touch of romance, but this is subordinated to the main themes of the picture, which are a story of success and liberal dashes of comedy which kept a predominantly Italian-American audience in almost constant laughter. Further, the Italian dialogue has lost none of its sparkle when translated into English subtitles.

The picture is highlighted first by the singing of Tagliavini, especially when he sings the "Cherry Duet" from "L'Amico Fritz." Secondly, there is a comedy scene when a temperamental operatic tenor feuds with an equally temperamental orchestra conductor while the chorus, orchestra and supporting players of the opera watch with deadpan expressions. It is in this that the Italian flare for comedy is clearly demonstrated. Carlo Bugiani was the production director.

*Reviewed at the Arena theatre in New York, where a mid-afternoon audience seemed to enjoy every minute of the picture. Reviewer's Rating: Very good.*—G. H. S.

Release date, January 3, 1947. Running time, 80 min. General audience classification.
Stefano .....Ferruccio Tagliavini
Maria .....Silvana Jachino
Luigi Almirante, Carlo Campanini, Piero Cornabuci, Nino Crisman, Loris Gizzi, Giovanni Grasso, Carlo Mecheluzzi, Armando Migliari

# ADVANCE SYNOPSES

## I COVER BIG TOWN

**(Paramount)**

**PRODUCERS: William Pine and William Thomas. DIRECTOR: William Thomas. PLAYERS: Philip Reed, Hillary Brooks, Robert Lowery, Robert Shayne, Louis Jean Heydt, Mona Barrie.**

MELODRAMA: Another in the Big Town series has Steve Wilson and his society reporter Lorelei trying to find the answer to a murder. In solving the crime they manage to keep one step ahead of rival reporters who read the facts in the Illustrated Press.

## MILLIE'S DAUGHTER

**(Columbia)**

**PRODUCER: William Bloom. DIRECTOR: Sidney Salkow. PLAYERS: Gladys George, Gay Nelson, Paul Campbell, Ruth Donnelly, Norma Varden, Nana Bryant.**

DOMESTIC DRAMA. A young girl, living with conservative relatives, runs away from her Boston home to Palm Beach, where she joins her mother, whom she has been forbidden to see. She is followed by the bank official in charge of her estate who, while attempting to persuade her to return, falls in love with her. The girl's mother, a social secretary, embezzles the funds of a local charity when a check she had expected is stopped. She herself phones the police and reports the embezzlement. She goes to jail, realizing that this action will teach her daughter the futility of trying to get "easy money." The girl returns to Boston with the young banker.

## FEAR IN THE NIGHT

**(Paramount)**

**PRODUCERS: William Pine and William Thomas. DIRECTOR: Maxwell Shane. PLAYERS: Paul Kelly, Kay Scott, DeForest Kelley, Ann Doran Robert Emmett Keane, Jeff Yorke, Charles Victor.**

MELODRAMA. A man is haunted by the vague idea that he killed another in self-defense although no concrete evidence supports the obsession. Good sleuthing reconstructs the events and it develops that while under the hypnotic influence of a friend, he committed the murder in self-defense.

## SIX GUN SERENADE

**(Monogram)**

**PRODUCER: Barney Sarecky. DIRECTOR: Ford Beebe. PLAYERS: Jimmy Wakely, Lee "Lasses" White, Kay Morley, Jimmie Martin, Steve Clark, Pierce Lyden, Bud Osborne.**

WESTERN. Cattle rustlers have been killing off the ranch hands of a woman rancher, with a banker about to foreclose her mortgage. Jimmy Wakely and his men are arrested for the crimes, but with the help of the sheriff, he tricks the rustlers into exposing themselves.

## THE ARNELO AFFAIR

**(MGM)**

**PRODUCER: Jerry Bresler. DIRECTOR: Arch Obler. PLAYERS: John Hodiak, George Murphy, Frances Gifford, Dean Stockwell, Eve Arden.**

MELODRAMA. Longing for glamor and excitement after 12 years of marriage, a devoted wife accepts attention from a night club owner. She becomes embroiled in a sordid murder and is finally saved by the devotion of her husband.

## HIT PARADE OF 1947

**(Republic)**

**ASSOCIATE PRODUCER AND DIRECTOR: Frank McDonald. PLAYERS: Eddie Albert, Constance Moore, Joan Edwards, Gil Lamb, Bill Goodman, William Frawley, Richard Lane, Frank Fenton.**

MUSICAL. Four young people form an act, and get a job in a night-club. One of them is intoxicated by what he considers success, and his alterations of the original act cause the quartet to be fired. Subsequently, all make good in other lines: motion pictures, radio, and stage.

## CYNTHIA'S SECRET

**(MGM)**

**PRODUCER: Carey Wilson. DIRECTOR: Willis Goldbeck. PLAYERS: Lionel Barrymore, Edward Arnold, Lucille Bremer, James Craig, Keye Luke, Alma Kruger.**

MEDICO-MELODRAMA. At the instigation of "Dr. Gillespie," a young surgeon travels to a small town to replace the local doctor while the latter is on vacation. He is asked to sign commitment papers on a young girl who appears to be insane. Convinced that she is curable, the young doctor administers truth serum, and learns that the girl has been injured in a fall from a horse, and has concealed the fact through fear of her father. The doctor operates, removes a clot on the brain which was responsible for the symptoms of mental illness, and the two plan a new life together.

## VIOLENCE

**(Monogram)**

**PRODUCER: Bernhardt & Brandt. DIRECTOR: Jack Bernhard. PLAYERS: Nancy Coleman, Michael O'Shea, Emory Parnell, Sheldon Leonard, Peter Whitney, Richard Irving, Frank Reicher.**

MELODRAMA. Through the efforts of an FBI agent and a feminine news photographer, an American fascist organization is broken up and its leaders brought to justice.

## UNDERCOVER MAISIE

**(MGM)**

**PRODUCER: George Haight. DIRECTOR: Harry Beaumont. PLAYERS: Ann Sothern, Barry Nelson, Mark Daniels, Bill Phillips, Leon Ames, Dick Simmons, Nella Walker, Gene Roberts.**

MELODRAMA. Maisie joins the Los Angeles Police Department as a member of the bunco squad. She is assigned to trap a pair of real estate swindlers, but fails. Demoted to a secretarial position, she investigates a phony housing deal on her own, and is kidnapped by the swindlers, who plan to kill her. She is rescued in the nick of time by two police officers.

## YANKEE FAKIR

**(Republic)**

**PRODUCER-DIRECTOR: W. Lee Wilder. PLAYERS: Douglas Fowley, Joan Woodbury, Clem Bevans, Ransom Sherman, Frank Reicher.**

MELODRAMA. Two traveling pitchmen arrive in a small Arizona town. One of them falls in love with the daughter of a border patrolman, who is subsequently murdered. The pitchman soon learns that the murder was committed by the town banker. He exposes the full extent of the latter's machinations, and the banker is brought to justice.

# SHORT SUBJECTS
## *reviews and synopses*

***Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 3462-3463.***

***Running times are those furnished by the distributor.***

### THE LUCKIEST GUY IN THE WORLD (MGM)

*Two-Reel Special* (*A*-801)

Charlie Vurn was thought the luckiest guy in the world. But when his wife died in an accident, fate made it look like murder. He tried to cover up—but an ironic play of the cards dealt him the final blow.

*Release date, January* 25, 1947 21 *minutes*

### LET'S GO SWIMMING (WB)

*Sports Parade* (3505)

The beaches of America are the perennial playground of millions. Closeups of the seacoasts are caught by the Cinecolor cameras. Adding a professional note is Merwin Daynes, swimming instructor, and his troupe of expert girl swimmers.

*Release date, January* 4, 1947 10 *minutes*

### VIA MARGUTTA (Superfilm)

*Roman Art Colony*

Produced in Rome by Incom Productions, "Via Margutta" is a camera tour of that street in the Italian capital which houses the art colony. With English narration arranged by Joe Parker, the camera takes the audience on a highly informative and interesting visit to the painters, composers, sculptors and allied artists at work in their studios.

*Release date, January* 27, 1947 12 *minutes*

### COLLEGE CLIMBERS (RKO Radio)

*Sportscope* (74,305)

The natural wonders of the Colorado Rockies provide the proving ground for one of the most unusual college classes in America—mountain climbing. The subject constitutes a vivid catalogue of the physical education course at Western State College, which is open to any student with a climbing urge.

*Release date, January* 10, 1947 8 *minutes*

### DONALD'S DOUBLE TROUBLE (RKO Radio)

*Walt Disney Productions* (64,107)

To win the favor of his girl Daisy, Donald Duck has himself impersonated by a double with all the gentlemanly attributes. The plan, however, backfires.

*Release date, June* 28, 1946 7 *minutes*

### SHOE SHINE JASPER (Paramount)

*George Pal Puppetoon* (*U*5-8)

Little Jasper is working at shining shoes when a mysterious fairy godmother visits and leaves him a pair of golden slippers. He tries them on and is immediately turned into a wonderful dancer. Wearing the shoes he visits a dance palace and wins first prize in a dancing contest over the Scarecrow. In Technicolor.

*Release date, December* 20, 1946 7 *minutes*

### THE ETRUSCAN CIVILIZATION (Superfilm)

*Historic Study*

The now extinct Etruscan civilization of pre-Roman days is brought to the screen through an interesting camera interpretation based on their ruined cities, works of art, statuary and paintings. It traces their transition from a life of simplicity to one of grotesque symbolism, and finally extinction. The subject was produced in Rome and is accompanied by an English narration for American audiences.

*Release date, January* 27, 1947 9 *minutes*

### FLICKER FLASHBACKS (RKO Radio)

*No.* 4 (74,204)

The camera again turns back to scenes of another day to get laughs out of what was taken seriously then. The dramas presented are "A Plot Against the Duke" and "The Curse of Drink."

*Release date, January* 17, 1947 10 *minutes*

### ATHLETIQUIZ (MGM)

*Pete Smith Specialty* (*S*-855)

Pete Smith turns his inquisitive mind on some brain-teasing questions on various sports including swimming, wrestling, midget auto racing and golf. He also comes up with the answers.

*Release date, January* 11, 1947 9 *minutes*

### ALICE IN MOVIELAND (WB)

*Featurette* (3103)

Hollywood-bound, pretty, ambition-filled Alice is set for a film career. In Hollywood, she goes through all the initial struggles but finally winds up an Academy Award winner. But Alice wakes up to find it all a dream. The story was written by Ed Sullivan, with Joan Leslie in the cast.

*Release date, December* 21, 1946 20 *minutes*

### VERONA (Superfilm)

*Travel Tour*

Verona, a historic city of mid-Italy which William Shakespeare used as the locale for "Romeo and Juliet," is the subject of this Italian produced picture. The camera takes the audience on a tour of St. Peter's Hill, the Adige River which flows through the city, and the castle, draw-bridges and battlements along each side of the river. English commentary describes the historic sites of the city.

*Release date, January* 27, 1947 12 *minutes*

### I LOVE MY HUSBAND BUT . . . (MGM)

*Pete Smith Specialty* (*S*-853)

Pete Smith presents a wife's eyeview of Mr. Average Husband and what's wrong with him. The discourse on domestic difficulties is expertly and amusingly handled by Mr. Smith.

*Release date, December* 7, 1946 9 *minutes*

### FOLLOW THAT MUSIC (RKO Radio)

*Musical Featurettes* (73,202)

The subject features Gene Krupa and his band and Nan Leslie. Besides an abundance of music, the subject has something of a dramatic plot.

*Release date, January* 31, 1947 18 *minutes*

### JUVENILE JURY (Univ.)

*No.* 1 (2361)

"Juvenile Jury," adapted from the radio program of the same name, features Jack Barry and five different youngsters who give their answers to problems of the day presented by outsiders.

*Release date, December* 16, 1946 11 *minutes*

### PLAYING BY EAR (MGM)

*Pete Smith Specialty* (*S*-854)

The subject, starring Bob Anderson, the famous blind athlete, and Al Schmid, ex-Marine hero who lost his sight at Guadalcanal, is an inspiring story of a group of blind athletes who play golf, basketball, baseball, etc.

*Release date, December* 28, 1946 9 *minutes*

### BEAR FACTS (Univ.)

*Variety Views* (2341)

Many kinds of North American wild life are shown in this film. Three little bear cubs are seen getting into all kinds of trouble and the reaction of fox cubs to other denizens of the woods are caught by the camera.

*Release date, February* 24, 1947 10 *minutes*

### A REALLY IMPORTANT PERSON (MGM)

*Passing Parade* (*K*-871)

Young Billy Reilly (Dean Stockwell) wanted to win a catcher's mitt by writing the best essay on "A Really Important Person." Not in the history books, but in the least unlikely place—his own home—does he find his important person.

*Release date, January* 11, 1947 11 *minutes*

### WOMAN SPEAKS (Film Studios of Chicago)

*Vol.* 1, *Release* 6

Release six of volume one, among its subjects, covers the following: "Woman Speaks" discover girl piano genius; girl carves out career on glass; Sadie Hawkins day on Kentucky campus; wrestling queen defends title.

*Release date, January,* 1947 10 *minutes*

### SWEDISH GLASSMAKERS (Para.)

*Unusual Occupations* (*L*6-2)

Among some of the unusual occupations depicted are glassmaking, wood-carving; curious Japanese customs are shown along with a post office's house-cleaning of its old patent models.

*Release date, February* 14, 1947 10 *minutes*

### PELICAN PRANKS (Univ.)

*Variety Views* (2342)

The subject offers a view of the life and habits of the pelican. When the pelican goes after fish he soars over the water and then plummets like a dive bomber to snare his prey. The camera focuses on the antics of one that panhandles from fishermen and children.

*Release date, February* 24, 1947 9 *minutes*

### RADIO, TAKE IT AWAY! (Para.)

*Pacemakers* (*K*6-3)

The subject, with Benny Baker, presents a satire on radio quiz shows. It is paced fast as participants strive to win yachts, lifeboats and underwater fountain pens.

*Release date, January* 31, 1947 11 *minutes*

### THE SINGING BARBERS (Univ.)

*Sing and Be Happy Series* (2382)

Four singing barbers and a cowboy join forces to sing "I Want a Girl Just Like the Girl," "By the Light of the Silvery Moon" and "Oh, You Beautiful Doll." The Gordonaires from Fred Waring's Pennsylvanians are featured.

*Release date, February* 17, 1947 9 *minutes*

### WOMAN SPEAKS (Film Studios of Chicago)

*Vol.* 1, *Release* 5

Turning its cameras on the woman the world over, the subject, release five of volume one, has the following subtitles: Woman mayor of important seaport; designs dolls in the Mardi Gras spirit; female Mississippi pilot a la Mark Twain; in Washington women count money men earn; ex-woman governor manages U. S. mint.

*Release date, December,* 1946 10 *minutes*

# RELEASE CHART

# *By Companies*

***This chart lists feature product tradeshows or released since August 1, 1946. For listing of 1945-46 Features by Company, see Product Digest pages 3151-3152 issue of August 17, 1946. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.***

***(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.***

## COLUMBIA

| Prod. No. | Title | Tradeshow or Release Date |
|---|---|---|
| 7039 | Personality Kid | Aug. 8,'46 |
| 7210 | Heading West | Aug. 15,'46 |
| 7038 | It's Great to Be Young | Sept. 12,'46 |
| 7224 | Singing on the Trail | Sept. 12,'46 |
| 7002 | Gallant Journey | Sept. 24,'46 |
| 7042 | Shadowed | Sept. 26,'46 |
| 7006 | Thrill of Brazil | Sept. 30,'46 |
| 805 | So Dark the Night | Oct. 10,'46 |
| 806 | Blondie Knows Best | Oct. 17,'46 |
| 861 | Landrush | Oct. 17,'46 |
| 816 | Crime Doctor's Man Hunt | Oct. 24,'46 |
| 818 | Secret of the Whistler | Nov. 7,'46 |
| 862 | Terror Trail | Nov. 21,'46 |
| 824 | Betty Co-ed | Nov. 28,'46 |
| 829 | Return of Monte Cristo | Dec.,'46 |
| 822 | Boston Blackie and the Law | Dec. 12,'46 |
| 854 | Lone Star Moonlight | Dec. 12,'46 |
| 863 | The Fighting Frontiersman | Dec. 19,'46 |
| 828 | Alias Mr. Twilight | Dec. 24,'46 |
| .... | Johnny O'Clock | (T) Dec. 26,'46 |
| 804 | Singin' In the Corn | Dec. 26,'46 |
| .... | The Jolson Story | Jan.,'47 |
| 807 | Blondie's Big Moment | Jan. 9,'47 |
| .... | Lone Wolf In Mexico | Jan. 16,'47 |
| .... | South of the Chisholm Trail | Jan. 30,'47 |
| .... | Dead Reckoning | Feb.,'47 |
| .... | Mr. District Attorney | Feb.,'47 |
| .... | Blind Spot | Feb. 8,'47 |
| .... | The Thirteenth Hour | (T) Feb. 6,'47 |
| .... | Millie's Daughter | (T) Feb. 10,'47 |
| .... | Cigarette Girl | Feb. 13,'47 |
| .... | Over the Santa Fe Trail | Feb. 13,'47 |
| .... | The Lone Hand Texas | Feb. 20,'47 |

## EAGLE-LION

(Physical distribution through PRC exchanges.)

| | | |
|---|---|---|
| .... | It's a Joke, Son | Jan. 25,'47 |
| .... | Bedelia | Feb. 1,'47 |
| .... | Adventuress | Mar. 17,'47 |
| .... | Lost Honeymoon | Mar. 29,'47 |

## MGM

BLOCK 17

| | | |
|---|---|---|
| 625 | Boys' Ranch | July 18,'46 |
| 626 | Courage of Lassie | Aug. 8,'46 |
| 627 | Faithful in My Fashion | Aug. 22,'46 |
| 628 | Three Wise Fools | Aug. 29,'46 |

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| | | |
|---|---|---|
| .... | Captains Courageous (R) | (T) Aug. 21,'46 |
| .... | The Yearling | (T) Sept 13,'46 |
| .... | The Great Waltz (R) | (T) Sept. 30,'46 |
| 701 | Holiday in Mexico | Sept.,'46 |
| 703 | The Cockeyed Miracle | Oct.,'46 |
| 704 | No Leave, No Love | Oct.,'46 |
| 705 | Rage in Heaven (R) | Oct.,'46 |
| 707 | Undercurrent | Nov.,'46 |
| 708 | Two Smart People | Nov.,'46 |
| 709 | Secret Heart | Dec.,'46 |
| 708 | The Show-Off | Dec.,'46 |
| 702 | Gallant Bess | Jan.,'47 |
| 712 | Lady In the Lake | Jan.,'47 |
| 711 | Mighty McGurk | Jan.,'47 |
| .... | The Beginning or the End | (T) Jan. 21,47 |
| 710 | Till the Clouds Roll By | Jan.,'47 |
| 714 | Love Laughs at Andy Hardy | Feb.,'47 |
| 715 | My Brother Talks to Horses | Feb.,'47 |
| 713 | Boomtown (R) | Feb.,'47 |
| .... | Sea of Grass | (T) Feb. 11,'47 |
| .... | The Arnelo Affair | (T) Feb. 13,'47 |
| .... | It Happened in Brooklyn. | (T) Feb. 28,'47 |
| .... | Undercover Maisie | (T) Feb. 28,'47 |
| .... | High Barbaree | (T) Mar. 11,'47 |
| .... | Cynthia's Secret | (T) Mar. 11,'47 |

## MONOGRAM

| | | |
|---|---|---|
| 520 | Below the Deadline | Aug. 3,'46 |
| 567 | Shadows on the Range | Aug. 10,'46 |
| 525 | The Missing Lady | Aug. 17,'46 |
| 512 | Spook Busters | Aug. 24,'46 |
| 517 | High School Hero | Sept. 7,'46 |
| 601 | Decoy | Sept. 14,'46 |
| 568 | Trigger Fingers | Sept. 21,'46 |
| 602 | Gentleman Joe Palooka | Oct. 5,'46 |
| 603 | Dangerous Money | Oct. 12,'46 |
| 605 | Wife Wanted | Nov. 2,'46 |
| 531 | Beauty and the Bandit | Nov. 9,'46 |
| 563 | Silver Range | Nov. 16,'46 |
| 604 | Bringing Up Father | Nov. 23,'46 |
| 607 | The Trap | Nov. 30,'46 |
| 608 | Mr. Hex | Dec. 7,'46 |
| 612 | Silver Stallion (R) | Dec. 14,'46 |
| 606 | Sweetheart of Sigma Chi | Dec. 21,'46 |
| 609 | Ginger | Jan. 4,'47 |
| 610 | Riding the California Trail | Jan. 11,'47 |
| 564 | Raiders of the South | Jan. 18,'47 |
| 611 | Vacation Days | Jan. 25,'47 |
| 683 | Rainbow Over the Rockies | Feb. 8,'47 |
| 675 | Valley of Fear | Feb. 15,'47 |
| .... | Fall Guy | Feb. 22,'47 |
| .... | The Guilty | Mar. 1,'47 |
| .... | High Conquest | Mar. 8,'47 |
| .... | Trailing Danger | Mar. 15,'47 |
| .... | Six Gun Serenade | Mar. 22,'47 |
| .... | Violence | Mar. 29,'47 |

## PARAMOUNT

SPECIAL

| | | |
|---|---|---|
| 4532 | Monsieur Beaucaire | Aug. 30,'46 |

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BLOCK 6

| | | |
|---|---|---|
| 4526 | O. S. S. | July 26,'46 |
| 4527 | The Searching Wind | Aug. 9,'46 |
| 4528 | Swamp Fire | Sept. 6,'46 |
| 4529 | Strange Love of Martha Ivers | Sept. 13,'46 |

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| | | |
|---|---|---|
| R5-3620 | Jungle Princess (R) | Sept. 1,'46 |
| R5-3624 | The Plainsman (R) | Sept. 1,'46 |
| 4601 | Two Years Before the Mast | Nov. 22,'46 |
| 4602 | Blue Skies | Dec. 27,'46 |
| 4603 | Cross My Heart | Jan. 10,'47 |
| 4604 | Perfect Marriage | Jan. 24,'47 |
| 4605 | Ladies' Man | Feb. 7,'47 |
| .... | Big Town | (T) Feb. 14,'47 |
| .... | Fear in the Night | (T) Feb. 14,'47 |
| .... | Seven Were Saved | (T) Feb. 14,'47 |
| .... | Danger Street | (T) Feb. 21,'47 |
| .... | I Cover Big Town | (T) Feb. 21,'47 |
| .... | Jungle Flight | (T) Feb. 21,'47 |
| 4606 | California | Feb. 21,'47 |
| 4607 | Easy Come, Easy Go. | Mar 7,'47 |
| 4608 | Suddenly It's Spring | Mar. 21,'47 |
| 4009 | My Favorite Brunette | Apr. 4,'47 |
| .... | The Imperfect Lady | Apr. 25,'47 |

## PRC PICTURES

| | | |
|---|---|---|
| .... | Terrors on Horseback | Aug. 14,'46 |
| .... | Down Missouri Way | Aug. 15,'46 |
| .... | Secrets of a Sorority Girl | Aug. 15,'46 |
| .... | Overland Riders | Aug. 21,'46 |
| .... | Blonde for a Day | Aug. 29,'46 |
| .... | Strange Holiday | Sept. 2,'46 |
| .... | Outlaw of the Plains | Sept. 22,'46 |
| .... | Her Sister's Secret | Sept. 23,'46 |
| .... | Accomplice | Sept. 29,'46 |
| .... | The Brute Man | Oct. 1,'46 |
| .... | Driftin' River | Oct. 1,'46 |
| .... | Gas House Kids | Oct. 28,'46 |
| .... | Tumbleweed Trails | Oct. 28,'46 |
| .... | Don Ricardo Returns | Nov. 5,'46 |
| .... | Stars Over Texas | Nov. 18,'46 |
| .... | Lady Chaser | Nov. 25,'46 |
| .... | Wild West | Dec. 1,'46 |
| .... | Lighthouse | Jan. 10,'47 |
| .... | Born to Speed | Jan. 12,'47 |
| .... | Wild Country | Jan. 17,'47 |
| .... | Law of the Lash | Feb. 6,'47 |
| .... | Devil on Wheels | Feb. 15,'47 |
| .... | Range Beyond the Blue | Feb. 17,'47 |
| .... | Untamed Fury | Feb. 22,'47 |
| .... | Philo Vance Returns | Feb. 27,'47 |
| .... | Three on a Ticket | Mar. 3,'47 |
| .... | Philo Vance's Gamble | Mar. 20,'47 |
| .... | West to Glory | Mar. 22,'47 |
| .... | Philo Vance's Secret Mission | Apr. 15,'47 |

## RKO

SPECIALS

| | | |
|---|---|---|
| 761 | Notorious | Sept. 8,'46 |
| 792 | Fantasia (R) | Sept. 28,'46 |
| 751 | Best Years of Our Lives | Nov. 20,'46 |
| 791 | Song of the South | Nov. 20,'46 |
| 781 | It's a Wonderful Life | Jan. 7,'47 |
| 762 | Sinbad the Sailor | Jan. 13,'47 |

BLOCK 6

| | | |
|---|---|---|
| 626 | Till the End of Time | Aug. 1,'46 |
| 627 | Crack-Up | Sept. 6,'46 |
| 628 | Bedlam | May 10,'46 |
| 629 | The Falcon's Alibi | July 1,'46 |

BLOCK 1

| | | |
|---|---|---|
| 630 | The Bamboo Blonde | July 15,'46 |
| 705 | Step by Step | Aug. 30,'46 |
| 704 | Sunset Pass | Oct. 1,'46 |
| 701 | Sister Kenny | Oct. 10,'46 |
| 702 | Lady Luck | Oct. 18,'46 |
| 703 | Great Day (British) | Oct. 30,'46 |

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BLOCK 2

| | | |
|---|---|---|
| 708 | Child of Divorce | Oct. 15,'46 |
| 710 | Genius at Work | Oct. 20,'46 |
| 706 | Nocturne | Oct. 29,'46 |
| 709 | Criminal Court | Nov. 20,'46 |

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BLOCK 3

| | | |
|---|---|---|
| 713 | Vacation in Reno | Dec. 10,'46 |
| 715 | Falcon's Adventure | Dec. 13,'46 |
| 712 | San Quentin | Dec. 17,'46 |
| 714 | Dick Tracy Versus Cueball | Dec. 18,'46 |
| 711 | The Locket | Dec. 20,'46 |

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BLOCK 4

| | | |
|---|---|---|
| .... | The Farmer's Daughter | Feb. 18,'47 |
| .... | Trail Street | Feb. 19,'47 |
| .... | Beat the Band | Feb. 19,'47 |
| .... | Code of the West | Feb. 20,'47 |
| .... | The Devil Thumbs a Ride | Feb. 20,'47 |

## REPUBLIC

SPECIAL

| | | |
|---|---|---|
| 601 | I've Always Loved You | Dec. 2,'46 |

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| | | |
|---|---|---|
| 526 | The Inner Circle | Aug. 7,'47 |
| 527 | The Last Crooked Mile | Aug. 9,'46 |
| 528 | G. I. War Brides | Aug. 12,'46 |
| 529 | The Invisible Informer | Aug. 19,'46 |
| 530 | Earl Carroll Sketchbook | Aug. 22,'46 |
| 541 | Under Nevada Skies | Aug. 26,'46 |
| 531 | Mysterious Mr. Valentine | Sept. 3,'46 |
| 558 | Rio Grande Raiders | Sept. 9,'46 |
| 542 | Roll on Texas Moon | Sept. 12,'46 |
| 5542 | Home In Oklahoma | Nov. 8,'46 |
| 532 | Plainsman and the Lady | Nov. 15,'46 |
| 661 | Santa Fe Uprising | Nov. 15,'46 |
| 603 | Affairs of Geraldine | Nov. 18,'46 |
| 681 | Sioux City Sue | Nov. 21,'46 |
| 5503 | Out California Way | Dec. 5,'46 |
| 604 | Fabulous Suzanne | Dec. 15,'46 |
| 543 | Heldorado | Dec. 15,'46 |
| 533 | That Brennan Girl | Dec. 23,'46 |
| 662 | Stagecoach to Denver | Dec. 23,'46 |
| 602 | The Pilgrim Lady | Jan. 22,'47 |
| 682 | Trail to San Antone | Jan. 25,'47 |
| 607 | Calendar Girl | Jan. 31,'47 |
| 5504 | Last Frontier Uprising | Feb. 1,'47 |
| 608 | Angel and the Badman | Feb. 15,'47 |
| .... | Apache Rose | Feb. 15,'47 |
| 606 | The Magnificent Rogue | Feb. 15,'47 |
| .... | Vigilantes of Boomtown | Feb. 15,'47 |
| .... | That's My Gal | Mar. 5,'47 |
| 605 | The Ghost Goes Wild | Mar. 8,'47 |
| .... | Hit Parade of 1947 | Mar. 22,'47 |
| .... | Homesteaders of Paradise Valley | Apr. 1,'47 |
| .... | Twilight on the Rio Grande | Apr. 1,'47 |
| .... | Yankee Fakir | Apr. 1,'47 |

## SCREEN GUILD

| | | |
|---|---|---|
| 4604 | Death Valley | Aug. 15,'46 |
| 4605 | Flight to Nowhere | Oct. 1,'46 |
| 4606 | 'Neath Canadian Skies | Oct. 15,'46 |
| 4607 | Rolling Home | Nov. 1,'46 |
| 4610 | North of the Border | Nov. 15,'46 |
| 4609 | My Dog Shep | Dec. 1,'46 |
| 4612 | Renegade Girl | Dec. 25,'46 |
| 4611 | Queen of the Amazons | Jan. 15, 47 |
| 4608 | Scared to Death | Feb. 1,'47 |
| 4613 | Buffalo Bill Rides Again | Feb. 15,'47 |
| 4614 | Bells of San Fernando | Mar. 1,'47 |
| 4615 | Shoot to Kill | Mar. 15,'47 |

## 20TH-FOX

| | | |
|---|---|---|
| 633 | Centennial Summer | Aug.,'46 |
| 634 | Anna and the King of Siam | Aug.,'46 |
| 635 | Deadline for Murder | Aug.,'46 |
| 636 | Black Beauty | Sept.,'46 |
| 637 | Claudia and David | Sept.,'46 |
| 638 | If I'm Lucky | Sept.,'46 |
| 641 | Sun Valley Serenade (R) | Sept.,'46 |
| 639 | Three Little Girls in Blue | Oct.,'46 |
| 640 | Home Sweet Homicide | Oct.,'46 |
| 642 | The Bowery (R) | Oct.,'46 |
| 644 | Wanted for Murder (Brit.) | Nov.,'46 |
| 645 | My Darling Clementine | Nov.,'46 |
| 646 | Margie | Nov.,'46 |
| 648 | Dangerous Millions | Dec.,'46 |
| 649 | Wake Up and Dream | Dec.,'46 |
| 701 | The Razor's Edge | Jan.,'47 |
| 704 | Les Miserables (R) | Jan.,'47 |
| 703 | The Shocking Miss Pilgrim | Jan.,'47 |
| 702 | 13 Rue Madeleine | Jan.,'47 |
| 705 | Stanley and Livingstone (R) | Jan.,'47 |
| 706 | Boomerang | Feb.,'47 |
| 707 | The Brasher Doubloon | Feb.,'47 |
| 708 | Strange Journey | Feb.,'47 |
| 709 | Alexander's Ragtime Band (R) | Feb.,'47 |
| .... | How Green Was My Valley (R) | Apr.,'47 |

## UNITED ARTISTS

| | | |
|---|---|---|
| .... | Mr. Ace | Aug. 2,'46 |
| .... | Caesar and Cleopatra (Brit) | Aug. 16,'46 |
| .... | The Bachelor's Daughters | Sept. 6,'46 |
| .... | Angel on My Shoulder | Sept. 20,'46 |
| .... | Little Iodine | Oct. 11,'46 |
| .... | Strange Woman | Oct. 25,'46 |
| .... | Devil's Playground | Nov. 15,'46 |
| .... | The Chase | Nov. 22,'46 |
| .... | Susie Steps Out | Dec. 13,'46 |
| .... | Abie's Irish Rose | Dec. 27,'46 |
| .... | Fool's Gold | Jan. 31,'47 |
| .... | The Red House | Feb. 7,'47 |

## UNIVERSAL

| | | |
|---|---|---|
| 543 | The Black Angel | Aug. 2,'46 |
| 544 | Slightly Scandalous | Aug. 2,'46 |
| 545 | Wild Beauty | Aug. 9,'46 |
| 1105 | Rustler's Roundup | Aug. 9,'46 |
| 546 | The Time of Their Lives | Aug. 16,'46 |
| 1106 | Lawless Breed | Aug. 16,'46 |
| 547 | Dead of Night (Brit.) | Aug. 23,'46 |
| .... | Brief Encounter (Brit.) | (T) Aug. 24,'46 |
| 1107 | Gunman's Code | Aug. 30,'46 |
| 548 | The Killers | Aug. 30,'46 |
| 549 | Little Miss Big | Aug. 30,'46 |
| 550 | White Tie and Tails | Aug. 30,'46 |
| 1065 | They Were Sisters (Brit.) | Sept. 20,'46 |
| .... | Johnny Frenchman (Brit.) | Oct.,'46 |
| .... | Dark Mirror | Oct.,'46 |
| .... | A Lady Surrenders (Brit.) | (T) Oct. 4,'46 |
| 603 | Notorious Gentleman (Brit.) | Nov. 1,'46 |
| .... | Magnificent Doll | Nov.,'46 |
| 604 | Temptation | Dec.,'46 |
| .... | Stairway to Heaven (Brit.) | (T) Dec. 9,'46 |
| .... | I'll Be Yours | Jan.,'47 |
| .... | Swell Guy | Jan.,'47 |
| 605 | Wicked Lady (British) | Jan.,'47 |
| .... | Smash-Up | Feb.,'47 |
| .... | Song of Scheherazade | Feb.,'47 |

## WARNER BROTHERS

| | | |
|---|---|---|
| 523 | Night and Day | Aug. 3,'46 |
| 524 | Two Guys from Milwaukee | Aug. 17,'46 |
| 601 | The Big Sleep | Aug. 31,'46 |
| 602 | Shadow of a Woman | Sept. 14,'46 |
| 603 | Cloak and Dagger | Sept. 28,'46 |
| 604 | Nobody Lives Forever | Oct. 12,'46 |
| 605 | Deception | Oct. 26,'46 |
| 606 | Never Say Goodbye | Nov. 9,'46 |
| 607 | The Verdict | Nov. 23,'46 |
| 608 | Kings Row (R) | Dec. 7,'46 |
| 609 | Wild Bill Hickok Rides (R) | Dec. 7,'46 |
| 610 | Time, Place and Girl | Dec. 26,'46 |
| 611 | The Man I Love | Jan. 11,'47 |
| 612 | Humoresque | Jan. 25,'47 |
| 613 | The Beast with Five Fingers | Feb. 8,'47 |
| 614 | Nora Prentiss | Feb. 22,'47 |
| 615 | Pursued | Mar. 2,'47 |

# SHORT SUBJECTS CHART
## *index to reviews, synopses*

***For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor.***

## COLUMBIA

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|
| | **ALL STAR COMEDIES** | | |
| 7406 | The Three Troubledoers (17) (Stooges) | 4-25-46 | 3065 |
| 7426 | Get Along Little Zombie (17) (H. Herbert) | 5-9-46 | 3066 |
| 7438 | Jiggers, My Wife! (18) | 4-11-46 | 3066 |
| | (S. Howard) | | |
| 7407 | Monkey Businessman (18) (Stooges) | 6-20-46 | 3363 |
| 7408 | Three Loan Wolves (16½) | 7-4-46 | 3422 |
| | (Stooges) | | |
| 7410 | Ain't Love Cuckoo (19) | 6-6-46 | 3066 |
| | (Schilling & Lane) | | |
| 7411 | You Can't Fool a Fool (17) (A. Clyde) | 7-11-46 | 3163 |
| 7412 | Hot Water (18½) | 7-25-46 | 3239 |
| | (Schilling & Lane) | | |
| 7427 | Mr. Wright Goes Wrong (19) | 8-1-46 | 3239 |
| | (S. Holloway) | | |
| 7428 | Headin' for a Weddin' (19) | 8-15-46 | 3387 |
| | (V. Vague) | | |
| 8401 | G. I. Wanna Home (15½) | 9-5-46 | 3262 |
| | (Stooges) | | |
| 8402 | Rhythm and Weep (17½) | 10-3-46 | 3298 |
| | (Stooges) | | |
| 8403 | Three Little Pirates (18) (Stooges) | 12-5-46 | .... |
| 8404 | Half Wit's Holiday (17½) | 1-9-47 | .... |
| | (Stooges) | | |
| 8421 | Pardon My Terror (16½) | 9-12-46 | 3322 |
| | (Schilling & Lane) | | |
| 8422 | Honeymoon Blues (17) | 10-17-46 | 3348 |
| | (H. Herbert) | | |
| 8423 | Reno-Vated (18½) | 11-21-46 | 3422 |
| | (V. Vague) | | |
| 8424 | Hot Heir | 2-13-47 | .... |
| | (H. Herbert) | | |
| 8431 | Society Mugs (16) | 9-19-46 | 3387 |
| | (S. Howard) | | |
| 8432 | So's Your Antenna (17) | 10-10-46 | 3322 |
| | (H. Von Zell) | | |
| 8433 | Slapplly Married (16½) | 11-7-46 | 3348 |
| | (J. DeRita) | | |
| 8434 | Moron Than Dff (17) | 11-28-46 | 3387 |
| | (S. Holloway) | | |
| 8435 | Andy Plays Hookey (18) | 12-19-46 | .... |
| | (A. Clyde) | | |
| 8436 | Meet Mr. Mischief (17½) | 1-23-47 | .... |
| | (H. Von Zell) | | |
| 8437 | Scooper Dooper | 2-27-47 | .... |
| | (S. Holloway) | | |
| 8502 | Cockatoos for Twe (8) | 2-13-47 | .... |
| | **COLOR RHAPSODIES** | | |
| 7501 | River Ribber (6) | 4-5-46 | 2806 |
| 7502 | Polar Playmates (6½) | 4-25-46 | .... |
| 7503 | Picnic Panic (6) | 8-20-46 | 3066 |
| 8501 | Loco Lobo (6) | 1-9-47 | .... |
| 8502 | Cockatoos for Twe (6) | 2-13-47 | .... |
| | **COLDR PHANTASIES** | | |
| 7702 | Kongo Roo (6) | 4-18-46 | 3066 |
| 7703 | Snap Happy Traps (6½) | 6-6-46 | 3066 |
| 7704 | The Schooner the Better (6½) | 7-4-46 | 3163 |
| 8701 | Fowl Brawl (6) | 1-19-47 | .... |
| 8702 | Uncultured Vulture | 2-6-47 | .... |
| | **FDX & CRDW (Color)** | | |
| 7752 | Foxey Flatfoots (6) | 4-11-46 | 3435 |
| 7753 | Unsure Runts (7½) | 5-16-46 | 3066 |
| 7754 | Mysto Fox (7) | 8-29-46 | 3239 |
| | **FILM VODVIL** | | |
| 7955 | Art Mooney & Drchestra (11) | 4-4-46 | 3019 |
| 7956 | Dick Stabile and Drchestra (10) | 6-16-46 | 3066 |
| 7957 | Saxie Bowell and Drchestra (10) | 7-18-46 | 3422 |
| 7958 | Bobby Byrnes Drchestra (10) | 8-15-46 | 3239 |
| | **THRILLS OF MUSIC** | | |
| 8851 | Jerry Wald & Drchestra (10) | 9-12-46 | 3349 |
| 8952 | Machito & Drchestra (10½) | 10-17-46 | 3349 |
| 8953 | Les Elgart & Orchestra (10) | 11-28-46 | 3348 |
| 8954 | Ray McKinley & Drchestra (9½) | 12-19-46 | 3410 |
| 8955 | Shorty Sherock & Orch. | 1-23-47 | .... |
| 8956 | Buddy Morrow & Drchestra | 2-27-47 | .... |
| | **CDMMUNITY SING** | | |
| 7658 | No. 8 Symphony (8½) | 4-11-46 | 3019 |
| | (Baker) | | |
| 7659 | No. 9 Aren't You Glad You're You (10½) | 5-9-46 | 3422 |
| | (Baker) | | |
| 7660 | No. 10 Let It Snow (11) | 6-13-46 | 3066 |
| | (Leibert) | | |
| 7661 | No. 11 You Won't Be Satisfied Until You Break My Heart (9) (Leibert) | 7-11-46 | 3435 |
| 7662 | No. 12 One-zy Two-zy (Baker) (10½) | 8-1-46 | 3435 |
| 8651 | No. 1 The Gypsy (9½) | 9-12-46 | 3349 |
| | (Leibert) | | |
| 8652 | No. 2 It's a Pity (10) | 10-10-46 | 3349 |
| | (Baker) | | |
| 8653 | No. 3 Surrender (9½) | 11-14-46 | 3363 |
| | (Leibert) | | |
| 8854 | No. 4 (Skolsky Party) (9½) | 12-26-46 | 3446 |
| 8855 | No. 5 (Movie Columnists) | 1-23-47 | .... |
| 8856 | No. 6 Behind the Mike (9) | 2-6-47 | .... |
| | **SCREEN SNAPSHOTS** | | |
| 7858 | No. 8 (Looking Back) (10) | 4-25-46 | 3387 |
| 7859 | No. 9 (Judy Canova Radio Show) (11) | 5-23-46 | 3066 |
| 7860 | No. 10 Famous Fathers and Sons (9½) | 6-10-46 | 3066 |
| 8851 | No. 1 (Radio Characters) (10) | 9-5-46 | 3349 |
| 8852 | No. 2 (Looking Down on Hollywood) (10) | 10-3-46 | 3349 |
| 8853 | No. 3 (Rodeo) (10) | 11-7-46 | 3422 |
| 8854 | No. 4 (Skolsky Party) (9½) | 12-26-48 | 3446 |
| 8855 | No. 5 (Movie Columnists) | 1-23-47 | .... |
| 8856 | No. 6 Behind the Mike (9) | 2-6-47 | .... |
| | **SPORT REELS** | | |
| 7807 | Timberland Athletes (8) | 4-15-46 | 3122 |
| | (Lumberjacks | | |
| 7808 | Diving Aces (9) | 5-30-46 | 3066 |
| 7809 | Flying Hoofs (9) | 6-27-46 | 3422 |
| | (Horse Racing) | | |
| 7810 | Deep Sea Fishing (9) | 8-15-46 | 3239 |
| 8801 | Army Football Champions (11) | 9-19-46 | 3298 |
| 8802 | Ten Pin Magic (10) | 10-24-46 | 3348 |
| 8803 | Hi-Li (9½) | 11-21-46 | 3363 |
| 8804 | Best in Show (Dogs) (9) | 12-12-46 | 3436 |
| 8805 | Polo | 1-30-47 | .... |
| 8806 | Cue Tricks | 2-20-47 | .... |
| | **FLIPPY (Color)** | | |
| 7602 | Cagey Bird (6½) | 7-18-46 | 3163 |
| 7603 | Silent Tweetment (6½) | 9-19-46 | 3239 |

## M-G-M

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|
| | **TWD REEL SPECIALS** | | |
| A-703 | Traffic with the Devil (18½) | 8-31-46 | 3186 |
| A-801 | The Luckiest Guy in the World (21) | 1-25-47 | 3460 |
| | **FITZPATRICK TRAVELTALKS (Color)** | | |
| T-716 | The Mission Trail (9) | 4-13-46 | 2987 |
| T-717 | Looking at London (10) | 6-1-46 | 3349 |
| T-718 | Over the Seas to Belfast (9) | 8-31-46 | 3298 |
| T-811 | Glimpses of California (9) | 10-26-46 | 3363 |
| | **PETE SMITH SPECIALTIES** | | |
| S-758 | Studio Visit (10) | 5-11-46 | 3349 |
| S-759 | Equestrian Quiz (10) | 5-18-46 | 3322 |
| S-760 | Treasures from Trash (10) | 6-8-46 | 3274 |
| S-851 | Football Thrills No. 9 (10) | 9-7-46 | 3186 |
| S-852 | Sure Cures (19) | 11-2-46 | 3239 |
| S-853 | I Love My Husband, But (9) | 12-7-46 | 3460 |
| S-854 | Playing By Ear (9) | 12-28-46 | 3460 |
| S-855 | Athletiquiz (9) | 1-11-47 | 3460 |
| S-856 | Diamond Demon (9) | 2-1-47 | .... |
| | **PASSING PARADE** | | |
| K-776 | Our Old Car (11) | 5-11-46 | 2927 |
| K-871 | A Really Important Person (11) | 1-11-47 | 3460 |
| | **MINIATURES** | | |
| M-783 | Musical Masterpieces (10) | 4-20-46 | 2927 |
| M-784 | Bikini—The Atom Island (10) | 6-15-46 | 3322 |
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| L5-6 | No. 6 (10) | 8-30-46 | 3286 |
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| L6-2 | Swedish Glass Makers (10) | 2-14-47 | 3460 |
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| U5-6 | John Henry and the Inky Poo (7) | 9-6-46 | 3340 |
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| | **SPDRTLIGHTS** | | |
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| 64,107 | Donald's Double Trouble (7) | 6-28-46 | 3460 |
| 64,108 | The Purloined Pup (7) | 7-19-46 | 3163 |
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| 64,116 | Sleepy Time Donald | 1-20-47 | .... |
| 64,117 | Rescue Dog | 2-20-47 | .... |
| 64,118 | Straight Shooters | 3-20-47 | .... |

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| | | | |
|---|---|---|---|
| 64,309 | Tenderfoot Trail (8) | 4-19-46 | 3019 |
| 64,310 | Aqua Queen (8) | 5-17-46 | 3043 |
| 64,311 | Ben Hogen (8) | 6-14-46 | .... |
| 64,312 | Palmetto Quail (8) | 7-12-46 | 3128 |
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| 74,301 | Skating Lady (9) | 9-20-46 | 3263 |
| 74,302 | Hail Notre Dame (9) | 10-18-46 | 3322 |
| 74,304 | Kentucky Basketeers (9) | 12-13-46 | 3435 |
| 74,305 | College Climbers (8) | 1-10-47 | 3460 |

EDGAR KENNEDY

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| 73,401 | I'll Build It Myself (15) | 10-18-46 | 3387 |
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LEON ERROL

| | | | |
|---|---|---|---|
| 63,704 | Twin Husbands (18) | 5-10-46 | 3018 |
| 63,705 | I'll Take Milk (15) | 7-19-46 | 3128 |
| 63,706 | Follow That Blonde (18) | 9-27-46 | 3225 |

FLICKER FLASHBACKS

| | | | |
|---|---|---|---|
| 64,207 | No. 7 (7) | 4-12-46 | 3007 |
| 74,201 | No. 1 (9) | 9-13-46 | 3259 |
| 74,202 | No. 2 (9) | 10-25-46 | 3349 |
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| 74,204 | No. 4 (10) | 1-17-47 | 3460 |

THIS IS AMERICA

| | | | |
|---|---|---|---|
| 63,106 | Two Million Rooms (16) | 4-5-46 | 2054 |
| 63,107 | No Place Like Home (16) | 5-3-46 | 2997 |
| 63,108 | Panama (16) | 5-31-46 | 3078 |
| 63,109 | Port of New York (16) | 6-28-46 | 3128 |
| 63,110 | Courtship to Courthouse (15) | 7-26-46 | 3138 |
| 63,111 | Highway Mania (17) | 8-31-46 | 3186 |
| 63,112 | White House (19) | 9-20-46 | 3274 |
| 63,113 | Northern Rampart (18) | 10-18-46 | 3286 |
| 73,101 | Beauty for Sale (17) | 11-15-46 | 3312 |
| 73,102 | Germany Today (18) | 12-15-46 | 3410 |
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| | | | |
|---|---|---|---|
| 73,201 | No. 1 Melody Time (18) | 11-29-46 | 3422 |
| 73,202 | Follow That Music (18) | 1-31-47 | 3460 |

RAY WHITLEY WESTERN MUSICALS

| | | | |
|---|---|---|---|
| 73,501 | Bar Buckaroos (16) | 9-6-46 | 3363 |
| 73,502 | Cupid Rides the Range (18) | 10-11-46 | 3348 |
| 73,503 | Bandits and Ballads (17) | 11-15-46 | 3363 |
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SPECIAL

| | | | |
|---|---|---|---|
| 73-901 | Football Highlights (19) | | .... |

# 20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

| | | | |
|---|---|---|---|
| 6259 | Cradle of Liberty (8) | 6-21-46 | 3007 |
| 6260 | Across the Great Divide (8) | 7-5-46 | 3128 |
| 7251 | Sons of Courage (8) | 8-2-46 | 3239 |
| 7252 | Jamaica (8) | 9-13-46 | 3225 |
| 7253 | Historic Capetown (8) | 10-18-46 | 3225 |
| 7254 | Girls and Gags (8) | 11-22-46 | .... |
| 7201 | Fantasy of Slam (8) | 1-3-47 | .... |
| 7202 | Royalty of the Range | 3-7-47 | .... |
| 7255 | The Cape of Good Hope | 4-4-47 | .... |

SPORTS REVIEWS (Color)

| | | | |
|---|---|---|---|
| 6354 | Sea Sirens (8) | 5-10-46 | 3053 |
| 6355 | Golden Horses (8) | 4-28-46 | 3128 |
| 7351 | Winter Holiday (8) | 9-27-46 | 3239 |
| 7352 | Summer Trails (8) | 11-8-46 | .... |
| 7353 | Playtime's Journey (8) | 12-13-46 | .... |
| 7301 | Football Fanfare (9) (Black and White) | 8-23-46 | 3239 |
| 7302 | Style of the Stars | 2-7-47 | .... |

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TERRYTOONS (Color)

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|---|---|---|---|
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| 6515 | Throwing the Bull (7) | 5-3-46 | 2954 |
| 6516 | The Trojan Horse (7) | 7-26-46 | 3007 |
| 6517 | Dinky Finds a Home (7) | 6-7-48 | 3128 |
| 6518 | The Johnstown Flood (7) | 6-28-46 | 3128 |
| 6519 | Peace Time Football (7) | 7-19-46 | 3128 |
| 6520 | The Golden Hen (7) | 5-24-46 | 2954 |
| 7501 | Winning the West (7) | 8-16-46 | 3363 |
| 7502 | The Tortoise Wins Again (7) | 8-30-46 | 3363 |
| 7503 | The Electronic Mouse Trap (7) | 9-6-46 | 3363 |
| 7504 | The Jail Break (7) | 9-20-46 | 3225 |
| 7505 | The Snow Man (7) | 10-11-46 | 3363 |
| 7506 | The Housing Problem (7) | 10-25-46 | 3363 |
| 7507 | The Crackpot King (7) | 11-15-46 | 3387 |
| 7508 | The Uninvited Pests (7) | 11-29-46 | 3387 |
| 7509 | Mighty Mouse and the Hep Cat (7) | 12-6-46 | 3387 |
| 7510 | Beanstalk Jack (7) | 12-20-46 | 3422 |
| 7511 | Crying Wolf (7) | 1-10-47 | .... |
| 7512 | McDougal's Rest Farm (7) | 1-31-47 | .... |
| 7513 | Dead End Cats (7) | 2-14-47 | .... |
| 7514 | Happy Go Lucky (7) | 2-28-47 | .... |
| 7515 | Mexican Baseball (7) | 3-14-47 | .... |
| 7516 | Aladdin's Lamp (7) | 3-28-47 | .... |
| 7517 | Cat Trouble | 4-11-47 | .... |

MARCH OF TIME

| | | | |
|---|---|---|---|
| V12-9 | Wanted—More Homes (20) | 4-19-46 | 2954 |
| V12-10 | Tomorrow's Mexico (19) | 5-17-46 | 3007 |
| V12-11 | Problem Drinkers (19) | 6-14-46 | 3013 |
| V12-12 | The New France (19) | 7-12-46 | 3112 |
| V12-13 | Atomic Power (19) | 8-9-46 | 3138 |
| V13-1 | Is Everybody Happy? (17) | 9-6-46 | 3186 |
| V13-2 | World Food Problem (17) | 10-4-46 | 3239 |
| V13-3 | The Soviets' Neighbor (18) | 11-1-46 | 3286 |
| V13-4 | The American Cop (18) | 11-29-46 | 3335 |
| V13-5 | Nobody's Children (17) | 12-27-46 | 3387 |
| V13-6 | Germany—Handle with Care! (19) | 1-24-47 | 3435 |

DRIBBLE PUSS PARADE

| | | | |
|---|---|---|---|
| 6902 | Muscle Maulers (8) | 5-31-46 | 3128 |
| 7901 | Monkey-Tone News (9) | 1-17-47 | .... |
| 7951 | Fisherman's Nightmare (8) | 5-2-47 | .... |

FEMININE WORLD SERIES

| | | | |
|---|---|---|---|
| 6201 | Behind the Footlights (8) | 4-5-46 | 2974 |

# UNITED ARTISTS

DAFFY DITTIES (Color)

| | | | |
|---|---|---|---|
| .... | The Lady Said No. (8) | 4-26-46 | 2987 |
| .... | Choo Choo Amigo (8) | 7-5-46 | 3138 |
| .... | Pepito's Serenade (8) | 8-16-46 | 3387 |

LOEW MUSICOLOR

| | | | |
|---|---|---|---|
| .... | Tocatta and Fugue (10) | 10-15-46 | 3274 |

# UNIVERSAL

LANTZ COLOR CARTUNES

| | | | |
|---|---|---|---|
| 1323 | Mousie Come Home (7) | 4-15-46 | 3138 |
| 1324 | Apple Andy (7) | 5-20-46 | 2927 |
| 1325 | Who's Cooking Who (7) | 6-24-46 | 3043 |
| 1326 | Bathing Buddies (7) | 7-1-46 | 3150 |
| 1327 | Reckless Driver (7) | 8-26-46 | 3163 |
| 2321 | Fair Weather Fiends (7) | 11-18-46 | 3422 |
| 2322 | Wacky Weed (7) | 12-16-46 | 3422 |

PERSON — PODITIES

| | | | |
|---|---|---|---|
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| 1368 | Cartune Crusades (9) | 4-1-46 | 2927 |
| 1369 | Scientifically Stung (9) | 6-10-46 | 3055 |
| 1370 | Lone Star Padre (9) | 8-17-46 | 3163 |
| 1371 | Artists' Antics (9) | 6-24-46 | 3263 |
| 1372 | Picture Pioneer (9) | 7-1-48 | 3163 |
| 1373 | Hobo Hound (8) | 8-19-46 | 3225 |
| 1374 | Samson Junior (9) | 8-19-46 | 3225 |
| 1375 | Rural Rhapsody (9) | 8-26-46 | 3262 |

JUVENILE JURY SERIES

| | | | |
|---|---|---|---|
| 2361 | No. 1 (11) | 12-16-46 | 3460 |

VARIETY VIEWS

| | | | |
|---|---|---|---|
| 1348 | Chimp on the Loose (19) | 4-1-46 | 2927 |
| 1349 | Dog of the Seven Seas (9) | 6-17-46 | 3138 |
| 1350 | Magic Mineral (9) | 7-1-46 | 3163 |
| 1351 | Mr. Chimp at Home (9) | 8-12-46 | 3163 |
| 1352 | Operation Holiday (10) | 8-26-46 | 3225 |
| 1353 | Mr. Chimp to the Rescue (10) | 8-26-46 | 3274 |
| 1354 | Mr. Chimp on Vacation (10) | 8-26-46 | 3239 |
| 2341 | Bear Facts (10) | 2-24-47 | 3460 |
| 2342 | Pelican Pranks (9) | 2-21-47 | 3460 |
| 2343 | Wild West Chimp | 3-17-47 | .... |

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| | | | |
|---|---|---|---|
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| 1309 | Banquet of Melody (15) | 5-29-46 | 3018 |
| 1310 | Swingin' Down the Scale (15) | 6-26-46 | 3043 |
| 1311 | Breakin' It Down (15) | 8-28-46 | 3274 |
| 2301 | Frontier Frolic (15) | 10-9-46 | 3387 |
| 2302 | Champagne Music (15) | 11-20-46 | 3387 |
| 2303 | Tumblewood Tempos (15) | 12-4-46 | 3410 |
| 2304 | Moonlight Melodies (16) | 12-18-46 | 3422 |
| 2305 | Tex Beneke and The Glenn Miller Orchestra (15) | 3-26-47 | .... |
| 2306 | Melody Maestro | 4-2-47 | .... |

SING AND BE HAPPY SERIES

| | | | |
|---|---|---|---|
| 1382 | Merrily We Sing (10) | 5-27-46 | 3018 |
| 2381 | Bit of Blarney (10) | 9-30-46 | 3225 |
| 2382 | The Singing Barbers (9) | 2-17-47 | 3460 |

SPECIAL FEATURETTES

| | | | |
|---|---|---|---|
| 1203 | Roosevelt—Man of Destiny (18) | 4-10-46 | 2827 |
| 1201 | Tiny Terrors of the Timberlands (29) | 6-28-46 | 2940 |

THE ANSWER MAN

| | | | |
|---|---|---|---|
| 2391 | No. 1 (10) | 10-21-46 | 3387 |
| 2392 | No. 2 Nature's Atom Bomb (10) | 12-30-46 | 3422 |
| 2393 | No. 3 The Jungle Gangster (9) | 3-3-47 | .... |

# WARNER—VITAPHONE

TECHNICOLOR ADVENTURES

| | | | |
|---|---|---|---|
| 2804 | Let's Go Camping (10) | 7-27-46 | 3090 |
| 2805 | Girls and Flowers (10) | 5-25-46 | 3019 |
| 2806 | Adventures in South America (7) | 8-10-46 | 3186 |
| 3801 | Star Spangled City (10) | 10-19-46 | 3250 |
| 3802 | Rubber River (10) | 11-30-46 | 3348 |

TECHNICOLOR SPECIALS

| | | | |
|---|---|---|---|
| 2004 | Gem of the Ocean (20) | 4-13-46 | 2954 |
| 2005 | South of Monterrey (20) | 6-1-46 | 3055 |
| 2006 | Hawaiian Memories (20) | 6-15-46 | 3043 |
| 2007 | Down Singapore Way (20) | 7-20-46 | 3090 |
| 2008 | Men of Tomorrow (20) | 8-24-48 | 3078 |
| 3001 | Cinderella's Feller (20) | 9-21-46 | 3225 |
| 3002 | The Last Bomb (20½) | 11-2-48 | 3286 |

FEATURETTES

| | | | |
|---|---|---|---|
| 3101 | Okay for Sound (20) | 9-7-46 | 3112 |
| 3102 | Minstrel Days (20) | 11-30-46 | 3422 |
| 3103 | Alice in Movieland (20) | 12-21-46 | 3460 |
| 3104 | Dog in the Orchard (20) | 1-11-47 | .... |
| 3105 | Keystone Hotel | 2-8-47 | .... |

SPORTS PARADE (Color)

| | | | |
|---|---|---|---|
| 2506 | Let's Go Gunning (10) | 4-6-46 | 2954 |
| 2507 | Fin'n Feathers (10) | 4-27-46 | 2940 |
| 2508 | Under Sea Spear Fishing (10) | 5-18-46 | 3019 |
| 2509 | The Riding Hannefords (10) | 8-29-46 | 3043 |
| 2510 | Facing Your Danger (10) | 5-11-46 | 3019 |
| 2511 | Beach Days (10) | 7-13-46 | 3090 |
| 2512 | Ranch in White (10) | 8-3-46 | 3174 |
| 2513 | Dominion of Sports (10) | 8-31-46 | 3225 |
| 3501 | King of the Everglades (10) | 9-14-46 | 3225 |
| 3502 | The Lazy Hunter (10) | 10-26-46 | 3250 |
| 3503 | Battle of Champs | 1-18-47 | 3435 |
| 3504 | American Sports Album (10) | | .... |
| 3505 | Let's Go Swimming (10) | 1-4-47 | 3460 |

MELODY MASTER BANDS

| | | | |
|---|---|---|---|
| 2607 | Rhythm on Ice (10) | 4-20-46 | 2940 |
| 2608 | Dixieland Jamboree (10) | 5-11-48 | 3019 |
| 2609 | Musical Memories (10) | 7-6-48 | 3090 |
| 2610 | Enric Madriguera & Orchestra (10) | 8-10-46 | 3174 |
| 3601 | Desi Arnaz and Orchestra (10) | 10-12-48 | 3263 |
| 3602 | Melody of Youth (10) | 12-14-46 | 3435 |
| 3603 | Big Time Review (10) | 1-25-47 | .... |
| 3604 | Stan Kenton and Orchestra | 2-22-47 | .... |

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BLUE RIBBON HIT PARADE (Color)

| | | | |
|---|---|---|---|
| 2306 | Fresh Fish (7) | 4-6-46 | 2940 |
| 2307 | Daffy Duck and Egghead (7) | 4-20-46 | 2954 |
| 2308 | Katnip Kollege (7) | 5-4-46 | 3091 |
| 2309 | The Night Watchman (7) | 5-18-46 | 3015 |
| 2310 | Little Brother Rat (7) | 6-8-46 | 3112 |
| 2311 | Johnny Smith and Poker Huntas (7) | 6-22-46 | 3043 |
| 2312 | Robinhood Makes Good (7) | 7-6-46 | 3090 |
| 2313 | Little Red Walking Hood (7) | 8-17-46 | 3174 |
| 3301 | Fox Pop (7) | 9-28-46 | 3221 |
| 3302 | The Wacky Worm (7) | 10-12-46 | 3203 |
| 3303 | You're an Education (7) | 10-26-46 | 3250 |
| 3304 | Have You Any Castles? | 2-1-47 | .... |
| 3305 | Pigs Is Pigs | 2-22-47 | .... |

MERRIE MELODIES CARTOONS (Color)

| | | | |
|---|---|---|---|
| 2701 | Kitty Kornered (7) | 6-8-46 | 3055 |
| 2702 | Hollywood Daffy (7) | 6-22-46 | 3055 |
| 2703 | Eager Beaver (7) | 7-13-46 | 3128 |
| 2704 | Great Piggy Bank Robbery (7) | 7-20-46 | 3090 |
| 2705 | Bacall to Arms (7) | 8-3-46 | 3174 |
| 2706 | Of Three I Sting (7) | 8-17-46 | 3174 |
| 2707 | Walky Talky Hawky (7) | 8-31-46 | 3174 |
| 2708 | Fair and Wormer (7) | 9-28-46 | 3225 |
| 2709 | Mousemerized Cat (7) | 10-19-46 | 3250 |
| 2710 | Mouse Menace (7) | 11-2-46 | 3348 |
| 2711 | Roughly Squeaking (7) | 11-28-46 | 3363 |
| 2712 | One Meat Brawl (7) | 1-18-47 | 3438 |
| 2713 | Goofy Gophers | 1-25-47 | .... |
| 2714 | Gay Anties | 2-15-47 | .... |
| 2715 | Scentimental Over You (7) | | .... |

"BUGS BUNNY" SPECIALS (Color)

| | | | |
|---|---|---|---|
| 2721 | The Hair Raising Hare (7) | 5-25-46 | 3019 |
| 2722 | Acrobatty Bunny (7) | 6-29-46 | 3055 |
| 2723 | Racketeer Rabbit (7) | 9-14-46 | 3239 |
| 2724 | The Big Snooze (7) | 10-5-46 | 3250 |
| 2725 | Rhapsody Rabbit (7) | 11-9-46 | 3348 |

VITAPHONE VARIETIES

| | | | |
|---|---|---|---|
| 2406 | Smart as a Fox (10) | 4-27-46 | 2940 |
| 3401 | So You Want to Save Your Hair (10) | 12-7-48 | 3348 |
| 3402 | So You Want to Play the Horses (10) | 10-5-46 | 3250 |
| 3403 | So You Think You're a Nervous Wreck (10) | 12-28-46 | 3436 |

# MISCELLANEOUS

| | | | |
|---|---|---|---|
| | The Secret Battle (Telenews) | 7-26-46 | 3174 |
| | Moscow Music Hall (Artkino) (31) | 9-6-46 | 3239 |
| | Rebirth of Stalingrad (Artkino) (10) | 10-28-46 | 3286 |
| | Operation Underground (Telenews (18) | 12-11-48 | 3340 |
| | Music Through the Ages (Superfilm) (16) | 1-27-47 | 3448 |
| | Verona (Superfilm) (12) | 1-27-47 | 3460 |
| | Via Margutta (Superfilm) (12) | 1-27-47 | 3460 |
| | The Etruscan Civilization (Superfilm) (9) | 1-27-47 | 3460 |
| | Woman Speaks (Film Studies of Chi.) | | |
| | Vol. 1, Release 1 (10) | 8-46 | 3422 |
| | Vol. 1, Release 2 (10) | 9-46 | .... |
| | Vol. 1, Release 3 (10) | 10-48 | 3338 |
| | Vol. 1, Release 4 (10) | 11-46 | .... |
| | Vol. 1, Release 5 (10) | 12-46 | 3460 |
| | Vol. 1, Release 6 (10) | 1-47 | 3460 |

# SERIALS

## COLUMBIA

| | | | |
|---|---|---|---|
| 7180 | Chick Carter Detective (15 episodes) | 7-11-46 | 3387 |
| 8120 | Son of the Guardsman (15 episodes) | 10-24-46 | 3387 |
| 8140 | Jack Armstrong (15 episodes) | 2-6-47 | .... |

## REPUBLIC

| | | | |
|---|---|---|---|
| 582 | King of the Forest Rangers (12 episodes) | 4-27-46 | 2927 |
| 583 | Daughter of Don Q (12 episodes) | 7-27-46 | 2927 |
| 584 | The Crimson Ghost (12 episodes) | 10-26-46 | 3043 |
| 691 | Son of Zorro (13 episodes) | 1-18-47 | 3349 |
| .... | Jesse James Rides Again (13 episodes) | 3-24-47 | .... |
| .... | Jungle Girl (Reissue) (15 episodes) | | .... |

## UNIVERSAL

| | | | |
|---|---|---|---|
| 1881-1893 | Lost City of the Jungle (13 episodes) | 4-23-46 | 3019 |
| 2581-2593 | Mysterious Mr. M (13 episodes) | 7-23-46 | 3312 |

# SERVICE DATA *on features*

***Service Data appearing in this issue of Product Digest include the over-all performance percentage figures from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 3465.***

### *Accomplice (PRC)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—January 25, '47, p. 63.

### *Angel on My Shoulder (UA)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 28, p. 53; October 19, p. 53; November 23, pp. 63, 73; November 30, p. 111; December 14, pp. 74, 75; January 4, '47, p. 94.

### *The Beast With Five Fingers (WB)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—January 25, '47, p. 60.

### *The Best Years of Our Lives (RKO)*
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—December 21, p. 68; January 11, '47, p. 63.

### *The Big Sleep (WB)*
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-All Performance—119.3%
Round Table Exploitation—September 7, p. 56; November 9, p. 60; November 23, p. 76; November 30, p. 105; December 7, p. 63; February 1, '47, p. 59.

### *Blues Skies (Para.)*
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—126.4%
Round Table Exploitation—September 14, p. 50; September 21, p. 55; December 21, p. 60; December 28, p. 52; February 1, '47, pp. 56, 57.

### *Boys' Ranch (MGM)*
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—June 1, p. 43; August 10, p. 47; August 17, p. 60; August 31, p. 53; September 21, p. 57; October 5, p. 54; October 12, p. 68; October 19, pp. 54, 55; November 23, p. 75; January 4, '47, p. 94; January 11, '47, p. 66; January 18, '47, pp. 66, 67.

### *California (Para.)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—February 1, '47, pp. 56, 57.

### *The Dark Mirror (Univ.)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—110.8%
Round Table Exploitation—December 14, p. 68; January 25, '47, p. 61.

### *Dead Reckoning (Col.)*
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—January 25, '47, p. 60.

### *Her Sister's Secret (PRC)*
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—November 9, p. 55; November 30, p. 107; February 1, '47, p. 61.

### *I've Always Loved You (Rep.)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—102.2%
Round Table Exploitation—September 14, p. 55; October 26, p. 61; November 16, pp. 66, 67; November 23, p. 70; December 14, p. 74; February 1, p. 61.

### *The Jolson Story (Col.)*
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—December 7, p. 60; December 21, p. 65; January 25, '47, pp. 57, 61, 63; February 1, '47, pp. 56, 57.

### *The Killers (Univ.)*
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—121.5%
Round Table Exploitation—September 14, p. 55; November 9, p. 55; December 28, p. 51; January 18, '47, p. 64.

### *The Man I Love (WB)*
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—January 4, '47, p. 90.

### *The Mighty McGurk (MGM)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—January 11, '47, p. 62.

### *Monsieur Beaucaire (Para.)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—116.4%
Round Table Exploitation—September 14, pp. 54, 55; September 21, p. 54; October 5, p. 50; October 19, p. 51; December 7, p. 63; December 21, p. 60; January 11, '47, pp. 60, 66.

### *My Darling Clementine (20th-Fox)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—100.4%
Round Table Exploitation—November 9, p. 54; November 30, p. 107; December 14, p. 72; January 25, p. 60; February 1, p. 57.

### *Never Say Goodbye (WB)*
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—November 2, p. 56; January 25, '47, p. 57.

### *Notorious (RKO)*
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—127.6%
Round Table Exploitation—August 31, pp. 50, 52, 55; September 14, p. 51; November 2, p. 60; November 16, p. 64; November 23, pp. 66, 75; January 18, '47, p. 65.

*LEGION of DECENCY Ratings*

| | |
|---|---|
| Class A-1 | Unobjectionable |
| Class A-2 | Unobjectionable for Adults |
| Class B | Objectionable in Part |
| Class C | Condemned |

### *The Razor's Edge (20th-Fox)*
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—152.3%
Round Table Exploitation—December 28, p. 49; January 25, pp. 57, 59.

### *The Secret Heart (MGM)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—February 1, '47, p. 57.

### *The Show-Off (MGM)*
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—114.5%
Round Table Exploitation—November 23, p. 72; January 18, '47, p. 62.

### *Singin' in the Corn (Col.)*
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—January 11, '47, p. 62.

### *Strange Woman (UA)*
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—102.2%
Round Table Exploitation—December 7, pp. 59, 61; December 21, p. 68; December 28, p. 52; January 11, '47, p. 66; February 1, '47, p. 59.

### *Three Little Girls in Blue (20th-Fox)*
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—104.2%
Round Table Exploitation—October 5, p. 52; November 16, p. 66; December 14, p. 66; January 18, '47, pp. 62, 67; January 25, '47, p. 59.

### *Till the Clouds Roll By (MGM)*
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—114.0%
Round Table Exploitation—January 18, '47, p. 62; February 1, '47, p. 61.

### *The Time, the Place and the Girl (WB)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—108.3%
Round Table Exploitation—January 4, '47, p. 90; January 25, '47, p. 62.

### *The Time of Their Lives (Univ.)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 14, p. 56; November 11, p. 60; January 18, '47, p. 64; January 25, '47, p. 63.

### *Two Years Before the Mast (Para.)*
Audience Classification—Adult
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—121.8%
Round Table Exploitation—October 12, p. 65; November 2, p. 58; November 16, p. 61; December 14, p. 70; December 21, pp. 60, 66; January 4, '47, p. 94; January 18, '47, p. 62.

### *The Verdict (WB)*
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—November 9, p. 56; December 14, p. 75; January 25, '47, p. 62.

# THE RELEASE CHART

## *Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION*

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3462-3463, issue of February 8, 1947.

Feature product listed by Company on page 3461, issue of February 8, 1947. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

| Title | Company | Prod. Number | Stars | Tradeshow or Release Date | Running Time | REVIEWED M. P. Herald Issue | REVIEWED Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| ABIE'S Irish Rose | UA | .... | Michael Chekhov-Joanna Dru | Dec. 27,'46 | 96m | Nov. 30,'46 | 3334 | 3066 | |
| Accomplice | PRC | .... | Richard Arlen-Veda Ann Borg | Sept. 29,'46 | 68m | Sept. 28,'46 | 3224 | 3187 | 3464 |
| † Adventure (Special) | MGM | 616 | Clark Gable-Greer Garson | Mar.,'46 | 126m | Dec. 22,'45 | 2765 | 2628 | 3100 |
| Adventuress (Br.) (Eagle-Lion) (formerly I See a Dark Stranger) | PRC | .... | Deborah Kerr-Trevor Howard | Mar. 17,'47 | 112m | Aug. 3,'46 | 3125 | .... | .... |
| Affairs of Geraldine, The | Rep. | 603 | Jane Withers-James Lydon | Nov. 18,'46 | 68m | Nov. 30,'46 | 3334 | 2951 | .... |
| Alexander's Ragtime Band (R.) | 20th-Fox | 709 | Tyrone Power-Alice Faye | Feb.,'47 | 105m | Jan. 4,'47 | 3398 | .... | .... |
| Alias Billy the Kid | Rep. | 555 | Sunset Carson-Peggy Stewart | Apr. 17,'46 | 56m | June 29,'46 | 3065 | 29B1 | .... |
| Alias Mr. Twilight | Col. | 828 | Michael Duane-Trudy Marshall | Dec. 24,'46 | 69m | Dec. 28,'46 | 3386 | 3312 | 3412 |
| Angel and the Badman, The | Rep. | 608 | John Wayne-Irene Rich | Feb. 15,'47 | .... | ..... | .... | 3336 | .... |
| † Angel on My Shoulder | UA | .... | Paul Muni-Anne Baxter | Sept. 20,'46 | 101m | Sept. 21,'46 | 3210 | 2859 | 3464 |
| † Anna and the King of Siam | 20th-Fox | 634 | Irene Dunne-Rex Harrison | Aug.,'46 | 128m | June 8,'46 | 3029 | 2907 | 3288 |
| Apache Rose | Rep. | .... | Roy Rogers-Dale Evans | Feb. 15,'47 | .... | ..... | .... | 3434 | .... |
| Appassionata (Swedish) | Saga | .... | Viveca Lindfors-George Rydeberg | Nov. 16,'46 | 93m | Dec. 7,'46 | 3347 | .... | .... |
| Appointment with Crime (Br.) | Natl.-Anglo | .... | William Hartnell-Raymond Lovell | Not Set | 90m | June 15,'46 | 3042 | .... | .... |
| Arnelo Affair, The | MGM | .... | John Hodiak-George Murphy | (T) Feb. 13,'47 | 86m | ..... | .... | 3459 | .... |
| Avalanche | PRC | .... | Bruce Cabot-Roscoe Karns | June 20,'46 | 70m | May 4,'46 | 2973 | .... | .... |
| BACHELOR and the Bobby Soxer, The | RKO | .... | Cary Grant-Myrna Loy-S. Temple | Not Set | .... | ..... | .... | 3363 | .... |
| Bachelor's Daughters, The | UA | .... | Gail Russell-Claire Trevor | Sept. 6,'46 | 88m | Sept. 14,'46 | 3197 | 3007 | 3350 |
| Bad Bascomb (Block 16) | MGM | 619 | Wallace Beery-Margaret O'Brien | Apr.-May,'46 | 112m | Feb. 9,'46 | 2837 | 2784 | 32BB |
| † Badman's Territory | RKO | 622 | Randolph Scott-Ann Richards | Block 5 | 98m | Apr. 20,'46 | 2949 | .... | 3350 |
| Bamboo Blonde (Block 6) | RKO | 630 | Frances Langford-Russell Wade | July 15,'46 | 67m | June 22,'46 | 3054 | 2784 | .... |
| † Bandit of Sherwood Forest (color) | Col. | 7004 | Cornel Wilde-Anita Louise | Feb. 21,'46 | 85m | Feb. 23,'46 | 2857 | 2434 | 2975 |
| Beast with Five Fingers, The | WB | 613 | Robert Alda-Andrea King | Feb. 8,'47 | 88m | Dec. 21,'46 | 3374 | 2786 | 3464 |
| Beat the Band (Block 4) | RKO | .... | Frances Langford-Gene Krupa | Feb. 19,'47 | .... | ..... | .... | 3126 | .... |
| Beauty and the Bandit | Mono. | 531 | Gilbert Roland-Ramsay Ames | Nov. 9,'46 | 77m | Dec. 7,'46 | 3347 | 3312 | .... |
| Bedelia (British) (Eagle-Lion) | PRC | .... | Margaret Lockwood-Ian Hunter | Feb. 1,'47 | 83m | Feb. 1,'47 | 3445 | .... | .... |
| Bedlam (Block 6) | RKO | 628 | Boris Karloff-Anna Lee | May 10,'46 | 80m | Apr. 27,'46 | 2962 | 2951 | 3350 |
| Beginning or the End, The | MGM | .... | Brian Donlevy-Robert Walker | (T) Jan. 21,'47 | 112m | ..... | .... | 3076 | .... |
| Behind the Mask | Mono. | 526 | Kane Richmond-Barbara Reed | May 25,'46 | 67m | Apr. 6,'46 | 2926 | .... | .... |
| Bells of San Fernando | Screen Guild | 4614 | Donald Woods-Gloria Warren | Mar. 1,'47 | .... | ..... | .... | 3422 | .... |
| Beloved Enemy (Reissue) | Film Classics | .... | Merle Oberon-David Niven | Apr. 15,'46 | 86m | Dec. 19,'36 | .... | .... | .... |
| Below the Deadline | Mono. | 520 | Warren Douglas-Ramsay Ames | Aug. 3,'46 | 65m | Sept. 28,'46 | 3224 | 3127 | .... |
| Best Years of Our Lives (Spcl.) | RKO | 751 | Myrna Loy-Fredric March | Nov. 20,'46 | 172m | Nov. 30,'46 | 3335 | 3312 | 3464 |
| Betty Co-ed | Col. | 824 | Jean Porter-William Mason | Nov. 28,'46 | 71m | Dec. 7,'46 | 3346 | 3274 | .... |
| Beware | Astor | .... | Louis Jordan-Frank Wilson | July,'46 | 55m | June 22,'46 | 3054 | .... | .... |
| Beware of Pity (Br.) Eagle-Lion | PRC | .... | Lilli Palmer-Albert Lieven | July 22,'46 | 105m | Aug. 3,'46 | 3126 | .... | .... |
| † Big Sleep, The | WB | 601 | Humphrey Bogart-Lauren Bacall | Aug. 31,'46 | 114m | Aug. 17,'46 | 3249 | 3126 | 3464 |
| Big Town | Para. | .... | Philip Reed-Hillary Brooke | (T) Feb. 14,'47 | .... | ..... | .... | 2776 | .... |
| Black Angel, The | Univ. | 543 | Dan Duryea-June Vincent | Aug. 2,'46 | 80m | Aug. 10,'46 | 3137 | 3076 | .... |
| Black Beauty | 20th-Fox | 636 | Mona Freeman-Richard Denning | Sept.,'46 | 76m | July 20,'46 | 3102 | 2778 | 3412 |
| Blind Spot | Col. | .... | Chester Morris-Constance Dowling | Feb. 6,'47 | 73m | Feb. 1,'47 | 3445 | 3388 | .... |
| Blonde Alibi | Univ. | 527 | Tom Neal-Martha O'Driscoll | Apr. 12,'46 | 62m | Mar. 23,'46 | 2905 | 2850 | .... |
| Blonde for a Day | PRC | .... | Hugh Beaumont-Katheryn Adams | Aug. 29,'46 | 68m | Aug. 10,'46 | 3137 | 3030 | .... |
| Blondie Knows Best | Col. | 806 | Penny Singleton-Arthur Lake | Oct. 17,'46 | 70m | Sept. 21,'46 | 3211 | 3031 | 3350 |
| Blondie's Big Moment | Col. | 807 | Penny Singleton-Arthur Lake | Jan. 9,'47 | 69m | Dec. 14,'46 | 3361 | 3347 | .... |
| Blondie's Lucky Day | Col. | 7020 | Penny Singleton-Arthur Lake | Apr. 4,'46 | 70m | Sept. 21,'46 | 3211 | 3031 | .... |
| Blood Red Rose (Italian) | Superfilm | .... | Viviane Romance-George Flamant | Dec. 19,'46 | 93m | Jan. 11,'47 | 3409 | .... | .... |
| † Blue Dahlia, The (Block 4) | Para. | 4517 | Alan Ladd-Veronica Lake | Apr. 19,'46 | 99m | Feb. 2,'46 | 2B29 | 27B6 | 3164 |
| † Blue Skies (color) | Para. | 4602 | Bing Crosby-Fred Astaire | Dec. 27,'46 | 104m | Sept. 28,'46 | 3221 | 28B4 | 3464 |
| Bohemian Girl, The (Reissue) | Film Classics | .... | Stan Laurel-Oliver Hardy | Mar. 15,'46 | 74m | Mar. 7,'36 | .... | .... | .... |
| Bon Voyage | 20th-Fox | .... | Jeanne Crain-Sir Aubrey Smith | Not Set | .... | ..... | .... | 2230 | .... |
| Boomerang | 20th-Fox | 706 | Dana Andrews-Jane Wyatt | Feb.,'47 | 88m | Feb. 1,'47 | 3446 | 3434 | .... |
| Boom Town (R.) | MGM | 713 | Clark Gable-Claudette Colbert | Feb.,'47 | 119m | Sept. 28,'46 | 3225 | .... | .... |
| Born to Kill (formerly Deadlier Than the Male) | RKO | .... | Claire Trevor-Lawrence Tierney | Not Set | .... | ..... | .... | 307B | .... |
| Born to Speed | PRC | .... | Johnny Sands-Terry Austin | Jan. 12,'47 | 61m | Jan. 25,'47 | 3434 | 3410 | .... |
| Boston Blackie and the Law | Col. | B22 | Chester Morris-Trudy Marshall | Dec. 12,'46 | 69m | Nov. 23,'46 | 3322 | 3312 | .... |
| Bowery, The (Reissue) | 20th-Fox | 642 | George Raft-Wallace Beery | Oct.,'46 | 84m | Aug. 24,'46 | 3162 | .... | .... |

| Title | Company | Prod. Number | Stars | Tradeshow or Release Date | Running Time | REVIEWED M. P. Herald Issue | REVIEWED Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Bowery Bombshell | Mono. | 511 | Leo Gorcey-Huntz Hall | July 20,'46 | 65m | July 27,'46 | 3114 | .... | .... |
| Boy, a Girl and a Dog, A | Film Classics | .... | Jerry Hunter-Sharyn Moffett | July,'46 | 77m | June 29,'46 | 3065 | 3031 | .... |
| Boys' Ranch (Block 17) | MGM | 625 | James Craig-"Butch" Jenkins | July 18,'46 | 97m | May 4,'46 | 2973 | 2926 | 3464 |
| Boy! What a Girl! | Herald | .... | Tim Moore-Elwood Smith | Feb.,'47 | 70m | Feb. 8,'47 | 3458 | .... | .... |
| Brasher Doubloon, The | 20th-Fox | 707 | George Montgomery-Nancy Guild | Feb.,'47 | 72m | Feb. 8,'47 | 3458 | 3238 | .... |
| Bride Wore Boots, The (Block 5) | Para. | 4521 | Barbara Stanwyck-Robert Cummings | May 31,'46 | 86m | Mar. 23,'46 | 2905 | 2784 | 3350 |
| Brief Encounter (Brit.) | Univ. | .... | Celia Johnson-Trevor Howard | (T) Aug. 24,'46 | 85m | Aug. 31,'46 | 3174 | .... | 3228 |
| Bringing Up Father | Mono. | 604 | Joe Yule-Renie Riano | Nov. 23,'46 | 68m | Oct. 19,'46 | 3262 | 3186 | .... |
| Brute Man, The | PRC | .... | Rondo Hatton-Jane Adams | Oct. 1,'46 | 58m | Oct. 26,'46 | 3273 | 2764 | .... |
| Buffalo Bill Rides Again | Screen Guild | 4613 | Richard Arlen-Jennifer Holt | Feb. 15,'47 | 70m | ..... | .... | 3410 | .... |
| † CAESAR and Cleopatra (color) (British) | UA | .... | Claude Rains-Vivian Leigh | Aug. 16,'46 | 126m | Aug. 10,'46 | 3137 | .... | 3288 |
| Calcutta | Para. | .. | Alan Ladd-William Bendix | Not Set | .... | ..... | .... | 2884 | .... |
| Calendar Girl | Rep. | 607 | Jane Frazee-William Marshall | Jan. 31,'47 | .... | ..... | .... | 3335 | .... |
| California (color) | Para. | 4606 | Ray Milland-Barbara Stanwyck | Feb. 21,'47 | 98m | Dec. 21,'46 | 3373 | 2784 | 3464 |
| † Canyon Passage (color) | Univ. | 541 | Dana Andrews-Susan Hayward | July 26,'46 | 90m | July 20,'46 | 3101 | 2883 | 3350 |
| Captain Caution (Reissue) | Favorite Films | .... | Victor Mature-Alan Ladd | Aug. 1,'46 | 86m | ..... | .... | .... | .... |
| Captain Fury (Reissue) | Favorite Films | .... | Brian Aherne-Victor McLaglen | Aug. 1,'46 | 88m | ..... | .... | .... | .... |
| Captains Courageous (R.) | MGM | .... | Freddie Bartholomew-Spencer Tracy | (T) Aug. 21,'46 | 117m | Aug. 24,'46 | 3162 | .... | .... |
| Captive Heart, The (British) | Eagle-Lion PRC | .... | Michael Redgrave-Rachel Kempson | Not Set | 108m | Apr. 20,'46 | 2950 | .... | .... |
| Caravan (British) | GFD | .... | Stewart Granger-Ann Crawford | Not Set | 122m | May 4,'46 | 2974 | .... | .... |
| Caravan Trail, The (color) | PRC | .... | Eddie Dean-Al LaRue | Apr. 20,'46 | 57m | Mar. 30,'46 | 2918 | 2884 | .... |
| Carmen (French) | Superfilm | .... | Viviane Romance-Jean Marais | Nov. 26,'46 | 102m | Dec. 7,'46 | 3346 | .... | .... |
| Carnival (British) | GFD | .... | Sally Gray-Michael Wilding | Not Set | 93m | Nov. 9,'46 | 3297 | .... | .... |
| Carnival in Costa Rica (col.) | 20th-Fox | .... | Dick Haymes-Celeste Holme | Not Set | .... | ..... | .... | 3090 | .... |
| Cat Creeps, The | Univ. | 532 | Lois Collier-Fred Brady | May 17,'46 | 58m | Apr. 13,'46 | 2938 | 2884 | .... |
| Catman of Paris, The | Rep. | 514 | Carl Esmond-Leonore Aubert | Apr. 20,'46 | 65m | Feb. 23,'46 | 2858 | .... | .... |
| † Centennial Summer (color) | 20th-Fox | 633 | Jeanne Craine-Cornel Wilde | Aug.,'46 | 102m | June 8,'46 | 3030 | 2884 | 3264 |
| Chase, The | UA | .... | Robert Cummings-Michele Morgan | Nov. 22,'46 | 86m | Oct. 19,'46 | 3262 | .... | 3412 |
| Cheyenne | WB | .... | Dennis Morgan-Jane Wyman | Not Set | .... | ..... | .... | 2939 | .... |
| Child of Divorce (Block 2) | RKO | 708 | Sharyn Moffett-Regis Toomey | Oct. 15,'46 | 62m | Oct. 19,'46 | 3262 | 2972 | .... |
| Children of Paradise (French) | Korda | .... | Jean-Louis Barrault-Arletty | Nov. 15,'46 | 161m | Nov. 9,'46 | 3298 | .... | .... |
| Cigarette Girl | Col. | .... | Leslie Brooks-Jimmy Lloyd | Feb. 13,'47 | .... | ..... | .... | 3411 | .... |
| Cinderella Jones | WB | 513 | Joan Leslie-Robert Alda | Mar. 9,'46 | 92m | Feb. 16,'46 | 2849 | 2838 | 2975 |
| City for Conquest (Reissue) | WB | 515 | James Cagney-Ann Sheridan | Apr. 13,'46 | 103m | Sept. 14,'40 | .... | .... | .... |
| Clandestine (French) | Western Hemisphere | .... | Constant Remy-Suzy Carrier | Feb. 7,'47 | 85m | Jan. 18,'47 | 3421 | .... | .... |
| Claudia and David | 20th-Fox | 637 | Dorothy McGuire-Robert Young | Sept.,'46 | 78m | July 27,'46 | 3113 | 2939 | 3350 |
| † Cloak and Dagger | WB | 603 | Gary Cooper-Lilli Pamer | Sept. 28,'46 | 106m | Sept. 14,'46 | 3197 | 2939 | 3288 |
| † Cluny Brown | 20th-Fox | 628 | Charles Boyer-Jennifer Jones | June,'46 | 100m | Apr. 27,'46 | 2961 | 2859 | 3164 |
| Cockeyed Miracle, The | MGM | 703 | Frank Morgan-Keenan Wynn | Oct.,'46 | 81m | July 20,'46 | 3102 | 2883 | 3412 |
| Code of the West (Block 4) | RKO | .... | James Warren-Debra Alden | Feb. 20,'47 | .... | ..... | .... | 3410 | .... |
| Colorado Serenade (color) | PRC | .... | Eddie Dean-Roscoe Ates | June 30,'46 | 68m | June 15,'46 | 3042 | 2884 | .... |
| Come and Get It (Reissue) | Film Classics | .... | Joel McCrea-Edward Arnold | May 15,'46 | 99m | Nov. 7,'36 | .... | .... | .... |
| Condemned to Devil's Island (Reissue) | Film Classics | .... | Ronald Colman-Ann Harding | Mar. 15,'46 | 87m | ..... | .... | .... | .... |
| Conquest of Cheyenne | Rep. | 568 | "Wild" Bill Elliot-Alice Fleming | July 29,'46 | 55m | June 29,'46 | 3065 | .... | .... |
| Courage of Lassie (color) (Bl. 17) | MGM | 626 | Elizabeth Taylor-"Lassie"-Frank Morgan | Aug. 8,'46 | 93m | May 11,'46 | 2985 | 2926 | 3412 |
| Cowboy Blues | Col. | 7223 | Ken Curtis-Jeff Donnell | July 18,'46 | .... | ..... | .... | 3055 | .... |
| Crack-Up (Block 6) | RKO | 627 | Pat O'Brien-Claire Trevor | Sept. 6,'46 | 93m | June 22,'46 | 3054 | 2951 | 3228 |
| Crime Doctor's Man Hunt, The | Col. | 816 | Warner Baxter-Ellen Drew | Oct. 24,'46 | 61m | Sept. 21,'46 | 3210 | 3187 | .... |
| Crime of the Century | Rep. | 511 | Stephanie Bachelor-Michael Browne | Feb. 28,'46 | 57m | Mar. 23,'46 | 2906 | 2870 | .... |
| Criminal Court (Block 2) | RKO | 709 | Tom Conway-Martha O'Driscoll | Nov. 20,'46 | 59m | Aug. 10,'46 | 3137 | 2963 | .... |
| Cross My Heart | Para. | 4603 | Betty Hutton-Sonny Tufts | Jan. 10,'47 | 83m | Nov. 23,'46 | 3321 | 3055 | .... |
| Cry Wolf | WB | .... | Errol Flynn-Barbara Stanwyck | Not Set | .... | ..... | .... | 3138 | .... |
| Cuban Pete | Univ. | 542 | Desi Arnaz-Ethel Smith | July 26,'46 | 61m | Sept. 14,'46 | 3198 | 3066 | .... |
| Cynthia's Secret | MGM | .... | Lucille Bremer-James Craig | (T) Mar. 11,'47 | .... | ..... | .... | 3459 | .... |
| DANGEROUS Business | Col. | 7037 | Forrest Tucker-Lynn Merrick | June 20,'46 | .... | ..... | .... | 2963 | .... |
| Dangerous Millions | 20th-Fox | 648 | Kent Taylor-Dona Drake | Dec.,'46 | 69m | Dec. 7,'46 | 3345 | 3336 | .... |
| Dangerous Money | Mono. | 603 | Sydney Toler-Gloria Warren | Oct. 12,'46 | 66m | Oct. 12,'46 | 3250 | 3186 | .... |
| Danger Street | Para. | .... | Jane Withers-Robert Lowery | (T) Feb. 21,'47 | .... | ..... | .... | 2972 | .... |
| Danger Woman | Univ. | 539 | Brenda Joyce-Don Porter | July 12,'46 | 60m | July 13,'46 | 3089 | 3030 | .... |
| Dark Alibi | Mono. | 519 | Sidney Toler-Benson Fong | May 25,'46 | 61m | Apr. 27,'46 | 2962 | 2809 | .... |
| Dark Corner, The | 20th-Fox | 625 | Lucille Ball-William Bendix | May,'46 | 99m | Apr. 6,'46 | 2925 | 2859 | 3188 |
| Dark Horse, The | Univ. | 540 | Phil Terry-Ann Savage | July 19,'46 | 59m | July 20,'46 | 3102 | 3030 | .... |
| Dark Is the Night (Russian) | Artkino | .... | Irina Radchenko-Ivan Kuznetsov | Mar. 16,'46 | 70m | Mar. 23,'46 | 2906 | .... | .... |
| † Dark Mirror, The | Univ. | .... | Olivia de Havilland-Lew Ayres | Oct.,'46 | 85m | Oct. 5,'46 | 3237 | 2883 | 3464 |
| Days and Nights (Russian) | Artkino | .... | Vladimir Soloviev-Dimitri Sagal | Apr. 27,'46 | 90m | May 4,'46 | 2974 | .... | .... |
| Deadlier Than the Male | RKO | .... | Claire Trevor-Lawrence Tierney | Not Set | .... | ..... | .... | 3078 | .... |
| Deadline at Dawn | RKO | 617 | Susan Hayward-Paul Lukas | Block 4 | 82m | Feb. 23,'46 | 2859 | 2776 | 2930 |
| Deadline for Murder | 20th-Fox | 635 | Paul Kelly-Kent Taylor | Aug.,'46 | 65m | June 22,'46 | 3053 | 2963 | .... |
| Dead of Night (British) | Univ. | 547 | Mervyn Johns-Roland Carver | Aug. 23,'46 | 77m | July 6,'46 | 3077 | .... | .... |
| Dead Reckoning | Col. | .... | Humphrey Bogart-Lizabeth Scott | Feb.,'47 | 100m | Jan. 4,'47 | 3397 | 3387 | 3464 |
| Death Valley (color) | Screen Guild | 4604 | Robert Lowery-Helen Gilbert | Aug. 15,'46 | 72m | ..... | .... | 3090 | .... |
| Deception | WB | 605 | Bette Davis-Paul Henried | Oct. 26,'46 | 112m | Oct. 19,'46 | 3261 | 3238 | 3412 |
| Decoy | Mono. | 601 | Jean Gillie-Edward Norris | Sept. 14,'46 | 76m | Sept. 14,'46 | 3198 | 3031 | .... |
| Desert Horseman, The | Col. | 7209 | Charles Starrett-Smiley Burnette | July 11,'46 | 57m | July 27,'46 | 3124 | 3055 | .... |
| Devil Bat's Daughter | PRC | .... | Rosemary LaPlanche-John James | Apr. 15,'46 | 66m | Apr. 13,'46 | 2938 | .... | .... |
| Devil on Wheels | PRC | .... | Damian O'Flynn-Lenita Lane | Feb. 15,'47 | 67m | Feb. 1,'47 | 3446 | 3410 | .... |
| Devil's Hand, The (French) | Dist. Films | .... | Pierre Fesnay-Josseline Gael | Not Set | 80m | Nov. 16,'46 | 3310 | .... | .... |
| Devil's Mask, The | Col. | 7026 | Anita Louise-Jim Bannon | May 23,'46 | 66m | ..... | .... | 2926 | .... |
| Devil's Playground, The | UA | .... | William Boyd-Andy Clyde | Nov. 15,'46 | 62m | Sept. 21,'46 | 3211 | 3078 | .... |
| Devil Thumbs a Ride, The (Bl. 4) | RKO | .... | Lawrence Tierney-Nan Leslie | Feb. 20,'47 | .... | ..... | .... | 3410 | .... |
| Devotion | WB | 517 | Olivia de Havilland-Ida Lupino | Apr. 20,'46 | 107m | Apr. 6,'46 | 2925 | 2756 | 3164 |

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|---|---|---|---|---|---|---|---|---|---|
| Diary of a Chambermaid | UA | .... | Paulette Goddard-Hurd Hatfield | Feb. 15,'46 | 86m | Feb. 2,'46 | 2829 | 2748 | 3100 |
| Dick Tracy Versus Cueball (Bl. 3) | RKO | 714 | Morgan Conway-Anne Jeffreys | Dec. 18,'46 | 62m | Nov. 16,'46 | 3310 | 3031 | .... |
| Ding Dong Williams | RKO | 623 | Glenn Vernon-Marcia McGuire | Block 5 | 62m | Apr. 20,'46 | 2950 | 2695 | .... |
| Dodsworth (Reissue) | Film Classics | .... | Walter Huston-Ruth Chatterton | May 15,'46 | 101m | Sept. 26,'36 | .... | .... | .... |
| Don Ricardo Returns | PRC | .... | Fred Colby-Isabelita | Nov. 5,'46 | 63m | Dec. 7,'46 | 3347 | 3240 | ... |
| Don't Gamble with Strangers | Mono. | 508 | Kane Richmond-Bernadene Hayes | June 22,'46 | 68m | May 25,'46 | 3005 | .... | .... |
| Do You Love Me? (color) | 20th-Fox | 626 | Maureen O'Hara-Dick Haymes | May,'46 | 91m | Apr. 20,'46 | 2949 | 2499 | 3412 |
| Down Missouri Way | PRC | .... | Martha O'Driscoll-William Wright | Aug. 15,'46 | 75m | July 20,'46 | 3102 | 3007 | 3288 |
| Down to Earth (color) | Col. | .... | Rita Hayworth-Larry Parks | Not Set | .... | ..... | .... | 3126 | .... |
| † Dragonwyck | 20th-Fox | 623 | Gene Tierney-Vincent Price | Apr.,'46 | 103m | Feb. 23,'46 | 2857 | 2403 | 3188 |
| Dressed to Kill | Univ. | 534 | Basil Rathbone-Nigel Bruce | June 7,'46 | 72m | May 25,'46 | 3007 | 2987 | .... |
| Driftin' River | PRC | .... | Eddie Dean-Shirley Patterson | Oct. 1,'46 | 59m | Oct. 5,'46 | 3237 | 3187 | .... |
| Duel in the Sun (color) | Selznick | .... | Jennifer Jones-Joseph Cotten | Not Set | 135m | Jan. 11,'47 | 3409 | 3363 | .... |
| EARL Carroll Sketchbook | Rep. | 530 | Constance Moore-William Marshall | Aug. 22,'46 | 90m | Aug. 24,'46 | 3162 | 2939 | 3228 |
| Easy Come, Easy Go | Para. | 4607 | Sonny Tufts-Diana Lynn | Mar. 7,'47 | 77m | Feb. 8,'47 | 3458 | 2748 | .... |
| † Easy to Wed (color) (Special) | MGM | 624 | Esther Williams-Van Johnson | July 25,'46 | 111m | Apr. 13,'46 | 2937 | 2366 | 3350 |
| Egg and I, The | Univ. | .... | Claudette Colbert-Fred MacMurray | Not Set | .... | ..... | .... | 3312 | .... |
| El Paso Kid | Rep. | 556 | Sunset Carson-Marie Harmon | May 22,'46 | 54m | Aug. 3,'46 | 3125 | 2972 | .... |
| Escape Me Never | WB | .... | Errol Flynn-Ida Lupino | Not Set | .... | ..... | .... | 2861 | .... |
| Extenuating Circumstances (French) | Lopert | .... | Michael Simon-Suzanne Dantes | Sept. 14,'46 | 82m | Oct. 5,'46 | 3238 | .... | .... |
| FABULOUS Suzanne | Rep. | 604 | Barbara Britton-Rudy Vallee | Dec. 15,'46 | 71m | Dec. 21,'46 | 3374 | 2926 | .... |
| Face of Marble | Mono. | 528 | John Carradine-Claudia Drake | Feb. 2,'46 | 72m | Jan. 26,'46 | 2818 | .... | .... |
| Faithful in My Fashion (Bl. 17) | MGM | 627 | Tom Drake-Donna Reed | Aug. 22,'46 | 81m | June 15,'46 | 3042 | 2951 | .... |
| Falcon's Adventure, The (Bl. 3) | RKO | 715 | Tom Conway-Madge Meredith | Dec. 13,'46 | 61m | Dec. 14,'46 | 3362 | 3348 | .... |
| Falcon's Alibi, The (Block 6) | RKO | 629 | Tom Conway-Rita Corday | July 1,'46 | 63m | Apr. 20,'46 | 2950 | .... | .... |
| Fall Guy | Mono. | .... | Bob Pierce-Teala Loring | Feb. 22,'47 | .... | ..... | .... | 3410 | .... |
| Fantasia (R.) (Spl.) (Color) | RKO | 792 | Disney Musical Feature | Sept. 28,'46 | 124m | Oct. 5,'46 | 3238 | .... | .... |
| Farmer's Daughter, The (Bl. 4) | RKO | .... | Loretta Young-Joseph Cotten | Feb. 18,'47 | .... | ..... | .... | 3364 | .... |
| Fear | Mono. | 507 | Warren William-Peter Cookson | Mar. 2,'46 | 68m | Jan. 5,'46 | 2785 | 2598 | .... |
| Fear in the Night | Para. | .... | Paul Kelly-Kay Scott | (T) Feb. 14,'47 | .... | ..... | .... | 3459 | .... |
| Fiesta (color) | MGM | .... | Esther Williams-Ricardo Montalban | Not Set | .... | ..... | .... | 2939 | .... |
| Fighting Frontiersman, The | Col. | 863 | Charles Starrett-Smiley Burnette | Dec. 19,'46 | 61m | Nov. 16,'46 | 3309 | .... | .... |
| Flight to Nowhere | Screen Guild | 4605 | Alan Curtis-Evelyn Ankers | Oct. 1,'46 | 74m | ..... | .... | 3078 | .... |
| Flying Serpent | PRC | .... | George Zucco-Hope Kramer | Feb. 20,'46 | 59m | Jan. 26,'46 | 2818 | 2670 | .... |
| Fool's Gold | UA | .... | William Boyd-Andy Clyde | Jan. 31,'47 | 63m | Oct. 12,'46 | 3249 | .... | .... |
| Four Hearts (Russian) | Artkino | .... | Valentino Serove-Eugene Samoilav | Feb. 23,'46 | 80m | Mar. 9,'46 | 2882 | .... | .... |
| Freddie Steps Out | Mono. | 515 | Freddie Stewart-June Preisser | June 29,'46 | 75m | June 1,'46 | 3017 | 2926 | .... |
| French Key, The | Rep. | 519 | Albert Dekker-Evelyn Ankers | May 18,'46 | 67m | May 25,'46 | 3006 | .... | .... |
| From This Day Forward | RKO | 616 | Joan Fontaine-Mark Stevens | Block 4 | 95m | Mar. 2,'46 | 2869 | 2861 | 3264 |
| GAIETY George (British) | Geo. King | .... | Richard Greene-Ann Todd | Not Set | 98m | May 4,'46 | 2974 | .... | .... |
| Gallant Bess (color) | MGM | 702 | Marshall Thompson-George Tobias | Jan.,'47 | 98m | Sept. 7,'46 | 3185 | 2778 | 3350 |
| Gallant Journey | Col. | 7002 | Glenn Ford-Janet Blair | Sept. 24,'46 | 86m | Sept. 14,'46 | 3198 | 2939 | 3412 |
| Galloping Thunder | Col. | 7207 | Charles Starrett-Smiley Burnette | Apr. 25,'46 | 54m | May 25,'46 | 3006 | 2778 | .... |
| Gas House Kids | PRC | .... | Robert Lowery-Teala Loring | Oct. 28,'46 | 68m | Oct. 12,'46 | 3250 | 3238 | .... |
| Gay Cavalier, The | Mono. | 529 | Gilbert Roland-Martin Garralaga | Mar. 30,'46 | 65m | June 15,'46 | 3042 | 2963 | .... |
| Gay Intruders, The (British) | Four Continents | .... | Godfrey Tearle-Jeanne de Casalis | Mar. 15,'46 | 84m | Mar. 30,'46 | 2917 | .... | .... |
| Genius and the Nightingale (Italian) | Superfilm | .... | Maria Cebotaria-Rossano Brazzi | Nov. 8,'46 | 137m | Dec. 7,'46 | 3347 | .... | .... |
| Genius at Work (Block 2) | RKO | 710 | Alan Carney-Anne Jeffreys | Oct. 20,'46 | 61m | Aug. 10,'46 | 3138 | 3078 | .... |
| Gentleman from Texas, The | Mono. | 562 | Johnny Mack Brown-Claudia Drake | June 8,'46 | 55m | Aug. 31,'46 | 3174 | 2963 | .... |
| Gentleman Joe Palooka | Mono. | 602 | Leon Errol-Joe Kirkwood | Oct. 5,'46 | 72m | Sept. 28,'46 | 3221 | 3126 | .... |
| Gentleman Misbehaves, The | Col. | 7034 | Osa Massen-Robert Stanton | Feb. 28,'46 | 74m | July 27,'46 | 3114 | 2792 | .... |
| Gentlemen with Guns | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | Mar. 27,'46 | 52m | Mar. 23,'46 | 2906 | .... | .... |
| Ghost Goes Wild, The | Rep. | 605 | James Ellison-Anne Gwynne | Mar. 8,'47 | 66m | ..... | .... | 2972 | .... |
| Ghost of Hidden Valley | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | June 3,'46 | 56m | June 1,'46 | 3017 | .... | .... |
| † Gilda | Col. | 7001 | Rita Hayworth-Glenn Ford | Apr. 25,'46 | 107m | Mar. 23,'46 | 2907 | 2776 | 3264 |
| Ginger | Mono. | 609 | Frank Albertson-Barbara Reed | Jan. 4,'47 | 57m | Jan. 25,'47 | 3434 | 3312 | .... |
| Girl and the Devil, The (Swed.) | Scandia | .... | Gunn Wallgren-Stig Jarrel | Sept. 28,'46 | 90m | Oct. 26,'46 | 3274 | .... | .... |
| Girl in a Million, A (Br.) | British Lion | .... | Hugh Williams-Joan Greenwood | Not Set | 86m | June 8,'46 | 3029 | .... | .... |
| G.I. War Brides | Rep. | 528 | James Ellison-Anna Lee | Aug. 12,'46 | 69m | Aug. 17,'46 | 3150 | 3127 | .... |
| Glass Alibi | Rep. | 516 | Paul Kelly-Anna Gwynne | Apr. 27,'46 | 68m | May 4,'46 | 2974 | 2792 | .... |
| God's Country (color) | Screen Guild | 003 | Robert Lowery-Helen Gilbert | Apr.,'46 | 62m | July 27,'46 | 3114 | .... | 3264 |
| Great Day (British) (Block 1) | RKO | 703 | Eric Portman-Flora Robson | Oct. 30,'46 | 69m | July 27,'46 | 3114 | .... | .... |
| Great Expectations (Brit.) | GFD | .... | John Mills-Valerie Hobson | Not Set | 118m | Dec. 28,'46 | 3385 | .... | .... |
| Great Waltz, The (R.) | MGM | .... | Luise Rainer-Fernand Gravet | (T) Sept. 30,'46 | 106m | Sept. 21,'46 | 3212 | .... | .... |
| Green for Danger (Brit.) | GFD | .... | Leo Genn-Henry Edwards | Not Set | 91m | Dec. 28,'46 | 3386 | .... | .... |
| † Green Years, The (Special) | MGM | 623 | Charles Coburn-Tom Drake | July 4,'46 | 128m | Mar. 16,'46 | 2893 | 2883 | 3228 |
| Guilty, The | Mono. | .... | Bonita Granville-Don Castle | Mar. 1,'47 | .... | ..... | .... | 3410 | .... |
| Gunman's Code | Univ. | 1107 | Kirby Grant-Fuzzy Knight | Aug. 30,'46 | .... | ..... | .... | 3187 | .... |
| Gunning for Vengeance | Col. | 7206 | Charles Starrett-Phyliss Adair | Mar. 21,'46 | 53m | Apr. 27,'46 | 2962 | 2784 | .... |
| † HARVEY Girls, The (color) (Block 15) | MGM | 611 | Judy Garland-John Hodiak | Jan.-Feb.,'46 | 104m | Jan. 5,'46 | 2785 | 2354 | 2975 |
| Haunted Mine, The | Mono. | 566 | Johnny Mack Brown-Linda Johnson | Mar. 2,'46 | 51m | Aug. 1,'46 | 2926 | 2792 | .... |
| Heading West | Col. | 7210 | Charles Starrett-Smiley Burnette | Aug. 15,'46 | 56m | Aug. 24,'46 | 3161 | 3127 | 3188 |
| Heartbeat (Special) | RKO | 662 | Ginger Rogers-Jean Pierre Aumont | Apr. 30,'46 | 101m | Apr. 27,'46 | 2961 | 2883 | 3412 |
| Heldorado | Rep. | 543 | Roy Rogers-George "Gabby" Hayes | Dec. 15,'46 | 70m | Jan. 4,'47 | 3397 | 3348 | .... |
| Henry the Fifth (British) (color) | UA | .... | Laurence Olivier-Robert Newton | (T) June 17,'46 | 134m | Sept. 1,'45 | 2626 | .... | .... |
| Her Adventurous Night | Univ. | 538 | Dennis O'Keefe-Helen Walker | July 5,'46 | 75m | June 29,'46 | 3065 | 3007 | .... |
| Here Comes Trouble | UA | .... | William Tracy-Beverly Lloyd | Not Set | .... | ..... | .... | 3363 | .... |
| Her Kind of Man | WB | 518 | Zachary Scott-Janis Paige | May 11,'46 | 78m | Apr. 27,'46 | 2961 | 2838 | 3264 |

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| Her Sister's Secret | PRC | .... | Nancy Coleman-Philip Reed | Sept. 23,'46 | 85m | Sept. 21,'46 | 3210 | 3090 | 3464 |
| High Conquest | Mono. | .... | Anna Lee-Warren Douglas | Mar. 8,'47 | .... | ..... | .... | 3435 | .... |
| High Barbaree | MGM | .... | Van Johnson-June Allyson | (T) Mar. 11,'47 | .... | ..... | .... | 3238 | .... |
| High School Hero | Mono. | 517 | Freddie Stewart-June Preisser | Sept. 7,'46 | 69m | Aug. 24,'46 | 3161 | 3126 | .... |
| Hit Parade of 1947 | Rep. | .... | Eddie Albert-Constance Moore | Mar. 22,'47 | .... | ..... | .... | 3459 | .... |
| † Holiday in Mexico (color) | MGM | 701 | Walter Pidgeon-Ilona Massey | Sept.,'46 | 128m | July 27,'46 | 3113 | 2764 | 3288 |
| Home in Oklahoma | Rep. | 5542 | Roy Rogers-Dale Evans | Nov. 8,'46 | 72m | Nov. 9,'46 | 3298 | 3163 | .... |
| Home on the Range (color) | Rep. | 5501 | Monte Hale-Adrian Booth | Apr. 18,'46 | 55m | Apr. 13,'46 | 2938 | 2926 | .... |
| Homesteaders of Paradise Valley | Rep. | .... | Allan Lane-Bobby Blake | Apr. 1,'47 | ... | ..... | .... | .... | .... |
| Home Sweet Homicide | 20th-Fox | 640 | Lynn Bari-Randolph Scott | Oct.,'46 | 90m | July 27,'46 | 3124 | 2939 | 3288 |
| Honeymoon | RKO | .... | Shirley Temple-Guy Madison | Not Set | .... | ..... | ... | 2939 | .... |
| Hoodlum Saint (Block 16) | MGM | 618 | William Gargan-Philip Reed | June 28,'46 | 93m | Feb. 9,'46 | 2837 | 2830 | 3164 |
| Hot Cargo (Block 5) | Para. | 4523 | William Powell-Esther Williams | Apr.-May,'46 | 57m | Mar. 16,'46 | 2894 | 2870 | .... |
| Hotel Reserve (British) | RKO | 615 | James Mason-Lucie Mannheim | Block 3 | 79m | Mar. 9,'46 | 2881 | .... | .... |
| Housekeeper's Daughter (Reissue) | Favorite Films | .... | Joan Bennett-Victor Mature | Oct. 1,'46 | 79m | ..... | .... | .... | .... |
| House of Horrors | Univ. | 525 | Robert Lowery-Virginia Grey | Mar. 29,'46 | 66m | Mar. 9,'46 | 2881 | 2850 | .... |
| How Green Was My Valley (R.) | 20th-Fox | .... | Walter Pidgeon-Maureen O'Hara | Apr.,'47 | 118m | Jan. 4,'47 | 3398 | .... | .... |
| Humoresque | WB | 612 | Joan Crawford-John Garfield | Jan. 25,'47 | 125m | Dec. 28,'46 | 3385 | 3363 | .... |
| Hungry Hill (British) | GFD | .... | Margaret Lockwood-Dennis Price | Not Set | 109m | Jan. 25,'47 | 3433 | .... | .... |
| I COVER Big Town | Para. | .... | Philip Reed-Hillary Brooke | (T) Feb. 21,'47 | .... | ..... | .... | 3459 | .... |
| If I'm Lucky | 20th-Fox | 638 | Vivian Blaine-Harry James | Sept.,'46 | 79m | Aug. 31,'46 | 3174 | 3066 | 3412 |
| I Know Where I'm Going (Brit.) | GFD | .... | Wendy Hiller-Roger Livesey | Not Set | 91m | Dec. 15,'45 | 2758 | .... | .... |
| I Live as I Please (Ital.) | Superfilm | .... | Ferruccio Tagliavini-Silvana Jachino | Jan. 3,'47 | 80m | Feb. 8,'47 | 3459 | .... | .... |
| I'll Be Yours | Univ. | .... | Deanna Durbin-Tom Drake | Jan.,'47 | 93m | Jan. 25,'47 | 3433 | 3348 | .... |
| Imperfect Lady | Para. | .... | Teresa Wright-Ray Milland | Apr. 25,'47 | .... | ..... | .... | 2870 | .... |
| In Fast Company | Mono. | 510 | Leo Gorcey-Huntz Hall | June 22,'46 | 63m | May 11,'46 | 2986 | 2972 | .... |
| Inner Circle, The | Rep. | 526 | Warren Douglas-Lynn Roberts | Aug. 7,'46 | 57m | Sept. 21,'46 | 3211 | 3127 | .... |
| In Old Sacramento | Rep. | 517 | William Elliott-Constance Moore | May 31,'46 | 89m | May 4,'46 | 2973 | .... | 3188 |
| Inside Job | Univ. | 537 | Preston Foster-Ann Rutherford | June 28,'46 | 65m | June 22,'46 | 3053 | 2987 | .... |
| Invisible Informer, The | Rep. | 529 | Linda Stirling-William Henry | Aug. 19,'46 | 57m | Aug. 24,'46 | 3161 | 3127 | .... |
| It Happened at the Inn (Fr.) | MGM | .... | Fernand Ledoux-Maurice Schutz | (T) Feb. 25,'46 | 96m | Jan. 19,'46 | 2806 | .... | .... |
| It Hapened in Brooklyn | MGM | .... | Frank Sinatra-Kathryn Grayson | (T) Feb. 28,'47 | .... | ..... | .... | 3238 | .... |
| It Happened on Fifth Avenue | Mono. | .... | Don DeFore-Ann Harding | Not Set | 115m | Feb. 8,'47 | 3457 | .... | .... |
| It's Great To Be Young | Col. | 7038 | Leslie Brooks-Jimmy Lloyd | Sept. 12,'46 | 68m | Sept. 21,'46 | 3210 | 3163 | .... |
| It's a Joke, Son (Eagle-Lion) | PRC | .... | Kenny Delmar-Una Merkel | Jan. 25,'47 | 64m | Jan. 25,'47 | 3433 | 3387 | .... |
| It's a Wonderful Life (Special) | RKO | 781 | James Stewart-Donna Reed | Jan. 7,'47 | 130m | Dec. 21,'46 | 3373 | 3186 | .... |
| It Shouldn't Happen to a Dog | 20th-Fox | 632 | Carole Landis-Allyn Joslyn | July,'46 | 70m | June 1,'46 | 3017 | 2963 | .... |
| † I've Always Loved You (color) (Special) | Rep. | 601 | Maria Ouspenskaya-Philip Dorn | Dec. 2,'46 | 117m | Sept. 7,'46 | 3185 | 2628 | 3464 |
| JANIE Gets Married | WB | 520 | Joan Leslie-Robt. Hutton | June 22,'46 | 91m | June 8,'46 | 3029 | 2655 | 3228 |
| Jericho (French) | Lelarge | .... | Pierre Brasseur-Larquey | Dec. 14,'46 | 139m | Dec. 28,'46 | 3386 | .... | .... |
| Jesse James (Reissue) | 20th-Fox | 618 | Tyrone Power-Nancy Kelly | Feb.,'46 | 106m | Jan. 14,'39 | .... | .... | .... |
| Joe Palooka, Champ | Mono. | 502 | Joe Kirkwood-Elyse Knox | May 28,'46 | 70m | Apr. 13,'46 | 2938 | 2809 | 3164 |
| Johnnie Comes Flying Home | 20th-Fox | 624 | Martha Stewart-Richard Crane | Apr.,'46 | 65m | Mar. 23,'46 | 2905 | 2764 | .... |
| Johnny Frenchman (British) | Univ. | .... | Francoise Rosay-Tom Walls | Oct.,'46 | 104m | Nov. 2,'46 | 3286 | .... | .... |
| Johnny in the Clouds (Br.) | UA | .... | Michael Redgrave-John Mills | Mar. 15,'46 | 109m | Nov. 17,'45 | 2717 | .... | .... |
| Johnny O'Clock | Col. | .... | Dick Powell-Evelyn Keyes | (T) Dec. 26,'46 | 85m | Jan. 4,'47 | 3397 | 3388 | .... |
| Jolson Story, The (color) | Col. | .... | Larry Parks-William Demarest | Jan.,'47 | 128m | Sept. 21,'46 | 3209 | 2883 | 3464 |
| Journey Together (British) | English | .... | Edward G. Robinson-Bessie Love | Mar. 2,'46 | 80m | Mar. 9,'46 | 2881 | .... | .... |
| Jungle Flight | Para. | .... | Robert Lowery-Anne Savage | (T) Feb. 21,'47 | .... | ..... | .... | 3126 | .... |
| Jungle Princess (Reissue) | Para. | R5-3620 | Dorothy Lamour-Ray Milland | Sept. 1,'46 | 84m | Sept. 21,'46 | 3212 | .... | .... |
| Junior Prom | Mono. | 514 | Freddie Stewart-June Preisser | May 11,'46 | 69m | Mar. 2,'46 | 2869 | .... | .... |
| Just Before Dawn (formerly Exposed by the Crime Doctor) | Col. | 7021 | Warner Baxter-Mona Barrie | Mar. 7,'46 | 65m | ..... | .... | 2756 | .... |
| † KID from Brooklyn, The (color) | RKO | 652 | Danny Kaye-Virginia Mayo | Special | 114m | Mar. 30,'46 | 2918 | 2628 | 3412 |
| † Killers, The | Univ. | 548 | Burt Lancaster-Ava Gardner | Aug. 30,'46 | 102m | Aug. 17,'46 | 3150 | 3055 | 3464 |
| Kings Row (Reissue) | WB | 608 | Ann Sheridan-Robert Cummings | Dec. 7,'46 | 127m | Nov. 2,'46 | 3286 | .... | .... |
| † Kitty (Block 2) | Para. | 4509 | Paulette Goddard-Ray Milland | May 10,'46 | 104m | Oct. 6,'45 | 2669 | 2093 | 3288 |
| LADIES' Man | Para. | 4605 | Eddie Bracken-Virginia Welles | Feb. 7,'47 | 90m | Jan. 11,'47 | 3409 | 2809 | .... |
| Lady Chaser | PRC | .... | Robert Lowery-Ann Savage | Nov. 25,'46 | 58m | Dec. 28,'46 | 3386 | 3312 | .... |
| Lady in the Lake | MGM | 712 | Robert Montgomery-Audrey Totter | Jan.,'47 | 105m | Nov. 30,'46 | 3333 | 3312 | .... |
| Lady Luck (Block 1) | RKO | 702 | Robert Young-Barbara Hale | Oct. 18,'46 | 97m | July 20,'46 | 3102 | 2756 | 3350 |
| Lady Surrenders, A (Brit.) | Univ. | .... | Margaret Lockwood-Stewart Granger | (T) Oct. 4,'46 | 117m | Oct. 12,'46 | 3249 | .... | .... |
| Landrush | Col. | 861 | Charles Starrett-Smiley Burnette | Oct. 17,'46 | 54m | Sept. 21,'46 | 3211 | 2895 | .... |
| Larceny in Her Heart | PRC | .... | Hugh Beaumont-Cheryl Walker | July 10,'46 | 68m | May 25,'46 | 3006 | 2963 | .... |
| Last Chance, The (Bl. 16) (Swiss) | MGM | 621 | E. G. Morrison-John Hoy | Apr.-May,'46 | 105m | Nov. 24,'45 | 2726 | .... | 2930 |
| Last Crooked Mile, The | Rep. | 527 | Donald Barry-Ann Savage | Aug. 9,'46 | 67m | Aug. 17,'46 | 3150 | .... | .... |
| Last Frontier Uprising | Rep. | 5504 | Monte Hale-Adrian Booth | Feb. 1,'47 | .... | ..... | .... | 3187 | .... |
| La Symphone Pastorale (Fr.) | Films Gibe | .... | Michele Morgan-Pierre Blanchar | Not Set | 115m | Dec. 7,'46 | 3346 | .... | .... |
| Late George Apley, The | 20th-Fox | .... | Ronald Colman-Peggy Cummins | Not Set | 98m | Feb. 8,'47 | 3457 | 3434 | .... |
| Laughing Lady (Brit.) | Brit. Natl. | .... | Anne Ziegler-Webster Booth | Not Set | 91m | Nov. 2,'46 | 3285 | .... | .... |
| Lawless Breed | Univ. | 1106 | Kirby Grant-Fuzzy Knight | Aug. 16,'46 | 58m | Dec. 14,'46 | 3362 | 3312 | .... |
| Law of the Lash | PRC | .... | Al LaRue-Mary Scott | Feb. 6,'47 | .... | ..... | .... | 3410 | .... |
| Les Miserables (Reissue) | 20th-Fox | 704 | Fredric March-Charles Laughton | Jan.,'47 | 105m | Jan. 4,'47 | 3398 | .... | .... |
| Life and Miracles of Blessed Mother Cabrini, The (Ital.) | Elliott | .... | La Cheduzzi-Mila Lanza | July 6,'46 | 60m | July 6,'46 | 3077 | .... | .... |
| Lighthouse | PRC | .... | John Litel-June Lang | Jan. 10,'47 | 62m | Feb. 8,'47 | 3458 | 2963 | .... |
| Likely Story, A | RKO | .... | Bill Williams-Barbara Hale | Not Set | .... | ..... | .... | 3312 | .... |
| Lisbon Story (British) | Natl. Anglo | .... | Patricia Burke-David Farrar | Not Set | 100m | Mar. 16,'46 | 2894 | .... | .... |
| Little Giant | Univ. | 520 | Abbott and Costello | Feb. 22,'46 | 91m | Mar. 2,'46 | 2869 | 2756 | 3088 |
| Little Iodine | UA | .... | Jo Ann Marlowe-Marc Cramer | Oct. 11,'46 | 94m | June 8,'46 | 3030 | 2926 | 3412 |
| Little Miss Big | Univ. | 549 | Fay Holden-Beverly Simmons | Aug. 30,'46 | 57m | Sept. 14,'46 | 3198 | 3066 | .... |
| Little Mister Jim | MGM | .... | "Butch" Jenkins-Frances Gifford | (T) June 4,'46 | 61m | Sept. 7,'46 | 3186 | 2963 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Locket, The (Block 3) | RKO | 711 | Laraine Day-Brian Aherne | Dec. 20,'46 | 85m | Dec. 21,'46 | 3373 | 2939 | .... |
| Lone Hand Texan | Col. | .... | Charles Starrett-Smiley 8urnette | Feb. 20,'47 | .... | ..... | .... | 3422 | .... |
| Lone Star Moonlight | Col. | 854 | Ken Curtis-Joan Barton | Dec. 12,'46 | 67m | Dec. 14,'46 | 3362 | 3274 | ... |
| Lone Wolf in Mexico, The | Col. | .... | Gerald Mohr-Eric Blore | Jan. 16,'47 | 69m | Jan. 4,'47 | 3398 | 3348 | .. |
| Lost Honeymoon (Eagle-Lion) | PRC | .... | Franchot Tone-Ann Richards | Mar. 29,'47 | .... | ..... | .... | .... | .... |
| Love Laughs at Andy Hardy | MGM | 714 | Mickey Rooney-Bonita Granville | Feb.,'47 | 91m | Dec. 7,'46 | 3345 | 3127 | .. |
| Lover Come Back | Univ. | 536 | George Brent-Lucille Ball | June 21,'46 | 90m | June 22,'46 | 3054 | 2939 | .. |
| Loyal Heart (British) | Strand-Anglo | .... | Harry Welchmann-Percy Marmont | Not Set | 78m | Mar. 16,'46 | 2895 | .... | .. |
| MACOMBER Affair, The | UA | .... | Gregory Peck-Joan Bennett | Not Set | 90m | Feb. 1,'47 | 3445 | 3076 | .. . |
| Madonna of the Seven Seas (British) | Univ. | 526 | Phyllis Calvert-Stewart Granger | Apr. 5,'46 | 88m | Jan. 26,'46 | 2818 | .... | .. |
| Magic Bow, The (British) | GFD | .... | Stewart Granger-Phyllis Calvert | Not Set | 106m | Oct. 19,'46 | 3262 | .... | .... |
| Magnificent Doll | Univ. | .... | Ginger Rogers-Burgess Meredith | Nov.,'46 | 95m | Nov. 23,'46 | 3321 | 3274 | 3412 |
| Magnificent Rogue | Rep. | 606 | Lynn Roberts-Warren Douglas | Feb. 15,'47 | 74m | Nov. 16,'46 | 3309 | .... | .... |
| Make Mine Music (color) (Spcl.) | RKO | 692 | Disney Musical Feature | (T) July 4,'46 | 74m | Apr. 27,'46 | 2662 | .... | 3264 |
| Man from Morocco, The (Brit.) | English | .... | Anton Walbrook-Margaretta Scott | Nov. 23,'46 | 89m | Nov. 30,'46 | 3334 | .... | .... |
| Man from Rainbow Valley (color) | Rep. | 5502 | Monte Hale-Adrian Booth | June 15,'46 | 56m | June 22,'46 | 3053 | 2963 | .. |
| Man I Love, The | WB | 611 | Ida Lupino-Robert Alda | Jan. 11,'47 | 96m | Dec. 28,'46 | 3385 | 2784 | 3464 |
| Man in Grey, The (Brit.) | Univ. | 523 | Margaret Lockwood-James Mason | Mar. 15,'46 | 90m | Dec. 8,'45 | 2746 | .... | .... |
| Man Who Dared, The | Col. | 7040 | Leslie Brooks-George Macready | May 30,'46 | 65m | June 29,'46 | 3065 | 2926 | .... |
| † Margie (color) | 20th-Fox | 646 | Jeanne Crain-Alan Young | Nov.,'46 | 94m | Oct. 19,'46 | 3261 | 2884 | 3412 |
| Mask of Diijon | PRC | .... | Erich Von Stroheim-Jeanne Bates | Apr. 9,'46 | 74m | Feb. 2,'46 | 2829 | 2792 | 3018 |
| Masquerade in Mexico (Block 3) | Para. | 4512 | Dorothy Lamour-Arturo de Cordova | Feb. 22,'46 | 96m | Dec. 1,'45 | 2733 | 2686 | 2975 |
| Meet Me at Dawn (British) | 20th-Fox | .... | William Eythe-Stanley Holloway | Not Set | 99m | Jan. 25,'47 | 3434 | .... | .... |
| Meet the Navy (Br.) | Natl.-Anglo | .... | Oscar Naske | Not Set | 81m | June 15,'46 | 3043 | .... | .... |
| Men of Two Worlds (Br.) (color) | GFD | .... | Eric Portman-Phyllis Cavert | Sept. 9,'46 | 109m | Sept. 28,'46 | 3224 | .... | .... |
| Michigan Kid, The (color) | Univ. | .... | Jon Hall-Rita Johnson | Not Set | .... | ..... | .... | 3090 | .... |
| Mighty McGurk, The | MGM | 711 | Wallace Beery-Edward Arnold | Jan.,'47 | 87m | Nov. 23,'46 | 3321 | 3066 | 3464 |
| Millie's Daughter | Col. | .... | Gladys George-Gay Nelson | (T) Feb. 10,'47 | .... | ..... | .... | 3459 | .... |
| Missing Lady, The | Mono. | 525 | Kane Richmond-Barbara Reed | Aug. 17,'46 | 60m | Sept. 21,'46 | 3211 | 3031 | .... |
| † Miss Susie Slagle's (8lock 3) | Para. | 4513 | Sonny Tufts-Veronica Lake | Mar. 8,'46 | 88m | Dec. 8,'45 | 2745 | 2216 | .... |
| Mr. Ace | UA | .... | George Raft-Sylvia Sydney | Aug. 2,'46 | 84m | Aug. 31,'46 | 3173 | 2926 | 3412 |
| Mr. District Attorney | Col. | .... | Dennis O'Keefe-Marg. Chapman | Feb.,'47 | 81m | Jan. 4,'47 | 3398 | | .... |
| Mr. Hex | Mono. | 608 | Leo Gorcey-Huntz Hall | Dec. 7,'46 | 63m | Dec. 14,'46 | 3362 | 3240 | .... |
| † Monsieur Beaucaire (Special) | Para. | 4532 | Bob Hope-Joan Caulfield | Aug. 30,'46 | 93m | May 18,'46 | 2997 | 2883 | 3464 |
| Murder in the Music Hall | Rep. | 512 | Vera Hruba Ralston-William Marshal | Apr. 10,'46 | 84m | Feb. 23,'46 | 2858 | 2748 | .... |
| Murder in Reverse (Brit.) | Four Con. | .... | William Hartnell-Jimmy Hanley | Jan.,'47 | 80m | Dec. 28,'46 | 3385 | .... | .... |
| Murder Is My Business | PRC | .... | Hugh 8eaumont-Cheryl Walker | Apr. 10,'46 | 63m | Mar. 9,'46 | 2881 | .... | .... |
| My 8rother Talks to Horses | MGM | 715 | Peter Lawford-"Butch" Jenkins | Feb.,'47 | 94m | Nov. 23,'46 | 3322 | 3031 | .... |
| † My Darling Clementine | 20th-Fox | 645 | Henry Fonda-Linda Darnell | Nov.,'46 | 97m | Oct. 12,'46 | 3249 | 3078 | 3464 |
| My Dog Shep | Screen Guild | 4609 | Tom Neal-Helen Chapman-"Flame" | Dec. 1,'46 | 60m | ..... | .... | 3163 | .... |
| My Favorite Brunette | Para. | 4609 | Bob Hope-Dorothy Lamour | Apr. 4,'47 | .... | ..... | .... | 3388 | .... |
| My Pal Trigger | Rep. | 5541 | Roy Rogers-George "Gabby" Hayes | July 10,'46 | 79m | June 22,'46 | 3053 | .... | .... |
| My Heart Goes Crazy (Br.) (col.) (formerly London Town) | Univ. | .... | Syd Field-Greta Gynt | Not Set | 121m | Sept. 21,'46 | 3209 | .... | .... |
| Mysterious Intruder | Col. | 7025 | Richard Dix-Barton MacLane | Apr. 11,'46 | 61m | Mar. 30,'46 | 2917 | 2907 | .... |
| Mysterious Mr. Valentine | Rep. | 531 | William Henry-Linda Stirling | Sept. 3,'46 | .... | ..... | ... | 3312 | .... |
| 'NEATH Canadian Skies | Screen Guild | 4606 | Russell Hayden-Inez Cooper | Oct. 15,'46 | 41m | ..... | .... | 3127 | .... |
| Never Say Goodbye | W8 | 606 | Erroll Flynn-Eleanor Parker | Nov. 9,'46 | 97m | Oct. 26,'46 | 3273 | 2838 | 3464 |
| † Night and Day (color) | WB | 523 | Cary Grant-Alexis Smith | Aug. 3,'46 | 132m | July 13,'46 | 3089 | 2838 | 3228 |
| Night 8oat to Dublin (Brit.) | A.8.P.C.-Pathe | .... | Robert Newton-Raymond Lovell | Not Set | 100m | Feb. 2,'46 | 2830 | .... | .... |
| Night Editor | Col. | 7023 | William Gargan-Janis Carter | Apr. 18,'46 | 67m | Apr. 6,'46 | 2925 | 2895 | .... |
| Night in Casablanca, A | UA | .... | Marx Brothers-Lois Collier | May 10,'46 | 85m | Apr. 20,'46 | 2949 | 2884 | 3288 |
| Night in Paradise, A (color) | Univ. | 529 | Merle Oberon-Turhan 8ay | May 3,'46 | 84m | Apr. 13,'46 | 2937 | 2278 | 3100 |
| Night Train to Memphis | Rep. | 523 | Roy Acuff-Adele Mara | July 12,'46 | 67m | July 27,'46 | 3114 | 2748 | 3288 |
| Nobody Lives Forever | WB | 604 | John Garfield-Geraldine Fitzgerald | Oct. 12,'46 | 100m | Sept. 28,'46 | 3221 | 2830 | 3412 |
| Nocturne (Block 2) | RKO | 706 | George Raft-Lynn Bari | Oct. 29,'46 | 87m | Oct. 19,'46 | 3261 | 3055 | 3412 |
| † No Leave, No Love | MGM | 704 | Van Johnson-Marie Wilson | Oct.,'46 | 117m | Aug. 31,'46 | 3173 | 2818 | 3412 |
| Nora Prentiss | WB | 614 | Ann Sheridan-Kent Smith | Feb. 22,'47 | 113m | Feb. 8,'47 | 3457 | 2883 | .... |
| North of the 8order | Screen Guild | 4610 | Russell Hayden-Inez Cooper | Nov. 15,'46 | 42m | ..... | .... | 3090 | .... |
| No Time for Comedy (Reissue) | W8 | 516 | James Stewart-Rosalind Russell | Apr. 13,'46 | 99m | Sept. 7,'40 | .... | .. | .... |
| † Notorious (Special) | RKO | 761 | Ingrid Bergman-Cary Grant | Sept. 6,'46 | 101m | July 27,'46 | 3113 | 2870 | 3464 |
| Notorious Gentleman (8ritish) | Univ. | 603 | Rex Harrison-Lilli Palmer | Nov. 1,'46 | 109m | Oct. 26,'46 | 3273 | .... | 3412 |
| Notorious Lone Wolf | Col. | 7028 | Gerald Mohr-Janis Carter | Feb. 14,'46 | 64m | Mar. 16,'46 | 2894 | 2792 | .... |
| OF Human Bondage | WB | 522 | Paul Henreid-Eleanor Parker | July 20,'46 | 105m | July 6,'46 | 3077 | 3031 | 3228 |
| Of Mice and Men (Reissue) | Favorite Films | .... | Burgess Meredith-Betty Field | Dec. 1,'46 | 105m | ..... | .... | .... | .... |
| One Exciting Week | Rep. | 521 | Al Pearce-Arline Harris | June 8,'46 | 69m | June 15,'46 | 3042 | 2809 | .... |
| One Million B.C. (Reissue) | Favorite Films | .... | Victor Mature-Carole Landis | Oct. 1,'46 | 79m | ..... | .... | .... | .... |
| One More Tomorrow | W8 | 519 | Ann Sheridan-Dennis Morgan | June 1,'46 | 89m | May 18,'46 | 2997 | 2838 | 3228 |
| Open City (Italian) | Mayer-Burstyn | .... | Aldo Fabrizi-Anna Magnani | Not Set | 100m | Mar. 2,'46 | 2870 | .... | .... |
| † O.S.S. (Block 6) | Para. | 4526 | Alan Ladd-Geraldine Fitzgerald | July 26,'46 | 107m | May 18,'46 | 2997 | 2963 | 3350 |
| Our Hearts Were Growing Up (Block 5) | Para. | 4522 | Gail Russell-Diana Lynn | June 14,'46 | 84m | Mar. 16,'46 | 2893 | 2555 | 3264 |
| Out California Way (color) | Rep. | 5503 | Monte Hale-Adrian 8ooth | Dec. 5,'46 | 67m | Dec. 14,'46 | 3362 | 3127 | .... |
| Outlaw of the Plains | PRC | .... | Buster Crabbe-Al St. John | Sept. 22,'46 | 56m | Sept. 28,'46 | 3225 | 3126 | .... |
| Overlanders, The (British) | GFD | .... | Chips Rafferty-John N. Hayward | Not Set | 91m | Oct. 19,'46 | 3261 | .... | .... |
| Overland Riders | PRC | .... | 8uster Crabbe-Al "Fuzzy" St. John | Aug. 21,'46 | 54m | Aug. 24,'46 | 3162 | 3126 | .... |
| Over the Santa Fe Trail | Col. | .... | Ken Curtis-Jennifer Holt | Feb. 13,'47 | .... | ..... | .... | 3422 | .... |
| PARIS Frills (French) | Leo Cohen | .... | Micheline Presle-Raymond Rouleau | Nov. 24,'46 | 123m | Dec. 7,'46 | 3347 | .... | .... |
| Partners in Time | RKO | 625 | Pamela 8lake-John James | Block 5 | 76m | Apr. 20,'46 | 2951 | .... | .... |
| Passkey to Danger | Rep. | 518 | Stephanie Bachelor-Kane Richmond | May 11,'46 | 58m | Aug. 24,'46 | 3161 | 2987 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Perfect Marriage, The | Para. | 4604 | Loretta Young-David Niven | Jan. 24,'47 | 87m | Nov. 23,'46 | 3321 | 2883 | .... |
| Perilous Holiday | Col. | 7008 | Pat O'Brien-Ruth Warrick | Mar. 21,'46 | 89m | May 25,'46 | 3007 | 2776 | 3018 |
| Perils of Pauline (color) | Para. | .... | Betty Hutton-John Lund | Not Set | .... | ..... | .... | 2939 | .. |
| Personality Kid | Col. | 7039 | Anita Louise-Michael Duane | Aug. 8,'46 | 68m | Aug. 24,'46 | 3161 | 3031 | . |
| Phantom Thief, The | Col. | 7031 | Chester Morris-Jeff Donnell | May 2,'46 | 65m | June 22,'46 | 3053 | 2926 | ... |
| Philo Vance Returns | PRC | .... | Alan Curtis-Terry Austin | Feb. 27,'47 | .... | ..... | .... | 3422 | .... |
| Philo Vance's Gamble | PRC | .... | Alan Curtis-Tala Birell | Mar. 20,'47 | .... | ..... | .... | 3434 | .... |
| Philo Vance's Secret Mission | PRC | .... | Alan Curtis-Sheila Ryan | Apr. 15,'47 | .... | ..... | .... | .... | .... |
| Piccadilly Incident (British) | Pathe | .... | Anna Neagle-Michael Wilding | Sept. 20,'46 | 100m | Sept. 7,'46 | 3185 | .... | ... |
| Pilgrim Lady, The | Rep. | 602 | Adele Mara-Warren Douglas | Jan. 22,'47 | 67m | Jan. 25,'47 | 3433 | 3347 | .... |
| Pinocchio (color) (Reissue) | RKO | 691 | Disney Feature Cartoon | Special | 85m | Feb. 3,'40 | .... | .... | .... |
| Pirates of Monterey (color) | Univ. | .... | Maria Montez-Rod Cameron | Not Set | .... | ..... | .... | 3127 | .... |
| Plainsman, The (Reissue) | Para. | R5-3624 | Gary Cooper-Jean Arthur | Sept. 1,'46 | 113m | Sept. 21,'46 | 3212 | .... | .... |
| Plainsman and the Lady, The | Rep. | 532 | William Elliott-Vera Hruba Ralston | Nov. 15,'46 | 87m | Nov. 9,'46 | 3297 | 3127 | 3350 |
| Portrait of a Woman (French) | Mayer-Burstyn | .... | Francoise Rosay-Henry Guisol | Apr. 20,'46 | 80m | Apr. 20,'46 | 2950 | .... | .... |
| Possessed | WB | .... | Joan Crawford-Van Heflin | Not Set | .... | ..... | .... | 3078 | .... |
| † Postman Always Rings Twice, The (Block 16) | MGM | 620 | Lana Turner-John Garfield | Apr.-May,'46 | 113m | Mar. 16,'46 | 2893 | 2883 | 3228 |
| Postmaster's Daughter (French) | Vog | .... | Harry Baur-Jeanine Crispin | Aug. 17,'46 | 74m | Aug. 24,'46 | 3162 | .... | .... |
| Prairie Badmen | PRC | ..... | Buster Crabbe-Al "Fuzzy" St. John | July 17,'46 | 55m | July 27,'46 | 3114 | 3055 | .... |
| Private Affairs of Bel Ami | UA | .... | George Sanders-Angela Lansbury | Not Set | .... | ..... | .... | 3311 | .... |
| Pursued | WB | 615 | Teresa Wright-Robert Mitchum | Mar. 2,'47 | .... | ..... | .... | 3435 | .... |
| QUEEN of Burlesque | PRC | .... | Evelyn Ankers-Carleton Young | July 24,'46 | 70m | July 6,'46 | 3078 | 2987 | .... |
| Queen for a Night (Swed.) | Saga | .... | Gurli Lemon Bernhard-Gosta Bjoerling | Dec. 28,'46 | 89m | Jan. 4,'47 | 3398 | .... | .... |
| Queen of the Amazons | Screen Guild | 4611 | Robert Lowery-Patricia Morrison | Jan. 15,'47 | 62m | ..... | .... | 3311 | .... |
| Quiet Weekend (British) | ABP | .... | Derek Farr-Frank Cellier | Not Set | 90m | May 25,'46 | 3006 | .... | .... |
| RAGE in Heaven (R.) | MGM | 705 | Ingrid Bergman-Robert Montgomery | Oct.,'46 | 85m | Aug. 24,'46 | 3162 | .... | .... |
| Raider, The (British) (color) | English | .... | Documentary | May,'46 | 70m | Oct. 5,'46 | 3237 | .... | .... |
| Raiders of the South | Mono. | 564 | Johnny Mack Brown-Raymond Hatton | Jan. 18,'47 | .... | ..... | .... | 3348 | .... |
| Rainbow Over the Rockies | Mono. | 683 | Jimmy Wakely-Lee "Lasses" White | Feb. 8,'47 | .... | ..... | .... | 3410 | .... |
| Range Beyond the Blue | PRC | .... | Eddie Dean-Roscoe Ates | Feb. 17,'47 | .... | ..... | .... | 3411 | .... |
| † Razor's Edge, The | 20th-Fox | 701 | Tyrone Power-Gene Tierney | Jan.,'47 | 146m | Nov. 30,'46 | 3334 | 3127 | 3464 |
| Rebecca (Reissue) | UA | .... | Laurence Olivier-Joan Fontaine | Apr. 26,'46 | 125m | Mar. 30,'40 | .... | .... | .... |
| Red House, The | UA | .... | Edw. G. Robinson-Lon McCallister | Feb. 7,'47 | 99m | Feb. 8,'47 | 3457 | 3090 | .... |
| Red River Renegades | Rep. | 557 | Sunset Carson-Peggy Stewart | July 25,'46 | 55m | Sept. 7,'46 | 3185 | 3066 | .... |
| Rendezvous 24 | 20th-Fox | 627 | William Gargan-Marie Palmer | May,'46 | 70m | May 4,'46 | 2974 | 2951 | .... |
| Rendezvous With Annie | Rep. | 525 | Eddie Albert-Faye Marlowe | July 22,'46 | 89m | Aug. 17,'46 | 3149 | .... | .... |
| Renegade Girl | Screen Guild | 4612 | Alan Curtis-Ann Savage | Dec. 25,'46 | 65m | ..... | .... | 3363 | .... |
| Renegades (color) | Col. | 7003 | Evelyn Keyes-Willard Parker | June 13,'46 | 87m | May 25,'46 | 3005 | 2776 | 3228 |
| Resistance (French) | Vog | .... | Lucien Coedel-Yvonne Gaudeau | July,'46 | 76m | July 13,'46 | 3089 | .... | .... |
| Return of Frank James, The (Reissue) | 20th-Fox | 619 | Henry Fonda-Gene Tierney | Feb.,'46 | 92m | Aug. 17,'40 | .... | .... | .... |
| Return of Monte Cristo, The | Col. | 829 | Louis Hayward-Barbara Britton | Dec.,'46 | 91m | Dec. 7,'46 | 3345 | 3312 | 3412 |
| Return of Rusty, The | Col. | 7032 | Ted Donaldson-Barbara Wooddell | June 27,'46 | .... | ..... | .... | 3007 | .... |
| Riding the California Trail | Mono. | 610 | Gilbert Roland-Martin Garralaga | Jan. 11,'47 | 59m | Feb. 8,'47 | 3459 | 3287 | .... |
| Rio Grande Raiders | Rep. | 558 | Sunset Carson-Peggy Stewart | Sept. 9,'46 | 57m | Oct. 12,'46 | 3250 | 3163 | 3350 |
| Riverboat Rhythm | RKO | 620 | Leon Erroll-Glenn Vernon | Block 4 | 65m | Feb. 16,'46 | 2849 | .... | .... |
| † Road to Utopia (Special) | Para. | 4531 | Bing Crosby-Bob Hope-D. Lamour | Mar. 22,'46 | 89m | Dec. 8,'45 | 2745 | 2744 | 3088 |
| Roaring Rangers | Col. | 7205 | Charles Starrett-Smiley Burnette | Feb. 14,'46 | 56m | Mar. 9,'46 | 2882 | 2543 | .... |
| Rolling Home | Screen Guild | 4607 | Jean Parker-Russell Hayden | Nov. 1,'46 | 71m | Feb. 8,'47 | 3459 | 3163 | .... |
| Roll On, Texas Moon | Rep. | 542 | Roy Rogers-Dale Evans | Sept. 12,'46 | 68m | Sept. 31,'46 | 3211 | 3030 | .... |
| Romance of the West (color) | PRC | .... | Eddie Dean-Joan Barton | Mar. 20,'46 | 58m | Feb. 9,'46 | 2838 | 2792 | .... |
| Runaround, The | Univ. | 535 | Ella Raines-Rod Cameron | June 14,'46 | 86m | June 15,'46 | 3043 | 2987 | 3350 |
| Russia on Parade (Russ.) (col.) | Artkino | .... | Documentary | Sept. 6,'46 | 45m | Sept. 28,'46 | 3221 | .... | .... |
| Rustler's Roundup | Univ. | 1105 | Kirby Grant-Fuzzy Knight | Aug. 9,'46 | 56m | Nov. 9,'46 | 3297 | 3138 | .... |
| SAN QUENTIN (Block 3) | RKO | 712 | Lawrence Tierney-Marion Carr | Dec. 17,'46 | 66m | Dec. 7,'46 | 3345 | 3336 | 3412 |
| Santa Fe Uprising | Rep. | 661 | Allan Lane-Bobby Blake | Nov. 15,'46 | .... | ..... | .... | 3322 | .... |
| † Saratoga Trunk | WB | 514 | Gary Cooper-Ingrid Bergman | Mar. 30,'46 | 135m | Nov. 24,'45 | 2725 | 1431 | 2975 |
| Scared to Death (color) | Screen Guild | 4608 | Bela Lugosi-Joyce Compton | Feb. 1,'46 | 65m | ..... | .... | 3127 | .... |
| School for Secrets (Brit.) | GFD | .... | Ralph Richardson-Raymond Huntley | Not Set | 108m | Dec. 7,'46 | 3346 | .... | .... |
| Sea of Grass | MGM | .... | Spencer Tracy-Katharine Hepburn | (T) Feb. 11,'47 | 131m | ..... | .... | 3238 | .... |
| Searching Wind, The (Block 6) | Para. | 4527 | Robert Young-Ann Richards | Aug. 9,'46 | 107m | May 11,'46 | 2985 | 2884 | 3288 |
| Secret Heart, The | MGM | 709 | Claudette Colbert-Walter Pidgeon | Dec.,'46 | 97m | Nov. 30,'46 | 3334 | 3274 | 3464 |
| Secret of the Whistler | Col. | 818 | Richard Dix-Leslie Brooks | Nov. 7,'46 | 65m | Nov. 2,'46 | 3286 | 3274 | .... |
| Secrets of a Sorority Girl | PRC | .... | Mary Ware-Rick Vallin | Aug. 15,'46 | 58m | Aug. 24,'46 | 3161 | 3031 | .... |
| Sentimental Journey | 20th-Fox | 621 | John Payne-Maureen O'Hara | Mar.,'46 | 94m | Feb. 9,'46 | 2837 | 2756 | 2975 |
| † Seventh Veil, The (Brit.) | Univ. | 519 | James Mason-Ann Todd | Feb. 15,'46 | 94m | Nov. 10,'45 | 2786 | .... | .... |
| Seven Were Saved | Para. | .... | Richard Denning-Catherine Craig | (T) Feb. 14,'47 | .... | ..... | .... | 2972 | .... |
| Shadowed | Col. | 7042 | Anita Louise-Robert Scott | Sept. 26,'46 | 70m | Nov. 30,'46 | 3334 | 3163 | .... |
| Shadow of a Woman | WB | 602 | Andrea King-Helmut Dantine | Sept. 14,'46 | 78m | Aug. 17,'46 | 3150 | 2543 | 3288 |
| Shadows on the Range | Mono. | 567 | Johnny Mack Brown-R. Hatton | Aug. 10,'46 | 57m | Oct. 12,'46 | 3250 | 3066 | .... |
| Shadows Over Chinatown (formerly the Mandarin Secret) | Mono. | 518 | Sidney Toler-Sen Yung | July 27,'46 | 64m | ..... | .... | 2963 | .... |
| Shadow Returns, The | Mono. | 527 | Kane Richmond-Barbara Reed | Feb. 16,'46 | 61m | Jan. 19,'46 | 2806 | .... | .... |
| Sheriff of Redwood Valley | Rep. | 566 | "Wild" Bill Elliott-Alice Fleming | Mar. 29,'46 | 54m | Apr. 13,'46 | 2938 | 2778 | .... |
| She-Wolf of London | Univ. | 531 | June Lockhart-Jan Wiley | May 17,'46 | 61m | Apr. 13,'46 | 2938 | 2809 | .... |
| She Wrote the Book | Univ. | 533 | Joan Davis-Jack Oakie | May 31,'46 | 76m | May 11,'46 | 2987 | 2870 | .... |
| Shock | 20th-Fox | 615 | Vincent Price-Lynn Bari | Feb.,'46 | 70m | Jan. 19,'46 | 2805 | 2764 | .... |
| Shocking Miss Pilgrim, The (color) | 20th-Fox | 703 | Betty Grable-Dick Haymes | Jan.,'47 | 85m | Jan. 4,'47 | 3397 | 2884 | .... |
| Shoot to Kill | Screen Guild | 4615 | Russell Wade-Susan Maters | Mar. 15,'47 | .... | ..... | .... | .... | .... |
| Show-Off, The | MGM | 708 | Red Skelton-Marilyn Maxwell | Dec.,'46 | 83m | Aug. 17,'46 | 3149 | 2951 | 3464 |
| Silver Range | Mono. | 563 | Johnny Mack Brown-Raymond Hatton | Nov. 16,'46 | 53m | Dec. 7,'46 | 3346 | 3240 | .... |
| Silver Stallion (Reissue) | Mono. | 612 | David Sharpe-Janet Waldo | Dec. 14,'46 | 57m | ..... | .... | .... | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Sinbad, the Sailor (color) (Bl. 2) | RKO | 762 | D. Fairbanks, Jr.—Maureen O'Hara | Jan. 13,'47 | 117m | Jan. 18,'47 | 3421 | 3031 | .... |
| Singin' in the Corn | Col. | 804 | Judy Canova-Allen Jenkins | Dec. 26,'46 | 68m | Nov. 23,'46 | 3322 | 3312 | 3464 |
| Singing on the Trail | Col. | 7224 | Ken Curtis-Jeff Donnell | Sept. 12,'46 | .... | ..... | .... | 3187 | .... |
| Sing While You Dance | Col. | 7033 | Ellen Drew-Robert Stanton | July 25,'46 | .... | ..... | .... | 3055 | .... |
| Sin of Harold Diddlebock, The | UA | .... | Harold Lloyd-Raymond Walburn | Not Set | .... | ..... | .... | 2870 | .... |
| Sioux City Sue | Rep. | 681 | Gene Autry-Lynn Roberts | Nov. 21,'46 | 69m | Dec. 7,'46 | 3345 | 3322 | .... |
| Sirocco (French) | Leo Cohen | .... | Viviane Romance-Dalio | Aug. 10,'46 | 90m | Aug. 17,'46 | 3150 | .... | .... |
| Sister Kenny (Block 1) | RKO | 701 | Rosalind Russell-Alexander Knox | Oct. 10,'46 | 118m | July 20,'46 | 3101 | 2907 | 3350 |
| Six Gun Serenade | Mono. | .... | Jimmy Wakely-Kay Morley | Mar. 22,'47 | .... | ..... | .... | 3459 | .... |
| Slightly Scandalous | Univ. | 544 | Sheila Ryan-Fred Brady | Aug. 2,'46 | 62m | Aug. 3,'46 | 3125 | 3031 | .... |
| Smash-Up | Univ. | .... | Susan Hayward-Lee Bowman | Feb.,'47 | .... | ..... | .... | 3421 | .... |
| † Smoky (color) | 20th-Fox | 631 | Fred MacMurray-Anne Baxter | July,'46 | 87m | June 15,'46 | 3041 | 2628 | 3350 |
| Smooth as Silk | Univ. | 521 | Kent Taylor-Virginia Grey | Mar. 1,'46 | 65m | Mar. 9,'46 | 2882 | 2809 | .... |
| So Dark the Night | Col. | 805 | Micheline Cheirel-Steven Geray | Oct. 10,'46 | 70m | Sept. 21,'46 | 3211 | 2850 | .... |
| So Goes My Love | Univ. | 528 | Myrna Loy-Don Ameche | Apr. 19,'46 | 88m | Mar. 30,'46 | 2917 | 2809 | 3018 |
| Somewhere in the Night | 20th-Fox | 629 | John Hodiak-Nancy Guild | June,'46 | 110m | May 11,'46 | 2986 | 2859 | .... |
| Song of Scheherazade (color) | Univ. | .... | Brian Donlevy-Yvonne de Carlo | Feb.,'47 | 106m | Feb. 1,'47 | 3445 | 3312 | .... |
| Song of the Sierras | Mono. | 681 | Jimmy Wakely-Lee "Lasses" White | Dec. 28,'46 | 58m | Jan. 18,'47 | 3421 | 3240 | .... |
| Song of the South (Spcl.) (col.) | RKO | 791 | Disney Feature Cartoon | Nov. 20,'46 | 95m | Nov. 2,'46 | 3285 | .... | 3412 |
| South of the Chisholm Trail | Col. | .... | Charles Starrett-Smiley Burnette | Jan. 30,'47 | 58m | Feb. 1,'47 | 3446 | 3387 | .... |
| South of Monterey | Mono. | 530 | Gilbert Roland-Frank Yacanelli | July 10,'46 | 63m | Sept. 28,'46 | 3224 | 3127 | .... |
| Specter of the Rose | Rep. | 524 | Ivan Kirov-Viola Essen | July 5,'46 | 90m | May 25,'46 | 3006 | 2776 | 3350 |
| Spider Woman Strikes Back, The | Univ. | 524 | Gale Sundergaard-Kirby Grant | Mar. 22,'46 | 59m | Mar. 23,'46 | 2906 | 2850 | .... |
| † Spiral Staircase, The | RKO | 611 | George Brent-Dorothy McGuire | Block 3 | 83m | Jan. 5,'46 | 2785 | 2695 | 2930 |
| Splendor (Reissue) | Film Classics | .... | Miriam Hopkins-Joel McCrea | June 15,'46 | 75m | ..... | .... | .... | .... |
| Spook Busters | Mono. | 512 | Leo Gorcey-Huntz Hall | Aug. 24,'46 | 68m | Aug. 24,'46 | 3162 | 3138 | .... |
| Spring Song (British) | Brit. Natl. | .... | Peter Graves-Carol Raye | Not Set | 90m | Oct. 26,'46 | 3273 | .... | .... |
| Stagecoach to Denver | Rep. | 662 | Allan Lane-Bobby Blake | Dec. 23,'46 | 56m | Jan. 4,'47 | 3398 | 3348 | .... |
| Stairway to Heaven (Brit.) (col.) | Univ. | .... | David Niven-Kim Hunter | (T) Dec. 9,'46 | 104m | Nov. 16,'46 | 3310 | .... | .... |
| Stallion Road | WB | .... | Zachary Scott-Alexis Smith | Not Set | .... | ..... | .... | 2939 | .... |
| Stanley and Livingstone (R.) | 20th-Fox | 705 | Spencer Tracy-Nancy Kelly | Jan.,'47 | 101m | Jan. 4,'47 | 3398 | .... | .... |
| Stars Over Texas | PRC | .... | Eddie Dean-Shirley Patterson | Nov. 18,'46 | 57m | Dec. 28,'46 | 3386 | 3287 | .... |
| Step by Step (Block 1) | RKO | 705 | Lawrence Tierney-Anne Jeffreys | Aug. 30,'46 | 62m | July 20,'46 | 3101 | 3076 | .... |
| † Stolen Life, A | WB | 521 | Bette Davis-Glenn Ford | July 6,'46 | 109m | May 4,'46 | 2973 | 2756 | 3350 |
| Stone Flower, The (Russ.) (col.) | Artkino | .... | Vladimir Druzhnikov-Elena Derevschikova | Dec. 27,'46 | 88m | Jan. 11,'47 | 3409 | .... | .... |
| Stormy Waters (French) | MGM | .... | Jean Gabin-Michele Morgan | (T) June 5,'46 | 80m | July 13,'46 | 3089 | .... | .... |
| Story of the Pope, The | Chapel | .... | Documentary | Dec. 19,'46 | 65m | Dec. 28,'46 | 3386 | .... | .... |
| Strange Conquest | Univ. | 530 | Jane Wyatt-Lowell Gilmore | May 10,'46 | 63m | Apr. 20,'46 | 2950 | 2883 | .... |
| Strange Holiday | PRC | .... | Claude Rains-Barbara Bate | Sept. 2,'46 | 56m | Nov. 2,'46 | 3286 | .... | .... |
| Strange Impersonation | Rep. | 513 | Brenda Marshall-William Gargan | Mar. 16,'46 | 62m | Feb. 23,'46 | 2859 | 2776 | .... |
| Strange Journey | 20th-Fox | 708 | Paul Kelly-Osa Massen | Feb.,'47 | 65m | Sept. 14,'46 | 3197 | .... | .... |
| † Strange Love of Martha Ivers (Block 6) | Para. | 4529 | Barbara Stanwyck-Van Heflin | Sept. 13,'46 | 117m | Mar. 23,'46 | 2907 | 3870 | 3412 |
| Stranger, The (Special) | RKO | 683 | Edw. G. Robinson-Loretta Young | (T) July 15,'46 | 95m | May 25,'46 | 3005 | 2756 | 3350 |
| Strange Triangle | 20th-Fox | 630 | Signe Hasso-John Shepperd | June,'46 | 65m | May 11,'46 | 2986 | 2951 | .... |
| Strange Voyage | Mono. | 521 | Eddie Albert-Forrest Taylor | July 6,'46 | 61m | Mar. 2,'46 | 2870 | .... | .... |
| Strange Woman, The | UA | .... | Hedy Lamar-George Sanders | Oct. 25,'46 | 101m | Nov. 2,'46 | 3285 | 2884 | 3464 |
| Strike Me Pink (Reissue) | Film Classics | .... | Eddie Cantor-Ethel Merman | May 15,'46 | 100m | Jan. 25,'36 | .... | .... | .... |
| Suddenly It's Spring | Para. | 4608 | Fred MacMurray-Paulette Goddard | Mar. 21,'47 | .... | ..... .. | .... | 2987 | .... |
| Sunset Pass (Block 1) | RKO | 704 | James Warren-Nan Leslie | Oct. 1,'46 | 59m | July 20,'46 | 3102 | 3090 | .... |
| Sun Valley Cyclone | Rep. | 567 | "Wild" Bill Elliott-Bobby Blake | May 10,'46 | 56m | June 15,'46 | 3042 | 2987 | .... |
| Sun Valley Serenade (R.) | 20th-Fox | 641 | Sonja Henie-John Payne | Sept.,'46 | 86m | Aug. 24,'46 | 3163 | .... | .... |
| Susie Steps Out | UA | .... | David Bruce-Cleatus Caldwell | Dec. 13,'46 | 65m | Nov. 23,'46 | 3322 | 3078 | .... |
| Suspense (Special) | Mono. | 699 | Belita-Barry Sullivan | June 15,'46 | 101m | Mar. 30,'46 | 2917 | .... | 3100 |
| Swamp Fire (Block 6) | Para. | 4528 | Johnny Weissmueller-Virginia Grey | Sept. 6,'46 | 69m | May 11,'46 | 2986 | 2963 | 3228 |
| Sweetheart of Sigma Chi | Mono. | 606 | Elyse Knox-Phil Regan | Dec. 21,'46 | 75m | Dec. 7,'46 | 3346 | 3240 | .... |
| Swell Guy | Univ. | .... | Sonny Tufts-Ann Blyth | Jan.,'47 | 87m | Dec. 14,'46 | 3361 | 3274 | 3412 |
| Swing Parade of 1946 | Mono. | 503 | Gale Storm-Phil Regan | Mar. 16,'46 | 74m | Jan. 26,'46 | 2817 | 2628 | .... |
| Symphonie D'Amour (French) | Alganzy | .... | Fernand Gravet-Jacqueline Francell | Mar. 9,'46 | 90m | Mar. 23,'46 | 2906 | .... | .... |
| TALK About a Lady | Col. | 7016 | Jinx Falkenburg-Joe Besser | Mar. 28,'46 | 71m | June 8,'46 | 3030 | 2818 | .... |
| Tangier | Univ. | 522 | Maria Montez-Preston Foster | Mar. 8,'46 | 76m | Mar. 16,'46 | 2895 | 2756 | 2975 |
| Tarzan and the Leopard Woman | RKO | 618 | Johnny Weissmueller-J. Sheffield-B. Joyce | Block 4 | 72m | Feb. 16,'46 | 2849 | 2655 | .... |
| Temptation | Univ. | 604 | Merle Oberon-George Brent | Dec.,'46 | 98m | Dec. 21,'46 | 3374 | 3076 | .... |
| Tenth Avenue Angel | MGM | .... | Margaret O'Brien-George Murphy | Not Set | .... | ..... | .... | 3031 | .... |
| Terror by Night | Univ. | 517 | Basil Rathbone-Nigel Bruce | Feb. 1,'46 | 60m | Feb. 2,'46 | 2830 | 2748 | .... |
| Terrors on Horseback | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | Aug. 14,'46 | 55m | Apr. 20,'46 | 2951 | 2884 | .... |
| Terror Trail | Col. | 862 | Charles Starrett-Smiley Burnett | Nov. 21,'46 | 55m | Nov. 2,'46 | 3286 | 3274 | .... |
| That Brennan Girl | Rep. | 533 | James Dunn-Mona Freeman | Dec. 23,'46 | 95m | Nov. 16,'46 | 3310 | 3090 | .... |
| That's My Gal | Rep. | .... | Lynn Roberts-Donald Barry | Mar. 5,'47 | .... | ..... | .... | 3434 | .... |
| That Texas Jamboree | Col. | 7223 | Ken Curtis-Jeff Donnell | May 16,'46 | 67m | ..... | .... | 2786 | .... |
| That Way With Women | WB | .... | Sydney Greenstreet-Martha Vickers | Not Set | .... | ..... | .... | 3031 | .... |
| Theirs Is the Glory (British) | GFD | .... | Documentary | Oct. 14,'46 | 82m | Sept. 21,'46 | 3210 | .... | .... |
| These Three (Reissue) | Film Classics | .... | Merle Oberon-Joel McCrea | Feb. 15,'46 | 95m | Feb. 29,'36 | .... | .... | .... |
| They Made Me a Killer (Bl. 4) | Para. | 4518 | Robert Lowery-Barbara Britton | May 3,'46 | 66m | Jan. 26,'46 | 2817 | 2695 | .... |
| They Were Sisters (British) | Univ. | 1065 | James Mason-Phyllis Calvert | Sept. 20,'46 | 108m | Aug. 3,'46 | 3125 | .... | .... |
| Thieves' Holiday (formerly Scandal in Paris) | UA | .... | George Sanders-Signe Hasse | July 19,'46 | 100m | July 20,'46 | 3112 | 2764 | .... |
| 13 Rue Madeleine | 20th-Fox | 702 | James Cagney-Annabella | Jan.,'47 | 95m | Dec. 21,'46 | 3374 | .... | .... |
| Thirteenth Hour, The | Col. | .... | Richard Dix-Karen Morley | (T) Feb. 6,'47 | .... | ..... | .... | 3421 | .... |
| This Man Is Mine (Brit.) | Col. Brit. | .... | Tom Walls-Jeanne de Casalis | Not Set | 103m | Sept. 28,'46 | 3224 | .... | .... |
| This Time for Keeps (color) | MGM | .... | Esther Williams-Jimmy Durante | Not Set | .... | ..... | .... | 3238 | .... |
| † Three Little Girls in Blue (color) | 20th-Fox | 639 | June Haver-Vivian Blaine | Oct.,'46 | 90m | Sept. 14,'46 | 3198 | 2907 | 3464 |
| Three on a Ticket | PRC | .... | Hugh Beaumont-Cheryl Walker | Mar. 3,'47 | .... | ..... | .... | 3435 | .... |
| Three Strangers | WB | 511 | Geraldine Fitzgerald-Sydney Greenstreet | Feb. 16,'46 | 92m | Jan. 26,'46 | 2817 | 2366 | .... |
| Three Wise Fools (Block 17) | MGM | 628 | Margaret O'Brien-Lionel Barrymore | Aug. 29,'46 | 90m | June 22,'46 | 3054 | 2907 | 3350 |

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| Thrill of Brazil | Col. | 7006 | Evelyn Keyes-Keenan Wynn | Sept. 30,'46 | 91m | Sept. 21,'46 | 3209 | 3090 | 3264 |
| Throw a Saddle on a Star | Col. | 7221 | Ken Curtis-Adele Roberts | Mar. 14,'46 | 65m | Mar. 23,'46 | 2906 | 2850 | .... |
| Thunder Town | PRC | .... | Bob Steele-Syd Saylor | Apr. 10,'46 | 57m | Apr. 6,'46 | 2926 | .... | .... |
| Till the Clouds Roll By (color) | MGM | 710 | Robert Walker-Judy Garland | Jan.,'47 | 137m | Nov. 16,'46 | 3309 | 2963 | 3464 |
| Till the End of Time (Block 6) | RKO | 626 | Dorothy McGuire-Guy Madison | Aug. 1,'46 | 105m | June 15,'46 | 3041 | 2784 | 3350 |
| Time of Their Lives | Univ. | 546 | Bud Abbott-Lou Costello | Aug. 16,'46 | 82m | Aug. 17,'46 | 3149 | 2939 | 3464 |
| Time, the Place, the Girl (color) | WB | 610 | Dennis Morgan-Jack Carson | Dec. 28,'46 | 105m | Dec. 14,'46 | 3361 | 2555 | 3464 |
| † To Each His Own (Block 5) | Para. | 4524 | Olivia De Havilland-John Lund | July 5,'46 | 122m | Mar. 16,'46 | 2894 | 2861 | 3288 |
| † Tomorrow Is Forever | RKO | 682 | Claudette Colbert-Orson Welles | Special | 105m | Jan. 19,'46 | 2805 | 2555 | 2975 |
| Traffic in Crime | Rep. | 522 | Kane Richmond-Adele Mara | June 28,'46 | .... | ..... | .... | 3055 | .... |
| Trailing Danger | Mono. | .... | Johnny Mack Brown-Raymond Hatton | Mar. 15,'47 | .... | ..... | .... | 3435 | .... |
| Trail Street (Block 4) | RKO | .... | Randolph Scott-Anne Jeffreys | Feb. 19,'47 | .... | ..... | .... | 3364 | .... |
| Trail to Mexico | Mono. | 574 | Jimmy Wakely-Lee "Lasses" White | June 29,'46 | 56m | July 6,'46 | 3077 | 3031 | .... |
| Trail to San Antone | Rep. | 682 | Gene Autry-Peggy Stewart | Jan. 25,'47 | 67m | Feb. 1,'47 | 3446 | 3434 | .... |
| Trap, The | Mono. | 607 | Sidney Toler-Manton Moreland | Nov. 30,'46 | 62m | Jan. 18,'47 | 3421 | 3287 | .... |
| Trigger Fingers | Mono. | 568 | Johnny Mack Brown-Raymond Hatton | Sept. 21,'46 | 56m | Oct. 5,'46 | 3237 | 3126 | .... |
| Trouble with Women | Para. | .... | Ray Milland-Teresa Wright | Not Set | .... | ..... | .... | 2776 | .... |
| Truth About Murder, The | RKO | 624 | Bonita Granville-Morgan Conway | Block 5 | 63m | Apr. 20,'46 | 2950 | 2776 | .... |
| Tumbleweed Trails | PRC | .... | Edie Dean-Shirley Patterson | Oct. 28,'46 | 57m | Nov. 9,'46 | 3297 | .... | .... |
| Turning Point, The (Russian) | Artkino | .... | Mikhail Derzhaven-Pavel Andrievsky | Oct. 26,'46 | 107m | Nov. 9,'46 | 3298 | .... | .... |
| Turn of the Century (Swedish) | Scandia | .... | Edvard Persson-Stina Hedberg | Feb. 23,'46 | 110m | Mar. 9,'46 | 2882 | .... | .... |
| Twilight on the Rio Grande | Rep. | .... | Gene Autry-Adele Mara | Apr. 1,'47 | .... | ..... | .... | .... | .... |
| Two Fisted Stranger | Col. | 7208 | Charles Starrett-Smiley Burnette | May 30,'46 | 50m | June 15,'46 | 3043 | 2951 | .... |
| † Two Guys from Milwaukee | WB | 524 | Dennis Morgan-Joan Leslie | Aug. 17,'46 | 90m | Aug. 3,'46 | 3126 | 2884 | 3350 |
| Two Mrs. Carrolls, The | WB | .... | Barbara Stanwyck-Humphrey Bogart | Not Set | .... | ..... | .... | 2628 | .... |
| † Two Sisters from Boston (Bl. 16) | MGM | 622 | Jimmy Durante-June Allyson | Apr.-May,'46 | 112m | Mar. 9,'46 | 2881 | 2695 | 3264 |
| Two Smart People | MGM | 706 | John Hodiak-Lucille Ball | Nov.,'46 | 93m | June 8,'46 | 3029 | 2748 | 3288 |
| † Two Years Before the Mast | Para. | 4601 | Alan Ladd-Brian Donlevy | Nov. 22,'46 | 98m | Aug. 31,'46 | 3173 | 3055 | 3464 |
| UNDER Arizona Skies | Mono. | 561 | Johnny Mack Brown-Raymond Hatton | Apr. 27,'46 | 59m | June 8,'46 | 3030 | 2870 | .... |
| Unexpected Guest | UA | .... | Bill Boyd-Rand Brooks | Not Set | 61m | Dec. 14,'46 | 3362 | .... | .... |
| Undercover Maisie | MGM | .... | Ann Sothern-Barry Nelson | (T) Feb. 28,'47 | .... | ..... | .... | 3459 | .... |
| Undercover Woman | Rep. | 515 | Stephanie Bachelor-Robert Livingston | Apr. 11,'46 | 56m | July 6,'46 | 3077 | 2748 | .... |
| † Undercurrent | MGM | 707 | Katharine Hepburn-Robert Taylor | Nov.,'46 | 116m | Oct. 5,'46 | 3237 | 3007 | 3412 |
| Under Nevada Skies | Rep. | 541 | Roy Rogers-Dale Evans | Aug. 26,'46 | 69m | Aug. 31,'46 | 3174 | 3127 | .... |
| Unfinished Dance (color) | MGM | .... | Margaret O'Brien-Cyd Charisse | Not Set | .... | ..... | .... | 3240 | .... |
| Unholy Garden (Reissue) | Film Classics | .... | Ronald Colman-Fay Wray | July 29,'46 | 77m | Aug. 8,'31 | .... | .... | .... |
| Unknown, The | Col. | 7027 | Karen Morley-Jim Bannon | July 4,'46 | 70m | Dec. 21,'46 | 3374 | 2055 | .... |
| Untamed Fury | PRC | .... | Mikel Conrad-Gaylord Pendleton | Feb. 22,'47 | .... | ..... | .... | 3435 | .... |
| VACATION Days | Mono. | 611 | Freddie Stewart-June Preisser | Jan. 25,'47 | .... | ..... | .... | 3363 | .... |
| Vacation in Reno (Block 3) | RKO | 713 | Jack Haley-Anne Jeffreys | Dec. 10,'46 | 60m | Oct. 12,'46 | 3249 | 3127 | .... |
| Valley of Fear | Mono. | 675 | Johnny Mack Brown-Raymond Hatton | Feb. 15,'47 | .... | ..... | .... | 3410 | .... |
| Valley of the Zombies | Rep. | 520 | Robert Livingston-Adrian Booth | May 24,'46 | 56m | June 1,'46 | 3017 | 3007 | .... |
| Verdict, The | WB | 607 | Sydney Greenstreet-Peter Lorre | Nov. 23,'46 | 86m | Nov. 9,'46 | 3297 | 2764 | 3464 |
| Vigilantes of Boomtown | Rep. | .... | Allan Lane-Bobby Blake | Feb. 15,'47 | .... | ..... | .... | 3435 | .... |
| Violence | Mono. | .... | Nancy Coleman-Michael O'Shea | Mar. 29,'47 | .... | ..... | .... | 3459 | .... |
| † Virginian, The (color) (Bl. 4) | Para. | 4516 | Joel McCrea-Brian Donlevy | Apr. 5,'46 | 90m | Jan. 26,'46 | 2817 | 2242 | 3228 |
| WAKE Up and Dream (col.) | 20th-Fox | 649 | John Payne-June Haver | Dec.,'46 | 92m | Nov. 30,'46 | 3333 | 2499 | .... |
| Walk in the Sun, A | 20th-Fox | 616 | Dana Andrews-Richard Conte | Mar.,'46 | 117m | Dec. 1,'45 | 2733 | 2242 | 2979 |
| Walls Came Tumbling Down, The | Col. | 7011 | Lee Bowman-Marguerite Chapman | June 7,'46 | 82m | May 25,'46 | 3005 | 2963 | 3188 |
| Wanted for Murder (Brit.) | 20th-Fox | 644 | Eric Portman-Dulcie Gray | Nov.,'46 | 91m | Nov. 9,'46 | 3298 | .... | .... |
| Way We Live, The (British) | GFD | .... | Peter Willes | Not Set | 64m | Aug. 24,'46 | 3162 | .... | .... |
| Wedding Night (Reissue) | Film Classics | .... | Gary Cooper-Anna Sten | June 15,'46 | 83m | Feb. 23,'35 | .... | .... | .... |
| Welcome, Stranger | Para. | .... | Bing Crosby-Barry Fitzgerald | Not Set | .... | ..... | .... | 2939 | .... |
| Welldigger's Daughter (Fr.) | Siritzky | .... | Raimu-Fernandel-Josette Day | Sept. 28,'46 | 122m | Oct. 5,'46 | 3238 | .... | .... |
| † Well Groomed Bride, The (Bl. 4) | Para. | 4519 | Ray Milland-Olivia DeHavilland | May 17,'46 | 75m | Feb. 2,'46 | 2829 | 2786 | 3228 |
| West of the Alamo | Mono. | 573 | Jimmy Wakely-Lee "Lasses" White | Apr. 20,'46 | 58m | May 25,'46 | 3006 | 2883 | .... |
| West to Glory | PRC | .... | Eddie Dean-Roscoe Ates | Mar. 22,'47 | .... | ..... | .... | 3422 | .... |
| Where There's Life | Para. | .... | Bob Hope-Signe Hasso | Not Set | .... | ..... | .... | 3078 | .... |
| While Nero Fiddled (Brit.) | Bacon-Bell | .... | Tommy Trinder-Frances Day | Apr. 29,'46 | 65m | Mar. 11,'46 | 2986 | .... | .... |
| White Tie and Tails | Univ. | 550 | Dan Duryea-Ella Raines | Aug. 30,'46 | 74m | Sept. 14,'46 | 3197 | .... | .... |
| Wicked Lady, The (British) | Univ. | 605 | Margaret Lockwood-James Mason | Jan.,'47 | 98m | Dec. 14,'46 | 3361 | .... | 3412 |
| Wife of Monte Cristo | PRC | .... | John Loder-Lenore Aubert | Apr. 23,'46 | 80m | Mar. 30,'46 | 2918 | 2895 | 3018 |
| Wife Wanted | Mono. | 605 | Kay Francis-Paul Cavanaugh | Nov. 2,'46 | 73m | Oct. 26,'46 | 3273 | 3138 | .... |
| Wild Bill Hickok Rides (R.) | WB | 609 | Bruce Cabot-Constance Bennett | Dec. 7,'46 | 72m | Nov. 2,'46 | 3286 | .... | .... |
| Wild Beauty | Univ. | 545 | Don Porter-Lois Collier | Aug. 9,'46 | 61m | Aug. 17,'46 | 3150 | 3076 | .... |
| Wild Country | PRC | .... | Eddie Dean-Al "Fuzzy" St. John | Jan. 17,'47 | 55m | Feb. 1,'47 | 3446 | 3411 | .... |
| Wild West (color) | PRC | .... | Eddie Dean-Al LaRue | Dec. 1,'46 | 73m | Dec. 7,'46 | 3347 | 3138 | .... |
| Without Dowry (Russian) | Artkino | .... | Olga Pyshova-Nina Alisova | Apr. 6,'46 | 81m | Apr. 27,'46 | 2962 | .... | .... |
| † Without Reservations | RKO | 621 | Claudette Colbert-John Wayne | Block 5 | 107m | May 11,'46 | 2985 | 2884 | 3164 |
| Woman Chases Man (R.) | Film Classics | .... | Miriam Hopkins-Joel McCrea | May 15,'46 | 70m | May 1,'37 | .... | .... | .... |
| Woman of My Own, A | MGM | .... | Greer Garson-Richard Hart | Not Set | .... | ..... | .... | 3287 | .... |
| Woman on the Beach (formerly Desirable Woman) | RKO | .... | Joan Bennett-Robert Ryan | Not Set | .... | ..... | .... | 2883 | .... |
| Woman to Woman (British) | Brit. Nat'l | .... | Douglass Montgomery-Joyce Howard | Not Set | 100m | Nov. 16,'46 | 3310 | .... | .... |
| YANK in London, A (Br.) | 20th-Fox | 622 | Anna Neagle-Dean Jagger | Mar.,'46 | 106m | Feb. 23,'46 | 2858 | .... | .... |
| Yank in Rome, A (Ital.) | World Wide | .... | Valentina Cortese-Leo Dale | Jan. 31,'47 | 110m | Feb. 8,'47 | 3458 | .... | .... |
| Yankee Fakir | Rep. | .... | Douglas Fowley-Joan Woodbury | Apr. 1,'47 | .... | ..... | .... | 3459 | .... |
| Yearling, The (color) | MGM | .... | Gregory Peck-Jacqueline White | (T) Sept. 13,'46 | 135m | Nov. 30,'46 | 3333 | 2883 | .... |
| Years Between, The (British) | GFD | .... | Michael Redgrave-Valerie Hobson | Not Set | 100m | Apr. 20,'46 | 2949 | .... | .... |
| Young Widow | UA | .... | Jane Russell-Louis Hayward | Mar. 1,'46 | 98m | Feb. 23,'46 | 2857 | 2454 | 3264 |
| † ZIEGFELD Follies of 1946 (color) (Special) | MGM | 617 | MGM Contract Stars | Mar.,'46 | 110m | Aug. 25,'45 | 2638 | 1913 | 3188 |

# This week the best showmen in America are reading

# FAME

*A Quigley Publication*

# Following in the groove of TOP, TOP PICTURES

# HELD OVER!

**SAN FRANCISCO**
(3rd week, 2 theatres)

**NEW YORK** (3rd week)

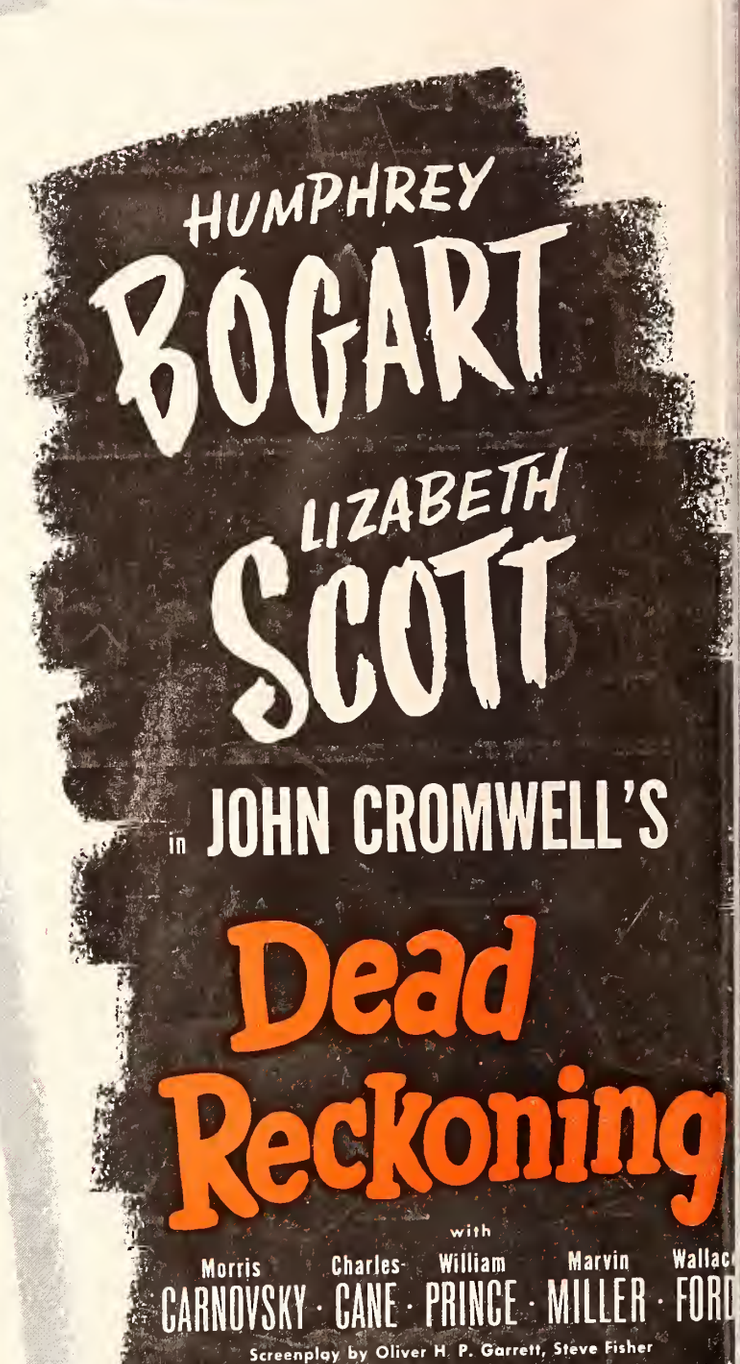
**MIAMI**
(move-over . . after 1st week, 3 theatres)

**DALLAS** (move-over)

**OAKLAND** (3rd week)

**PARKERSBURG**

**BUFFALO**




AMERICAN BROTHERHOOD WEEK
February 16—23

# MOTION PICTURE HERALD

*REVIEWS*

*(In Product Digest)*

The Arnelo Affair
Suddenly It's Spring
Odd Man Out
The Sea of Grass
Angel and the Badman
Vigilantes of Boomtown
The Thirteenth Hour
The Shop at Sly Corner
Cigarette Girl

**MPA MOVES TO ENLIST SENATE AND STATE DEPARTMENT AID IN OPENING DOORS TO FOREIGN MARKET ¶ FIRST APPEAL DECREE IN NEW YORK TRUST SUIT, FILED BY COLUMBIA, ATTACKS SINGLE SALES ¶ COLOR TELEVISION IMPRACTICAL NOW, PARAMOUNT TELLS FCC ¶ ALLIED OPENS INFORMATION EXCHANGE TO AID EXHIBITORS FIGHT DISCRIMINATORY LOCAL REGULATIONS ¶ NEW YORK CIRCUITS FIND CHILD SHOWS BUILD GOOD PUBLIC RELATIONS**

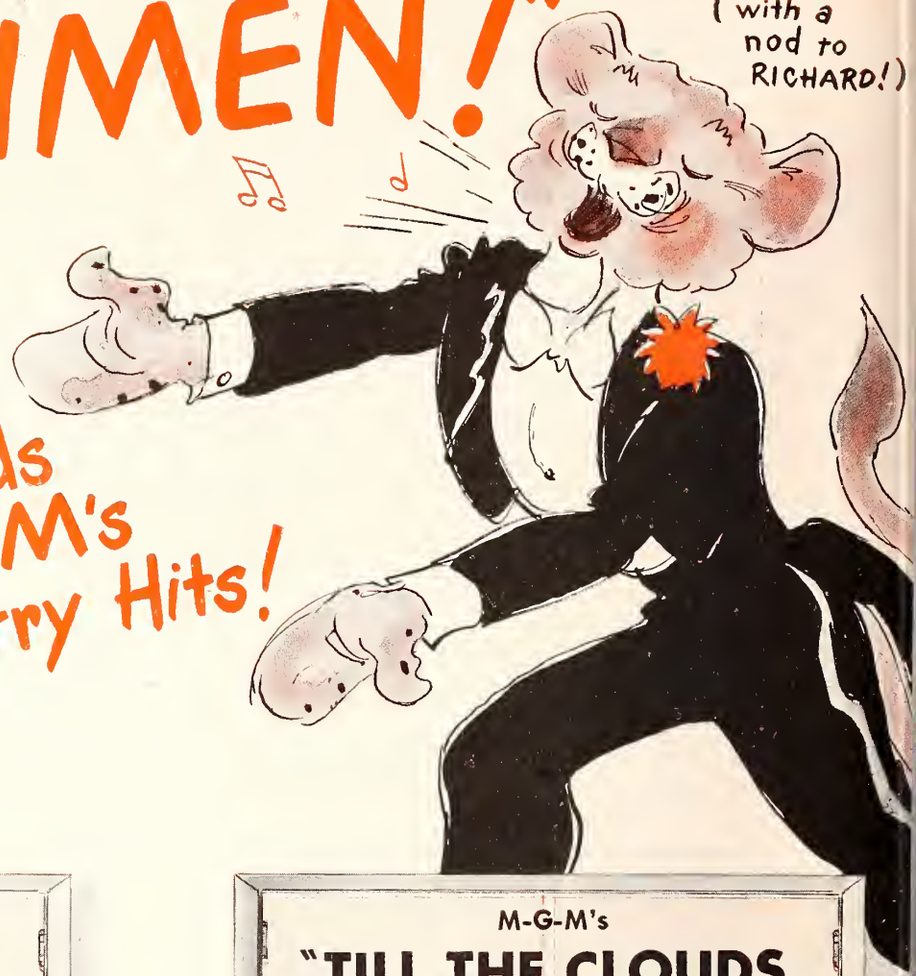
*BOX OFFICE CHAMPION PICTURES*

*VOL. 166, NO. 7; FEBRUARY 15, 1947*

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# "OPEN THE DOOR SHOWMEN!"

(with a nod to RICHARD!)



## and let the crowds come in to M·G·M's Top-of-the Industry Hits!

M-G-M's

### "THE YEARLING"

Technicolor

Second week-end tops first as M-G-M's Prize Picture packs Radio City Music Hall, acclaimed with rave reviews. Continuing BIG in its 7th Week, Los Angeles, Twice Daily!

M-G-M's

### "TILL THE CLOUDS ROLL BY"

Technicolor

After 7 record weeks at Radio City Music Hall, it is delighting the nation and rolling up the biggest grosses of the year! A screenful of Stars in a grand box-office hit!

M-G-M's

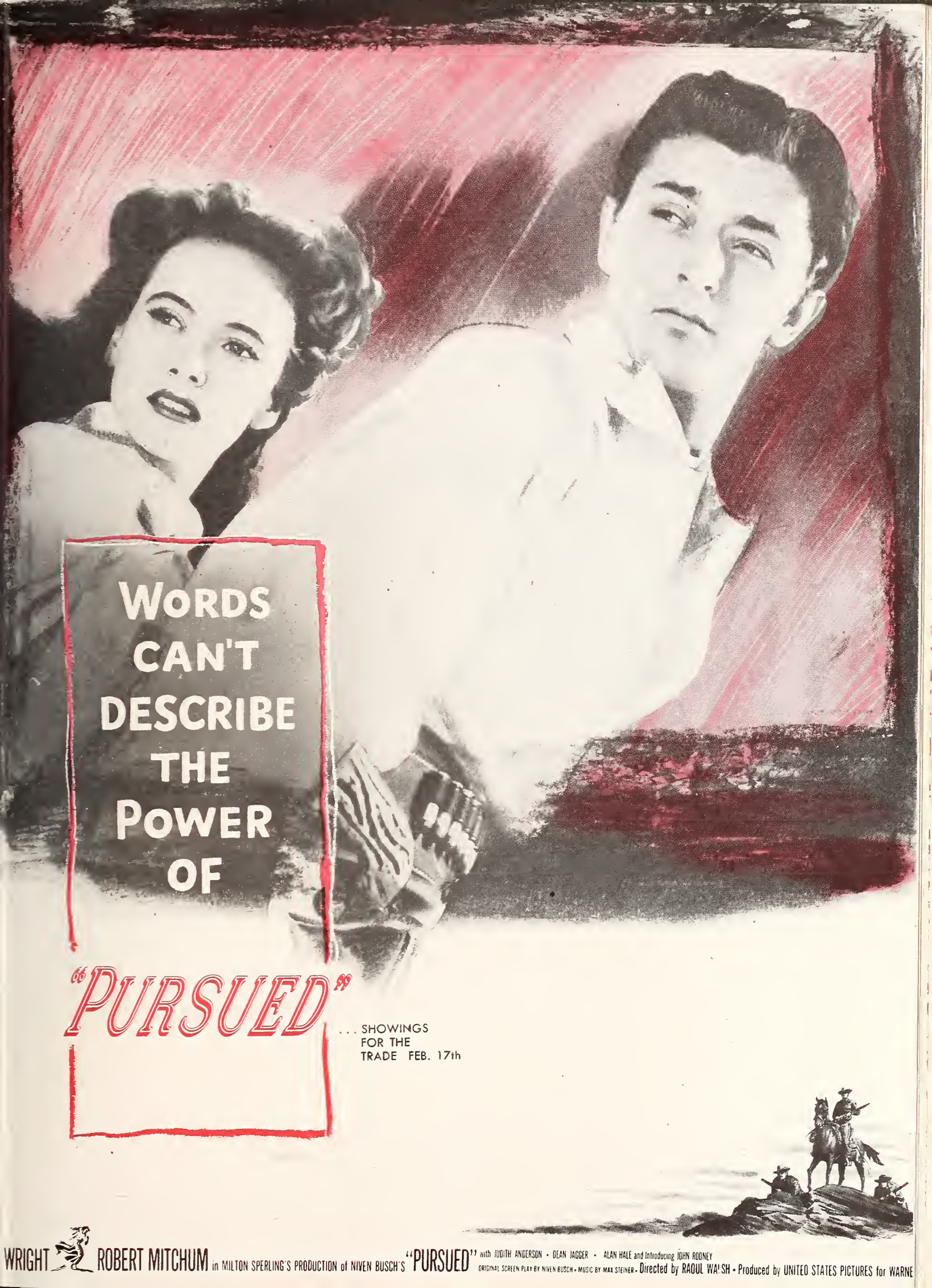
### "LADY IN THE LAKE"

As predicted by Collier's, Time and many other publications and writers, M-G-M's uniquely told murder mystery is a smash hit! Capitol, N. Y. World Premiere beats the biggest attractions in months. Sure-fire!

M-G-M's

### "THE BEGINNING OR THE END"

Launched with International Previews, including Washington, D. C. and New York City. The Scoop of the Century, the human drama behind the creation of the Atom bomb!



# WORDS CAN'T DESCRIBE THE POWER OF

# "PURSUED"

... SHOWINGS FOR THE TRADE FEB. 17th

WRIGHT ROBERT MITCHUM in MILTON SPERLING'S PRODUCTION of NIVEN BUSCH'S "PURSUED" with JUDITH ANDERSON • DEAN JAGGER • ALAN HALE and Introducing JOHN RODNEY

ORIGINAL SCREEN PLAY BY NIVEN BUSCH • MUSIC BY MAX STEINER • Directed by RAOUL WALSH • Produced by UNITED STATES PICTURES for WARNE

IF YOU WERE

NORA PRENTISS

WOULD YOU KEEP YOUR MOUTH SHUT?



ANN SHERIDAN *Sensational as* NORA PRENTISS

CO-S

KE

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DIREC

*AMERICAN BROTHERHOOD WEEK February 16-23*

# IF YOU'RE AN EXHIBITOR

## ANN SHERIDAN

# WILL OPEN YOUR EYES!!!



THIS IS A → WARNER PICTURE!

MITH · BRUCE BENNETT · ROBERT ALDA

RY DECAMP SCREEN PLAY BY N. RICHARD NASH • FROM A STORY BY PAUL WEBSTER & JACK SOBELL • MUSIC BY FRANZ WAXMAN

INCENT SHERMAN PRODUCED BY WILLIAM JACOBS

FIRST FLASH ..... !!!

OPENED IN A BLIZZARD AND BEAT "MILDRED PIERCE" AT THE BOYD, PHILLY! NEXT-HOLLYWOOD, N.Y. --EXTENDED RUN BEGINS NEXT FRIDAY! watch, boys!

# "13 RUE MADELEINE"

## SMASHES ALL 'HOUSE' RECORDS!

**20th's NEW BOXOFFICE SENSATION**
**TOPS ALL THE SKY-HIGH GROSSES OF**
**"THE HOUSE ON 92nd ST." IN NEW YORK**
**LOS ANGELES · CLEVELAND · BOSTON**
**BALTIMORE · PITTSBURGH · DETROIT**
**SAN FRANCISCO · PHILADELPHIA**
**DES MOINES · ST. LOUIS · *EVERYWHERE!***

No company has so many hits playing and on the way as 20th Century-Fox

"THE RAZOR'S EDGE" · "THE SHOCKING MISS PILGRIM" In Technicolor · "BOOMERANG!" · "CARNIVAL IN COSTA RICA" In Technicolor · "THE LATE GEORGE APLEY" · "THE HOMESTRETCH" In Technicolor

# MOTION PICTURE HERALD

*MARTIN QUIGLEY, Editor-in-Chief and Publisher* — *TERRY RAMSAYE, Editor*

Vol. 166, No. 7 — February 15, 1947

## PUBLIC RELATIONS

AMERICAN industry in general got a going over on the subject of public relations by experts last week. The judgment was that the concentration on the selling of goods should not exclude attention to support of the American economic system as a service to the people.

The occasion was the fourth National Conference of Public Relations executives in New York, under the auspices of the National Association of Manufacturers.

A call to public relations men to organize on a model of the legal and medical professions was sounded by Mr. Holcombe Parkes, a vice-president of the NAM. He asked for defense of free individual enterprise against "spreaders of unrest," and the "fanatical collectivists."

"The simple fact that our American-style processes of finance, production and selling actually produce more good for more people than does any other set of processes ever devised has never been planted in the mind of our people," he remarked.

"That is why people take for granted the products and benefits of these processes, while they blandly subscribe to boot-strap economics and accept as real the shining gold bricks of the collectivist pitch-men."

That brings to mind the spectacular quality of attention appeal which has just been demonstrated by Mr. Robert R. Young in behalf of his Chesapeake & Ohio railway—distinctly as much a public relations campaign as a device of merchandising.

* * * *

This week many American industries, including big electrical and public service organizations, made their participation in events pertaining to the one hundredth anniversary of the birth of Thomas Alva Edison, the occasion for restatements of the service of industry to the people and the American Way.

Industries as diverse as business machines and rubber tires found the anniversary a provocation for expressions of wide display and emphatic attention calculated to perform public relations functions. The great inventor and the significance of his work in the building of the nation shared space and attention with the Washington opening of the long locked trove of the personal papers of Abraham Lincoln.

None, it seems, has found occasion to remark upon the social and economic influences of the motion picture which brought the light of a new art and the world's most popular medium of entertainment to the millions.

It may be observed that the motion picture was in fact the last of the greater Edison contributions to the making of a new world by science and technology.

Only the printing press may be said to be as great an instrument of public relations as the motion picture—which reaches the many who do not read with skill or pleasure.

* * * *

What with the current developments in the thoroughly nationalized coal industry of Britain, it may be expected we shall not be hearing for a while further steps in a recently launched movement over there to nationalize the motion picture.

However that movement is and has been for a time underway in the British Ministry of Information's program for the making of educational pictures for use in the schools—to be financed by the Exchequer. A release says that "the visual education, done by the local authorities and different cultural groups will be much better co-ordinated."

There is a program of public relations by the Government.

Endeavours of this sort, started under the provocations of war, continue in some quarters in Washington.

■ ■ ■

## BROTHERHOOD WEEK

WITH the world scene torn as it is today by issues besetting the lives of millions now and affecting human destinies for the years to come, there is a special cogency in the aims of the American Brotherhood Week just ahead, February 16-23. The radio, the press and the motion picture, together with other nationally organized interests, are functioning in support of the movement, which takes its sponsorship from the National Conference of Christians and Jews. President Truman is the honorary chairman for Brotherhood Week. While there are to be no audience collections, the participating showmen are asked to seek among their patrons ten pledges, with minimum contributions of a dollar each. The unit is small, but the aggregate can be great.

■ ■ ■

## THE ART OF REVIEWING

WRITING in a publication entitled *Hollywood Review*, Alx Cooperman gives exuberant attention to a production released by a concern called Hygienic Productions. It is headlined as "Pic With Sex Message". In the course of the copy it is said: "Powerful isn't quite the word to describe the breath-taking five minutes in the operating room. Usually at this time in the audience, and this happens in every audience, there are numerous cases of people fainting from what they have just witnessed. . . . There were two trained nurses at each performance. . . . The whole presentation is in good taste."

■ ■ ■

ONE can see from afar off some diplomatic comeuppances and problems for the motion picture, now that there is a plan to bring to these shores a comic opera about the romance of the Duke and Duchess of Windsor playing in Sweden. It is a thinly guised story under the title of "The King of Hearts," with parts in it for figures which suggest Churchill, Eden and Baldwin. Back in the war days when the State Department was calling a lot of shots, there was an amazing inattention to the Duke and Duchess hereabouts.

*—Terry Ramsaye*

# THIS WEEK IN THE NEWS

## Stands Pat

*Chicago Bureau*

THEATRE attendance is holding up to last year's level as are the gross receipts. This according to a statement from William F. Rodgers, MGM vice-president and general sales manager, after he had discussed the matter with many of his salesmen in widely scattered areas. Mr. Rodgers was concerned, as some others have been, over reports that while increased admission prices have boosted the gross, actual theatre attendance has diminished. That's not so, says Mr. Rodgers.

## Closed Book

WHEN Oliver Max Gardner, newly appointed Ambassador to Great Britain, died suddenly in New York Thursday morning, February 6, just before he was due to sail, there died with him special footage of the five newsreels, and a pleasant scene of *rapport* with the motion picture industry. The scene was to have reached the public through regular newsreel issues. It was of the luncheon given Mr. Gardner the day before by the Motion Picture Association. There were smiles and laughter; toasts and farewells; martinis and good food. Leading motion picture executives and Mr. Gardner were especially close. Eric Johnston, MPA president, praised Mr. Gardner, and Mr. Gardner praised Mr. Johnston.

Telephone calls among newsreel editors Thursday morning confirmed a unanimous decision: junk the footage.

"It would have been too awful, all that happiness, those smiles," one editor explained.

## Hardshell

YOU CAN tell the youngsters the news now. They're going to meet a new character shortly—Walt Disney will introduce him in the RKO release "Pluto's Housewarming". He is a hardshelled, low creature. His name is Terry Turtle.

## Farnol Suggests

FOUR methods by which the motion picture industry may impress the public more favorably were suggested Monday by Lynn Farnol, director of advertising and publicity for Samuel Goldwyn, speaking to the Fifty Club, comprising Philadelphia public relations executives.

Mr. Farnol suggested a continuing, positive community relations program; a creation of a picture of Hollywood at work rather than at play; a development by everyone within the industry, of a sense of proprietorship; and a new approach to advertising, meaning the factual rather than the worn superlative.

Hollywood, Mr. Farnol said, measures publicity in terms of space only, whereas in many instances no publicity would improve its public relations.

## Dutch Treat

THE production of English and French language films in the Netherlands by Bureau Cinematographie Musicale, a French producing company, may get under way in June, according to G. E. Ostwald, one of Holland's leading film makers. The pictures will be shot in an Amsterdam studio, but it will first be necessary to re-equip it as all equipment was removed by the Germans. Production crews will be made up of French technicians and stars. Mr. Ostwald said British interests also were planning to enter production in the Netherlands.

## Bonds

EMPLOYEES at the Warner Bros.' Burbank studio bought bonds amounting to $24,896,455 during the five years of their participation in the U. S. Savings Bonds program. Bond purchases took the form of payroll deductions and cash deals. Although the bond drives are over, almost 40 per cent of the studio roster still is signed for regular weekly deductions with 1,258 enrolled.

## Gesture

EXHIBITORS talk about the necessity of letting public officials and legislators know the mechanics and personalities of the industry. Now the idea is in Hollywood. Fritz Lang, producer of Universal-International's "The Secret Beyond the Door", will invite Los Angeles officials and others from the state and national governments to visit the sets during its filming. Mr. Lang believes the more these persons know, the more friendly they'll be. He intends to follow the policy in other productions.

## Jersey

FAR above Jersey meadows flowering with a fragrance unique, there stands a metropolis renowned for giving "all to industry." The lights of Journal Square, the roar of intracity traffic, the faint, alluring patina of its miles of residence with industry, the musty, beloved antiquity of its Hudson tubes—all these assail the Jersey City dweller with a nostalgia all the more prickly because he finds no outlet for expression.

Jersey City has no anthem.

But it will, soon, because the Skouras circuit is aware of the frustration. Eight of its theatres there, cooperating with the *Jersey Journal*, are offering $500 for a song.

The deadline is March 15. The song must be original and complete. It may be in any tempo—but its lyrics must identify Jersey City.

Ready?


INDUSTRY drives for support of U. S. in world market race Page 13

COLUMBIA files appeal in Federal Court from trust case decree Page 16

ON THE MARCH—Red Kann in comment on industry affairs Page 18

MILWAUKEE editorial writer attacks screen advertising Page 20

BOX OFFICE Champions for the month of January Page 22

THOMAS EDISON lauded Martin Quigley on founding of HERALD Page 24

CHILD shows prove goodwill asset to theatres in all communities Page 26

PROMOTION of pictures abroad lags behind U. S. methods Page 34

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 35

DUBBING is revived in development of screen market in Germany Page 48

SERVICE DEPARTMENTS

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Release Chart by Companies Page 3476

The Release Chart Page 3477

## *"Hamlet" Coming*

SHAKESPEARE doth flourish and wax. Henry V is a film memory. Now to Hamlet. England is the place to produce Shakespeare; Italy is the place to discuss it. There, amidst languor and under sun, in a villa completely reserved near the pleasant town of Liguria, J. Arthur Rank's men will plan the new Shakespearian opus. Filippo del Giudice, Two Cities Films head, will hold conferences with Laurence Olivier, Vivien Leigh, Alan Dent, (adapter of text).

## *Drums*

THEY'LL be drumming up business the hard way when United Artists releases Enterprise's "Arch of Triumph" about Easter time. Last week conductor Morris Stoloff began the four-week job of recording the film's two-hour symphonic score. Scoring started wth a basic orchestral pattern of 55 pieces which will be enlarged to 96 men before the task is completed. In one sequence alone 16 giant kettledrums will be used. Announced UA proudly: Never before has such a massing of these instruments been attempted either in a picture or on a concert stage.

## *Gun for Frankie*

FRANK SINATRA last week in Hollywood got himself a permit to carry a gun and then announced he was coming to New York. He didn't say if he needed the gun in New York or whether the business of shaking off too-affectionate bobby soxers had irked him to the point where he had decided direct action was called for.

## *Evaluation*

THEATRES and home office buildings in New York City will bear a considerable portion of the proposed $1,141,146,406 increase in real estate assessments for 1947-48 if the tentative increase is approved when the tax rate is discussed in June.

According to a report submitted to Mayor O'Dwyer by Harry B. Chambers, president of the City Tax Commission, all major theatre properties, except two, are given increased assessed evaluations. The Paramount theatre and building, described as the most highly priced theatre property in the city, is assessed on a valuation of $11,100,000 —$200,000 more than in 1946-47.

The Astor's valuation is raised from $1,700,000 to $1,810,000; the Capitol from $2,275,000 to $2,300,000; the building housing the Criterion from $6,575,000 to $6,700,000; the Globe, from $980,000 to $1,150,000; Hollywood, $1,000,000 to $1,050,000; Palace, $1,250,000 to $1,290,000; Rialto, $2,850,000 to $3,000,000; Rivoli, $1,450,000 to $1,475,000; Strand, $3,125,000 to $3,300,000; Roxy, $4,350,000 to $4,440,000. Twentieth Century-Fox's office buildings are valued at $305,000 over the present fiscal year's $1,845,000, while the Loew-MGM home office building, housing Loew's State, increased from $3,800,000 to $3,960,000. Warner Brothers offices got a new assessment of $1,270,000 while its 1946-47 assessment is $1,194,000. And now they are talking about raising fares.

## *Words*

DALTON, GA., city officials and the R. E. Martin string of three theatres there are in a tussle over license fees in which the mere notation by Mr. Martin that new fees asked were too high in relation to business brought a reply from the Mayor and City Council: "Pay up by March 1, or lock up."

The Council raised the fee for each theatre from a flat $100 to a sliding scale based upon admissions. The new fee would, the theatres say, be approximately $750 for each house.

## *MOSTLY SMOKES*

*GREAT BRITAIN spent* $499,720,000 *of her two and one half billion dollar United States credit loan between July* 1 *and December* 31, 1946. *Greatest single item on the bill by far was* $157,976,000 *for tobacco. Motion pictures were fifth in the list of eight classifications for which the British paid American dollars. The record:*

| | |
|---|---|
| Tobacco | $157,976,000 |
| Food | 119,691,000 |
| Oil | 62,062,000 |
| Raw Material | 56,420,000 |
| Motion Pictures | 35,464,000 |
| Manufactured Goods | 31,837,000 |
| Machinery | 22,165,000 |
| Ships | 14,105,000 |
| Total | $499,720,000 |

*The expenditure for tobacco was the subject of acrimonious debate in Parliament last week between Hugh Dalton, Chancellor of the Exchequer and Winston Churchill, leader of His Majesty's Loyal Opposition. Mr. Dalton, looking pointedly at Mr. Churchill's cigar, said the demand for tobacco had increased* 130 *per cent since before the war. Mr. Churchill resented that, and attacked, again, the expenditures for motion pictures.*

# PEOPLE

LEWIS BLUMBERG of the Universal Los Angeles branch, has been appointed assistant general sales manager of the Prestige Pictures department of Universal, it has been announced by L. J. MCGINLEY, general sales manager of Prestige.

DON CHAMBERS, associated with Paramount affiliates for 19 years, has been appointed advertising and publicity director for the Filmack Corporation of Chicago, according to IRVING MACK, sales head.

RICHARD BACHLER has been appointed head of the Monogram wardrobe department, succeeding HARRY BOURNE, who has retired to enter private business. Mr. Bachler was formerly with Paramount, Universal and Columbia.

RICHARD DE ROCHEMONT, producer of The March of Time, addressed the Advertising Club of New York at a luncheon Wednesday on "The Future of the Advertising Film."

WILLIAM FADIMAN, who resigned as head of the MGM story department several weeks ago, has joined RKO as executive assistant to DORE SCHARY. He will assume his duties March 1 and will be in charge of all studio stories and writers.

STEPHEN W. BRENER, director of publicity for the Walter Reade circuit in New York, has been named head of the circuit's newly created advertising and publicity department. JAMES BRADY, former advertising manager for the *Asbury Park Sun,* will work as field representative in the new department.

ORVILLE CROUCH, manager of Loew's State, St. Louis, has been named assistant to CARTER BARRON in Loew's eastern division by JOSEPH R. VOGEL, vice-president in charge of Loew's out-of-town theatres. Mr. Crouch succeeds MARTIN BURNETT, now midwestern division manager.

ALLAN KOHAN, former exploiteer for Warner Brothers in Omaha, has been appointed general manager of advertising, publicity and exploitation for R. D. Goldberg Theatres in that city.

JOHN EIFERT, Warner Brothers salesman, has been elected president of the Cinema Club of Cincinnati, succeeding Ross WILLIAMS of United Artists. GENE TUNIK, RKO Radio, was named vice-president, and PETER NILAND, Columbia Pictures, was reelected secretary-treasurer.

HOWARD MINSKY has resigned from Twentieth Century-Fox as manager of the Buffalo, N. Y., exchange, and WILLIAM J. KUPPER, general sales manager for the company, has appointed WILLIAM A. GRAHAM as acting manager.

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# THIS WEEK the Camera reports:



Otto Rothschild

INITIAL PAYMENT. Edward Arnold, executive vice-president and treasurer of the Hollywood Permanent Charities Committee, signs a check for $200,000 to the Los Angeles Community Chest, part of $811,650 the Committee allocated. Watching are, left to right: Y. Frank Freeman, Committee past-president; P. C. Winnett, Los Angeles Welfare Federation president; A. J. Gock, 1947 Chest chairman, and M. C. Levee, 1947 Committee campaign chairman. The Committee allocation represents 12½ per cent of the local goal.



Cosmo-Sileo

IT HAPPENED ON FIFTH AVENUE. Well dined and wined, some 300 New York exhibitors and trade writers stepped last Tuesday evening from the warmth of the Hotel Brevoort—into a swirling snowstorm. Above, Joseph Kaufman, associate producer of the Monogram-Allied Artists' "It Happened on Fifth Avenue", awaits them, as host. It's a Fifth Avenue bus behind him, one of three the company hired to chug out of the city Sunday on a coast-to-coast tour.



THE DEAL, left. George Bernard Shaw plays will now be made in Hollywood. Lester Cowan, left, and Mary Pickford, Artists Alliance partners, sign with Gabriel Pascal, British producer, who holds film rights to the plays. Mr. Pascal will produce and direct. Miss Pickford and Mr. Cowan just recently formed their production company.



THE NARROW YOUNG MAN at the left is Pete Smith, MGM shorts producer, at the time he was press-agenting for the old MGM.

GREAT EXPECTATIONS. Matthew Fox, left, Universal-International vice-president; Robert Benjamin, president, and G. E. Eyssell, Radio City Music Hall, New York, managing director, as they arranged playing of J. Arthur Rank's "Great Expectations".



Cosmo-Sileo



By the Herald

AN EXCLUSIVE MOTION PICTURE HERALD PICTURE by Floyd Stone, a picture which went around the world last week after one of its principals, O. Max Gardner, left, died February 6. Mr. Gardner was our new Ambassador to Great Britain. Eric Johnston, right, Motion Picture Association president, and company executives were hosts to Mr. Gardner, the day before, at luncheon in New York, at which this last Gardner photo was made.



Arthur Say

CONFIDENTIALLY, from Eddie Cantor to Malcolm Kingsberg, RKO theatre circuit head, on the set of RKO Radio's "If You Knew Susie". Mr. Cantor is producer as well as co-starring with comedienne Joan Davis.



Reni Newsphoto

AS THE VIRGINIA MPTO met in Washington last week, left. From left to right: T. W. North, Charles Abercrombie, J. L. Stanley, Morton G. Thalhimer, William Crockett, re-elected president; Leon Bamberger, RKO; Cyril Mee, Frank Boucher, C. W. Outten, Edgar Goth. The Hotel Shoreham. Among the important exhibitor problems discussed at the session were legislation, taxation and admissions.



By the Herald

ARTHUR DENT, a factor in British production and distribution, returned last week after seven weeks here combining business with a long delayed vacation.



By the Herald

ELLIS DUNGAN is returning to India, after four months here. Eleven years ago, the boy from Brooklyn went to India for adventure, stayed as a director of motion pictures.



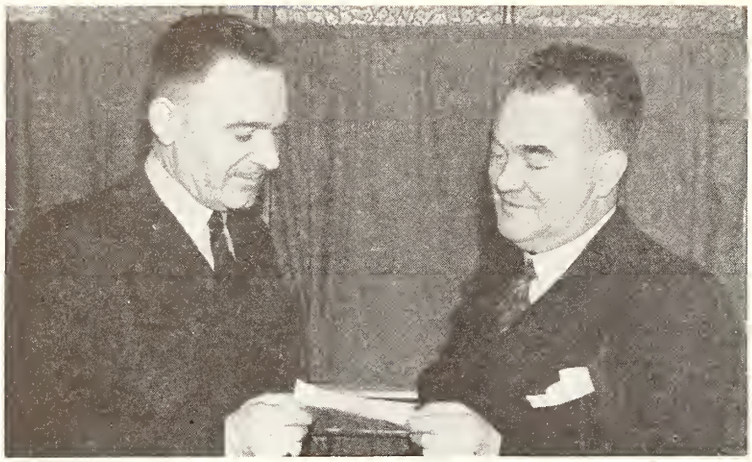
By the Herald

BOYD HORTON, who owns theatres in Greer and Inman, S. C., and Red Springs and Concord, N. C., visited New York the other day and told of planning another.



By the Herald

BENO SLESIN, managing director for United Artists in Colombia, has been in New York for home office conferences. He will return to Colombia shortly.



IN GLASGOW, at his office, Walter Hinks, left, King Circuit supervisor, receives a £40 check from William Carruthers of the Twentieth Century-Fox British organization, for showmanship in exploiting the company's "The House on 92nd Street". Mr. Hinks supervises the Carlton, Avon, Roxy, Standard and Astor theatres in the Scottish city.



RECEPTION IN HOLLYWOOD, at Paramount's studio commissary, for home office executives in for production conferences. Above, Adolph Zukor, chairman of the board, left, and Cecil B. DeMille, right, producer-director, chat, with Jacob Karp, assistant company secretary, listening.



IN NEW YORK, Edward G. Robinson presenting in behalf of the film, "The Red House", $800 to support 10 Greek war orphans. Odette de Bruniere accepts for the Greek War Relief. In Greek costume is five-year-old Steven Nicholas, symbolizing 375,000 Greek children.



THE NAVY HONORS . . . Certificates of Achievement to companies and executives for services during the war were given at Brooklyn Navy Yard ceremonies, Friday, February 7. Companies cited were Warners, MGM, RKO and Columbia. Individuals above are Leon Netter, Jr., PRC; William Brennan, Columbia; T. W. McPhillips, American Railway Express; Edward Dowden, MGM; Nina Foch, Columbia star; Admiral F. E. M. Whiting, who presented the certificates; R. J. Fannon, Republic; A. C. Brauninger, Warners; Lt. P. Des Jardines; Sam Cedran, Goldberg Brothers; Peter Siebel, Seibel Printing Co.; Herman Stern, Universal, and Captain H. E. Berger. Harry M. Warner, president of Warners, also received a citation.



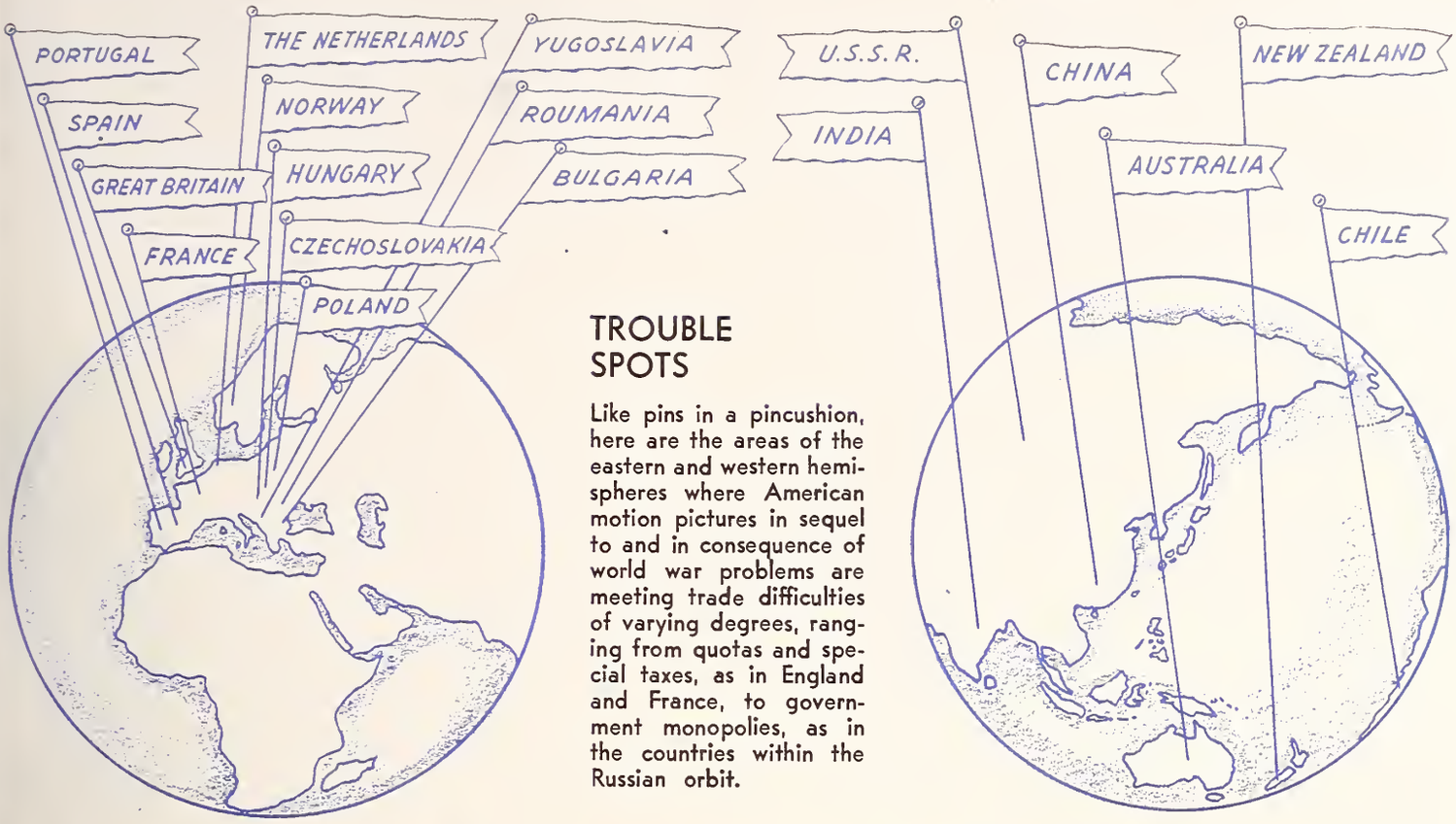
Metropolitan Photo

A REPLICA of the first incandescent electric bulb, invented by Thomas A. Edison, is examined by RKO star Anne Jeffreys, Rutgers Neilson, Associated Motion Picture Advertisers president, and Madeline Edison Sloane, the late Mr. Edison's daughter. The occasion was the AMPA luncheon observance last week in New York of the Edison Centennial.



Canada Pictures

AWARD. Clarence MacMahon, right, projectionist at Shea's theatre, Toronto, receives his award as new 25-Year Club member, from J. J. Fitzgibbons, Famous Players Canadian circuit president. Mr. MacMahon joined the circuit at the Uptown theatre, Toronto.




**TROUBLE SPOTS**

Like pins in a pincushion, here are the areas of the eastern and western hemispheres where American motion pictures in sequel to and in consequence of world war problems are meeting trade difficulties of varying degrees, ranging from quotas and special taxes, as in England and France, to government monopolies, as in the countries within the Russian orbit.

# INDUSTRY DRIVES FOR U.S. SUPPORT IN WORLD MARKET

The Motion Picture Association moved up its big guns this week to persuade Congress and the State Department to place the industry high on the agenda of things to be done at the international trade conference in Geneva in April and in discussions with our friends and allies this summer on renewal of reciprocal trade agreements.

Eric Johnston, president of the MPA, opened the campaign when he appeared February 6 before the Interdepartmental Committee on Reciprocity in Washington. Mr. Johnston's thesis was that the motion picture industry is in favor of reciprocal trade agreements and that the present ones can be improved, at least as far as the film industry is concerned. The reciprocal trade program, he said, "is the cornerstone of American policy for free trade."

### *Billboard-Sized Chart Tells Johnston Story*

The MPA president brightened the committee hearings in the dingy Capitol committee room with a billboard-sized, seven-color chart showing the different kinds of trade barriers erected against American pictures in each of 18 countries which will participate in the Geneva conference. He promised the committee, composed of members of the Senate and the State and Commerce Departments, details of all foreign trade barriers against pictures in a monumental brief to be filed next week.

According to Mr. Johnston's chart every one of the countries at the Geneva Conference has put up more or less trade barriers. The most formidable obstacles to free trade are encountered in countries where there is a state monopoly—in this case Russia and Czechoslovakia.

### *Several European Nations Have State Monopolies*

Other countries to be represented at Geneva where restrictions impede the free flow of films are Australia, Brazil, China, France, India, the Netherlands, Norway and the United Kingdom.

While the MPA brief will concern itself only with nations involved with the forthcoming negotiations on new trade agreements, a number of European nations have set up state monopolies since their liberation and now are being dealt with by the American film industry through the Motion Picture Export Association, representing the eight major U. S. companies. These countries are Poland, Hungary, Bulgaria, Roumania, Yugoslavia, Czechoslovakia and the Netherlands. In addition, the MPEA, under army supervision, operates in Germany, Austria and Japan.

Although in some of these areas it has been possible to negotiate good deals with the controlling monopoly, little likelihood is seen of an early resumption of trading by individual film companies. On the contrary, the general trend seems to indicate more, rather than less, state-trading.

American participation at the Geneva conference was assured early this week when Republican Senate leaders gave the trade talks their blessing. At the same time they indicated that Congress would not interfere with the reciprocal trade agreements this year, provided certain safeguards are continued. The new Congress generally has expressed a desire for certain assurances that the U. S. domestic economy will not suffer through tariff reductions and concessions.

### *Reciprocal Trade Program Favored by Johnston*

Mr. Johnston, in his statement to the Committee on Reciprocity Information last week, came out flatly in favor of the reciprocal trade program. "It would be a disastrous mistake to abandon it or shackle it at this time," he said. "This method to promote freer international trade is, in my judgment, the supreme test of our willingness to cooperate economically with the rest of the world. Imports are critically needed to maintain our standards of living and to keep many of our major industries in operation."

The MPA head said the cutting off of foreign trade would mean economic chaos for

*(Continued on following page)*

# U. S. SUPPORT

(Continued from preceding page)

the United States and he outlined some of the results such a move would have. American seaports, now thriving with activity, would be laid still, he said. Agricultural areas may be cut off from the only markets which could absorb their products and great prosperous industries, such those producing automobiles and machinery, would find it necessary to level their output to the demands of the domestic market. "Cut off exports and imports and you immediately reduce purchasing power in the regions where these industries operate. You gamble with the prosperity of the greatest market for goods and services which the world has ever known," he declared.

### *Cites U. S. Film Dependence On Foreign Markets*

Turning to films, Mr. Johnston said the American motion picture was extraordinarily dependent on foreign markets and thus hard hit by restrictions abroad. "If any motion picture producing country elects to build a wall around itself to fence out the products of another producing country, destruction of the mass market we all need is sure and certain. New restrictions against interchange of films will set a pattern which other nations will inevitably follow to the ultimate detriment of our motion picture industry and all others," he said.

Of the 17 countries which will join the U. S. at Geneva, nine, including Australia, Chile, China, India, Lebanon, New Zealand, Norway, the Union of South Africa and Russia, have no trade agreements with this country. Several, Belgium, Brazil, Cuba and the Netherlands, have had such pacts with America since 1935-36. The agreement with the United Kingdom dates back to 1939; Canada signed in 1938 with a supplementary pact in effect since 1940, and trade relations between the U. S. and France were regulated in 1946 under an agreement signed by James Byrnes, then Secretary of State, and Leon Blum.

### *Special Taxes Are Levied In Several Countries*

All of the countries, except New Zealand levy import duties on films. Exchange control restrictions prevail in three countries besides those operating under a government monopoly. They are Chile, China and France. Tariff preferences exist in Australia, Canada, Czechoslovakia, India, Russia and Britain. Ten countries, including Australia, Brazil, China, Czechoslovakia, France, India, the Netherlands, New Zealand, Russia and Britain, have set up quotas restricting the number of American films that can be imported. Quota restrictions also are in effect in Portugal and Spain.

Special taxes on U. S. films are levied by Australia, Belgium, Brazil, Canada, China, Cuba, Czecholovakia, New Zealand and Norway. Discriminatory competitive situations exist in Australia, Canada, Chile, Czechoslovakia, France, India, New Zealand, Norway, Russia and Britain.

With the nationalistic trend in foreign film production rising sharply since the war, and with new restrictions limiting the accessability of the important foreign market to the American film industry, the situation is giving rise to serious concern in a number of areas.

### *New Portugal Quota On Domestic Product*

In Portugal a new quota law went into effect January 1, compelling every theatre to devote at least one out of each six weeks' playing time to native product. All films entering Portugal must obtain a special license from the Board of Public Entertainment and must be passed by the censor. Licenses, including the censorship fee, cost from $400 up for a feature exceeding 5,900 feet. All foreign pictures, except those from Brazil, must be dubbed within the country.

Franco-American film relations are regulated by the Blum-Byrnes accord in July of last year. Under the 1946 pact all French theatres show French features for four weeks out of each 13. There are two quotas, one for features and one for short subjects, but they are independent of one another. No distributing company is allowed to rent to any exhibitor more than six films in six months.

A serious situation also is shaping up in Britain where there is a possibility that the existing quota on American film imports may be made more restrictive. The quota, originated in 1928 and renewed in 1938, is due to expire next year. There are two different quotas, one applying to the distributors and another to the exhibitors. Suggestions have been made to the effect that the quota should be increased to give native product from 30 to 40 per cent of the playing time.

Australia and New Zealand both have set import quotas and the influx of J. Arthur Rank's British-made product is noticeable there as it is in all of the English-speaking countries. There have been some talks between MPEA representatives and the Russians, but no agreement appears near.

Under the deal made by the Export Association in Czechoslovakia the Czechs allow a number of U. S. films to enter the country and American companies are paid the full amount in dollars. The money situation also is reasonably good in Hungary and the Netherlands. The Hungarians pay for prints, transportation and other expenses while Holland allows some $2,000,000 to be paid out for films. Poland has agreed to pay for all the old American films that have played the country since the liberation.

**TRADE BARRIERS CONFRONTING THE AMERICAN MOTION PICTURE INDUSTRY - 1947**

| | TRADE AGREEMENT WITH U.S. | SPECIAL TAXES | IMPORT DUTIES | TARIFF PREFERENCES | QUOTAS | EXCHANGE CONTROL RESTRICTIONS | GOVERNMENT MONOPOLY OR STATE TRADING | DISCRIMINATORY COMPETITIVE SITUATION | PECULIAR MARKETING OR OTHER CONDITIONS |
|---|---|---|---|---|---|---|---|---|---|
| AUSTRALIA | NONE | ■ | ■ | ■ | ■ | | | ■ | ■ |
| BELGIUM LUXEMBOURG | 1935 | ■ | ■ | | | | | | ■ |
| BRAZIL | 1935 | ■ | ■ | | ■ | | | ■ | ■ |
| CANADA | 1935 SUPERSEDED 1938 1940 SUPPLEMENT | ■ | ■ | ■ | | | | | |
| CHILE | NONE | | ■ | | | ■ | | ■ | |
| CHINA | NONE | ■ | ■ | | ■ | ■ | | | |
| CUBA | 1934 | ■ | ■ | | | | | | |
| CZECHOSLOVAKIA | 1938 SUSPENDED 1939 | ■ | ■ | ■ | ■ | | ■ | ■ | ■ |
| FRANCE | 1936 1946 REPLACED BY BLUM-BYRNES AGREEMENT | | ■ | | ■ | ■ | | ■ | ■ |
| INDIA | NONE | | ■ | ■ | ■ | | | ■ | ■ |
| LEBANON | NONE | | ■ | | | | | | |
| NETHERLANDS | 1936 | | ■ | | ■ | ■ | ■ | | ■ |
| NEW ZEALAND | NONE | ■ | | | ■ | | | ■ | ■ |
| NORWAY | NONE | ■ | ■ | | | ■ | ■ | ■ | ■ |
| UNION OF SOUTH AFRICA | NONE | | ■ | | | | | | |
| U.S.S.R. | NONE | | ■ | ■ | ■ | ■ | ■ | ■ | ■ |
| UNITED KINGDOM | 1939 | | ■ | ■ | ■ | | | ■ | ■ |

***The 40 by 60 inch chart in seven colors which Eric Johnston, president of the Motion Picture Association, used to drive home his point that new reciprocal trade agreements should aid the motion picture industry. It was presented to the Administration's Interdepartmental Committee on Reciprocity Information, February 6.***

## Vog Plans to Import 20 French Features

Twenty or more foreign films will be imported from France, according to plans of B. L. Garner and Noel Meadow of Vog Films, New York. Mr. Garner will leave for France late this month to look over the current films exhibited there and to select for distribution in the United States those suited to American tastes. Vog is currently releasing "Lucrezia Borgia," "Resistance," "Les Miserables," "The Postmaster's Daughter" and "Francis the First." Shortly the company will release "The Woman I Loved Most," with Noel-Noel and Arletty; "One of the Legion," starring Fernandel, and "Her First Affair" with Danielle Darrieux.

# FABULOUS



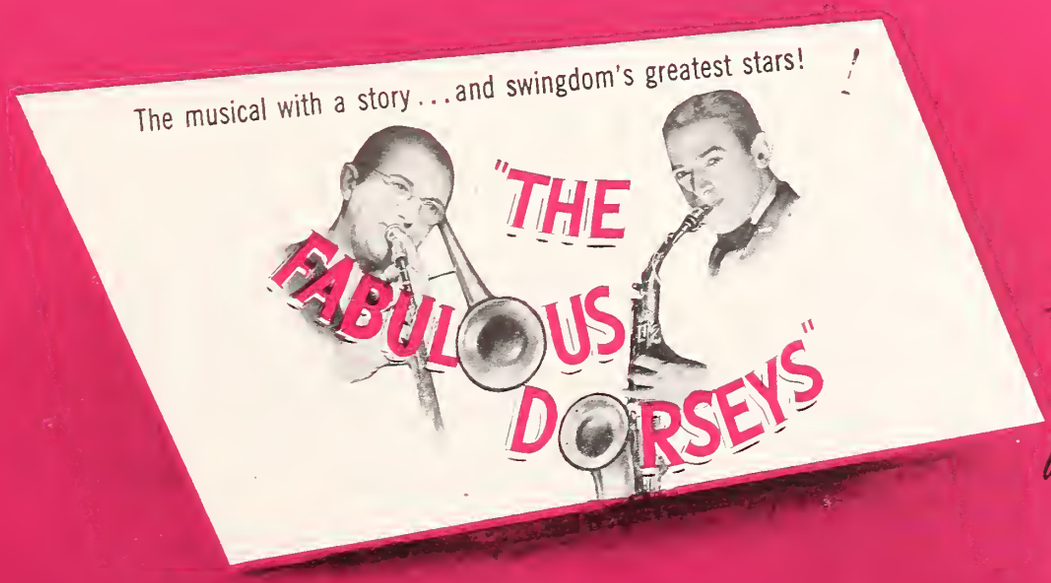
The **NATIONAL ADVERTISING** Campaign!

Millions in circulation, thousands and thousands of dollars, for full color, whole page ads in the biggest and best national mags, featuring

Esquire with a full page, color ad opposite the editorial page in the February "Jazz Issue" plus Esquire promotional activities and in

LIFE • LOOK • PICTORIAL REVIEW (a 13 million, key city circulation by itself!) HIT PARADER
SEVENTEEN • SCREEN GUIDE • MISS AMERICA • SCREENLAND • SILVER SCREEN
MOVIE SHOW • SCREEN ROMANCES • MOVIE LIFE • MOVIE STARS PARADE
MOVIES • MODERN SCREEN • SCREEN STARS • SONG HITS • CALLING ALL GIRLS
SONG PARADE UNIT • MOVIE STORY • MOTION PICTURE • MOVIELAND • PHOTOPLAY

a fabulous national magazine campaign for . . .




LOT-TA-DOUGH from UA

# COLUMBIA FILES U.S. SUIT APPEAL

## *Asks Reversal of Bidding Provision; Says Ruling Unjustified Under Law*

Columbia Pictures is the first defendant to appeal the decree in the U. S. versus Paramount, et al, anti-trust suit handed down December 31 by the New York Federal District Court.

Louis Frohlich, attorney for Columbia, filed his appeal with the Federal District Court February 6, seeking to have the competitive bidding provisions reversed and asking that the cases be remanded for such relief as the Supreme Court "may deem fit and proper".

### *Decision Called Unconstitutional*

The petition contends that the ruling of the three judges—Augustus N. Hand, Henry W. Goddard, and John Bright—is not justified by the Sherman Anti-Trust Act and deprives the company of property without due process of law in violation of the fifth amendment of the Constitution.

Specifically, Columbia is appealing paragraphs seven, eight and nine of section two of the decree. Paragraph seven enjoins the distributor from entering into any licenses in which the right to exhibit one feature is conditioned upon the licensee's taking one or more other features. Paragraph eight sets up the much-discussed competitive bidding system. Paragraph nine bans the distributor from arbitrarily refusing the demand of an exhibitor to license a feature to him on a run selected by the exhibitor, instead of licensing it to another exhibitor for exhibition in his competing theatre on such run.

Columbia contends that, under the Sherman Act, the court is empowered only to enjoin and restrain illegal practices and is not empowered to impose such remedial practices as the competitive bidding system.

**"There is nothing in the act," says the appeal, "which empowers the court to lay down a system of policing and regulation which either directly or indirectly places the defendant in a straitjacket and compels him to do business in the manner outlined by the court or get out of business. . . . We are told that for all purposes the defendants' pictures must be put on the auction block, opened up to the highest bidder; that they cannot choose their customers, that they cannot even make their own terms for licensing their product. We believe this to be destructive of the principles of free enterprise. . . . "**

Mr. Frohlich sees a chance for the Columbia appeal to be heard by the Supreme Court before it ends its current session in May.

The five theatre-owning defendants have made no statement regarding appeal to the Supreme Court, but counsel for United Artists and Universal are preparing their appeals. Filing awaits board action.

Meanwhile the Government appeal, which will seek complete divorcement of theatre interests, has been submitted to the U. S. Solicitor General's office for approval, according to Harold Lasser of the Department.

### *New York Phase Ended*

Thus the New York phase of the anti-trust suit has been ended. Specifically, it was ended Monday when Mr. Lasser appeared before the three judges to enter an order formalizing the extension from March 1 to July 1 of the time granted to the theatre-owning defendants to rid themselves of pooling arrangements and theatre leases between themselves and independent exhibitors.

The Confederacy of Southern Associations, meeting Monday in St. Augustine, Fla., voted to appeal from the New York Federal Court's denial of their petition to intervene in the anti-trust suit. Col. Robert Barton, CSA counsel, will initiate the action which will be the first step towards getting the organization's objections to the New York decree heard before the U. S. Supreme Court.

Thus CSA joins the American Theatres Association, whose petition to intervene in the suit was also denied and whose counsel, Thurman Arnold, is expected to appeal.

Both organizations' appeal to the Supreme Court will be contested by the Justice Department. A Government spokesman in Washington said Tuesday the Department would tell the court the ATA (and presumably the CSA) should not be permitted to intervene because if exhibitor organizations are permitted the way would be opened for unnecessary delay. The Department reportedly will contend the ATA is not a "true representative" of the independent exhibitor.

### *Allied Plan May Be Violation*

From Washington it was reported this week that Justice Department officials were of the opinion that any organized exhibitor participation in motion picture production would not be a violation of the Sherman Anti-Trust act if the exhibitor-sponsored or exhibitor-produced pictures were placed on the open market for all exhibitors.

This has a direct bearing on plans under study at present by Allied States Association for sponsoring 12 features. Allied plans to have these produced by an independent exhibitor and wants to guarantee a certain amount of playing time for these features in Allied members' theatres. Department officials warn, however, that "the same anti-trust violation would occur through exhibitor control of too large a segment of the industry as is charged now against the defendants in the New York anti-trust suit."

# *Arbitration Case In Albany First Since Decree*

The first arbitration complaint to be filed since the New York Federal District Court's decree in the New York anti-trust suit was filed February 5 in the Albany tribunal, thus prolonging the life of that tribunal beyond the deadline set by the court for the dissolution of the entire motion picture arbitration system.

The Federal Court in its December 31 decision decreed the liquidation of the American Arbitration Association film tribunals inside of 60 days—or 90 days if an appeal from the decision were made, which is now certain. However, all cases pending can be brought to a conclusion before dissolution of the tribunal. The AAA decided it could accept new cases inside the 60-day—or 90-day—period. The Albany entry, of course, was within that period.

With the addition of Albany, there are now 10 tribunals considering cases, thus deferring their liquidation until the cases are settled.

As the time grows nearer for the end of arbitration, there is growing exhibitor support for continuation of arbitration in some form as suggested by the court. There is considerable belief that the current decree will pave the way for numerous court actions. The question of voluntary arbitration will be discussed in New York March 10-11 when independent exhibitors meet to discuss the formation of a Motion Picture Forum.

The Albany action was brought by the Adirondack Theatre Corporation, operator of the Palace at Lake Placid, alleging unreasonable clearance over it granted to Schine's Pontiac at Saranac Lake by Paramount, MGM, Twentieth Century-Fox, and RKO Radio. The Palace is subject to 14 days' clearance in favor of the Pontiac except during the winter sports season and summer months.

## Added Selling Stimuli Seen as Now Needed

With the industry requiring 60 cents out of every dollar spent by the public on entertainment to maintain its present calibre of production, it will be increasingly difficult to sustain his high level without added selling stimuli now that other types of entertainment are regaining their pre-war levels of appeal and attendance, Henry A. Linet, Universal-International eastern advertising manager, said in New York last Friday. He began a series of five lectures on motion picture advertising and publicity at the New School of Social Research.

## Acquires British Film

English Films, Inc., New York, has acquired American distribution rights to "School for Danger," a war story of British aid to the French underground.

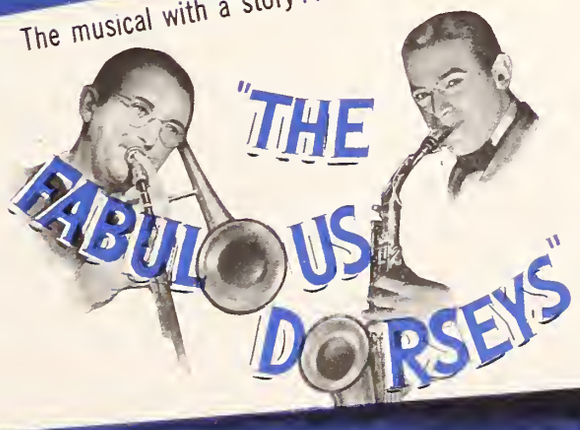
# FABULOUS



## The RADIO Campaign!

Tommy and Jimmy Dorsey on a personal appearance disc-jockey radio show aimed at every playdate situation....plus wonderful transcriptions featuring both Dorsey orchestras, Paul Whiteman and his orchestra and stars of the radio....plus plugs on many of the nation's biggest national radio hookups for...

The musical with a story...and swingdom's greatest stars!




LOT-TA-DOUGH from UA

# ON THE MARCH

by RED KANN

IF this proves anything, it proves we don't discourage easily. It has become an annual custom, self-inflicted by the way, to seek to beat the Academy Awards to the line with our own prognostication of who and what the top winners will be. We try it again now, forewarning those who may pay attention to this ballot, that the crystal gazing has been distinguished by an almost startling lack of success in other years. In no wise deterred, however, and as this shows, we go again, first making it clear this is what we think rates first recognition which is not necessarily what Academy members will vote:

THE BEST MOTION PICTURE OF THE YEAR:
*The Nominations*: "The Best Years of Our Lives," "Henry V," "It's a Wonderful Life," "The Razor's Edge," "The Yearling."
*The Winner*: "The Best Years of Our Lives," a difficult determination to make in the light of the distinguished "Henry V."

THE BEST PERFORMANCE BY AN ACTOR:
*The Nominations*: Fredric March for "The Best Years of Our Lives"; Laurence Olivier for "Henry V"; Larry Parks for "The Jolson Story"; Gregory Peck for "The Yearling"; James Stewart for "It's a Wonderful Life."
*The Winner*: Olivier, also a difficult decision in the light of March's intensely human performance in "The Best Years."

THE BEST PERFORMANCE BY AN ACTRESS:
*The Nominations*: Olivia De Havilland for "To Each His Own"; Celia Johnson for "Brief Encounter"; Jennifer Jones for "Duel in the Sun"; "Rosalind Russell for "Sister Kenny"; Jane Wyman for "The Yearling."
*The Winner*: Celia Johnson.

THE BEST PERFORMANCE BY A SUPPORTING ACTOR:
*The Nominations*: Charles Coburn for "The Green Years"; William Demarest for "The Jolson Story"; Claude Rains for "Notorious"; Harold Russell for "The Best Years of Our Lives"; Clifton Webb for "The Razor's Edge."
*The Winner*: Harold Russell.

THE BEST PERFORMANCE BY A SUPPORTING ACTRESS:
*The Nominations*: Ethel Barrymore for "The Spiral Staircase"; Anne Baxter for "The Razor's Edge"; Lillian Gish for "Duel in the Sun"; Flora Robson for "Saratoga Trunk"; Gale Sondergaard for "Anna and the King of Siam."
*The Winner*: Ethel Barrymore.

THE BEST ACHIEVEMENT IN DIRECTION:
*The Nominations*: William Wyler for "The Best Years"; David Lean for "Brief Encounter"; Frank Capra for "It's a Wonderful Life"; Robert Siodmak for "The Killers"; Clarence Brown for "The Yearling."
*The Winner*: William Wyler, hands down.

Irrespective of the outcome, it is well to note, as evidence of Hollywood impartiality, that Britain is in the running in four of the top categories: "Henry V" for the best picture, Miss Johnson for best actress, Olivier for the best actor and David Lean for the best direction. He made "Brief Encounter."

OF course, there will be nothing but disagreement on this side of the Atlantic. We are not certain that we line up with the analysis, but along comes Campell Dixon, film critic of the London *Daily Telegraph*, with an appraisal of product which must be regarded as intelligent no matter what the measure of disagreement may be. But first, he writes:

"The year 1946 will be remembered by screen historians, I fancy, for two main trends—America's decline and the small nations' rise, both almost inexplicable unless you get down to fundamentals and realize that even commercial story-telling is ultimately based on art. Of the hundreds of films made in Hollywood, perhaps half a dozen have some claim to artistry; a score of others have been reasonably good entertainment."

Foregoing British nationalism, which many of his brother critics have not, Dixon thereafter reinforces the honesty of his basic approach by observing this:

"This country's [Britain's] record is better, but nothing to be smug about. Two or three films have shown originality and half a dozen have shown promise, but for poetry and genuine passion there has been nothing to equal 'Henry V,' 'The Stars Look Down', 'The Way to the Stars', 'In Which We Serve' and 'Brief Encounter.' The fact is, I repeat, this has been the year of the smaller nations."

This is a prelude to his list of the ten best, compiled in "the absolute certainty that it will please nobody but myself":

"Children of Paradise," French; "Frenzy," Swedish; "Portrait of Marion," Mexican; "The Day of Wrath," Danish; "The Last Chance," Swiss; "A Matter of Life and Death" ["Stairway to Heaven"], British; "Scarlet Street," American; "The Virginian," American; "The Overlanders," Australian; "13 Rue Madeleine," American.

Hollywood, with three, hardly will agree.

*Mailbag comment on Jerry Wald's recent deprecation of the independents—their past, present and future, from Charles R. Rogers:*

"I read your article in the January 25th HERALD and it is very evident to me that Jerry Wald is not qualified to make the statements he did with reference to independent production.

"You know as well as I do that this great industry was founded through independent production right from the start. It was the creative ability and great showmanship ideas of the independent producers, backed by a certain number of dollars of their own, which made it possible for this industry to progress as it has.

"The independent producers are always very well represented among the ten best pictures every year. By that, I mean not just the independent producers who produce pictures independently away from a major studio, but other producers and directors who have complete autonomy at major studios and who really should be classified as independent producers. I don't want to give away any Hollywood secrets, but those in the know will understand what I mean.

So, long live the independent and may his flag always wave at the top of the mast!"

And exactly ten words from Samuel Goldwyn:

"I think your answer is all that can be said."

# Raibourn Voices Optimism Over Screen Future

Refuting any idea that the industry has reached its peak, Paul Raibourn, vice-president of Paramount Pictures, said in a New York speech last week before the Association of Customers' Brokers that there was no basis for pessimism for these reasons: In good and bad times there has always been a constant correlation between national income and motion picture expenditures; people are enjoying more and more leisure time and a growth in the entertainment field parallels any growth in leisure time; there is little danger in competition from foreign pictures, and economies in production will lead to greater profits.

Stating that he had never seen period when there "was such a widespread diffusion of the idea that we are rapidly on our way to perdition," Mr. Raibourn said: "For 25 years the gross levels in the motion picture business have been practically a constant proportion of consumer expenditures in this country. . . . The American Economic Association predicted that the levels of consumer expenditures, national income and disposable income are likely to be perhaps slightly higher than they were in 1946. If that turns out to be true, there seems to be little reason to suppose that the motion picture business is going to be picked out as the one business which will suffer while the rest remain high."

Neither does Mr. Raibourn believe that people will use all their money for such durable consumer goods as automobiles, radios and washing machines. "In the past," he stated, "it never seemed to make much difference in the motion picture business which product people used their money for—the motion picture always got its share. We don't see any reason why it should make any difference in 1947."

Another important fact to consider, Mr. Raibourn reported, was the many economies now being realized in production. He cited, in particular MGM's recent economies.

The trend toward more leisure time is a trend, Mr. Raibourne believes, which will continue. Citing figures and facts, he demonstrated that the development of the amusement business has paralleled the development of leisure time.

## Show Chaplin Film during Danish Film Festival

Charles Chaplin's "The Great Dictator" was shown at a gala performance in the Royal theatre, Copenhagen, the week of February 8 as part of the festivities celebrating National Film Week in Denmark. The film festival, sponsored by the newspaper Politiken in cooperation with Danish cultural organizations, marked the 50th anniversary of motion pictures in Denmark, and was designed to raise funds for the establishment of a film museum.

# FABULOUS



The
**RCA**
**VICTOR**
Tie-up!

**In thousands of department and music stores from coast to coast, wherever records are sold, the celebration of**

**Tommy Dorsey Week—Feb. 24—Mar. 3**

**featuring tremendous window displays including valances, streamers, portrait blowups, album display pieces, badges, one sheets . . .**

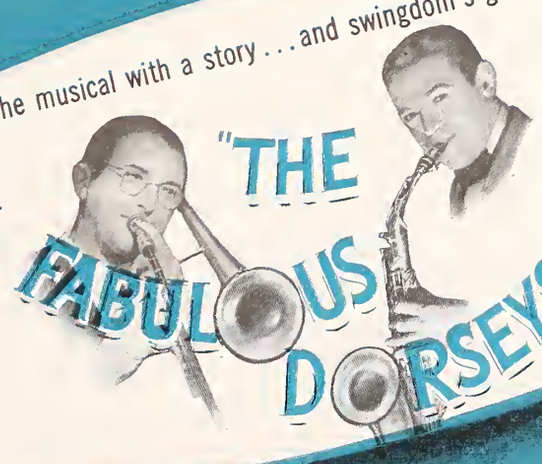
**and newspaper publicity stories, mats, 8 x 10 stills, AND WHAT'S MORE...**

**RCA VICTOR national newspaper and magazine advertising with a combined readership of 35,000,000!**

**Yes, full pages, half pages, color pages appearing in Life, Look, Mademoiselle, Seventeen, Photoplay, Modern Screen, Movieland, Bandleaders, Disc, and in 26 papers of the Metropolitan Sunday Newspaper Group and in Puck, The Comic Weekly in 30 newspapers . . .**

**A fabulous nationwide promotion for Tommy Dorsey music and...**

The musical with a story . . . and swingdom's greatest stars!




LOT-TA-DOUGH
from
UA

# EDITORIAL WRITER HITS SCREEN ADVERTISING

*An editorial writer for the Milwaukee* Times *dropped in to a first run motion picture theatre in downtown Milwaukee — admission 90 cents — for an evening's relaxation. Next day he was indignant in print in a two-column editorial on page one of the second section. His remarks follow.*

## MOVIES AND ADVERTISING

"This newspaper has never taken it upon itself to become a crusader. We have assiduously refrained from taking up arms when certain organizations went on campaigns to clear smut from the stage, screen or radio, and thus far have abstained from trying to tell motion picture companies what sories to buy, what stars to cast and how otherwise to handle their own business. There comes a time, however, when even we can get our fill.

"It is not often that we wander far afield from the movie houses in our own little bailiwick but the past week we made a mistake. We went to one of the "de luxe" theatres in downtown Milwaukee. After paying 90 cents per person to get in we found the following:

"The theatre lobby featured candies—at 15c for a nickel bag. A 5c cup of root beer sold for 15c and a bag of popcorn (ah, yes, they said it was REAL BUTTER, not cottonseed oil flavoring) cost 25c with a 'de luxe' bag 35c. We imagine that the net cost was about 3c per bag to the theatre.

"We don't care too much about that part, either, because we can forego candy, soda water and popcorn in the theatre. We know how the sound of crunching bags and, worse, munching of popcorn, distracts us. We know too that the odor of popcorn is enough to make us buy a gas mask, but if that is what the theatres think the people want, they must know their business. As we said, it cost us 90 cents person to find this confectionery store. Next we squirmed through a "B" picture hoping that the top attraction would merit our coming in. We heartily enjoyed a newsreel, a March of Time and even were mildly amused by a color cartoon. Then what?

"ADVERTISING. After paying almost a dollar to see a movie show we find the screen filled with the ads of furriers, dress shops, haberdashers and what not. We can expect that in a 25c movie (if any are left) but when we pay within a dime of a dollar to be entertained, we do not want to see advertising on the screen.

"Paying three cents for a newspaper or a quarter for a magazine, we know we are buying advertising with our news or fiction. We expect it. When we turn the dial on our radio we known that for this FREE entertainment, we must pay the price of commercials. But when we pay 90 cents to see a movie program and find that it wasn't worth the price and have to sit through screen advertising besides, that's too much.

"We know that the operators of the downtown theatres won't pay much attention to any complaints we may make. They will think we are jealous of their ability to sell advertising and that we want that advertising in our newspaper columns. That is NOT the point. We think we have a right to get entertainment when we bargain for it.

"We are starting a one man campaign right now not to buy in those esablishments which disrupt our entertainment with movie screen ads in the 'de luxe theatres'. The line forms at the right—away from the box office."

## Studio Unions Ask Probe Of Red Cross Refusal

Petitions calling on Congress to investigate the Red Cross refusal to accept a donation of $201,250 from the industry, were circulated Tuesday in Hollywood by 20 studio guilds and unions, whose membership comprises the 18,010 contributors to the gift offered the organization by the motion picture industry's Permanent Charities Committee.

Speaking for the group, Ralph H. Clare, Teamsters Local, said: "We have no quarrel with the Los Angeles chapter of the Red Cross which favored acceptance of the contribution. Our difference is with the national central committee, headed by Basil O'Connor. There is a similarity in the action of the Red Cross to that of the National Foundation for Infantile Paralysis, which also refused a gift.

"Mr. O'Connor is president of the latter group and undoubtedly influences the policies of both organizations. As he is a presidential appointee, we are using the petitions to call his action to the attention of Congress and Mr. Truman."

## U-I Sales Meeting Set for New York

Universal-International was to have held its third and final regional sales meeting at the Hotel Astor, New York, February 14-16 with William A. Scully, vice-president and general sales manager, presiding. The company's product for the next six months, including "The Egg and I," was to be discussed. District and branch managers and salesmen from the eastern region, as well as home office executives, were expected to attend.

## Warner Sets Dividend

The board of directors of Warner Bros. Pictures, Inc., last Friday declared a quarterly dividend of 37½ cents per share on its common stock payable April 3, 1947, to stockholders of record March 7, 1947.

## Monogram Sets Five For March Release

The release dates for five recently-completed Monogram films have been set for March, it was announced last week by Samuel Broidy, president. The pictures and dates are: Jack Wrather's initial production, "The Guilty," March 1; Irving Allen's production, "High Conquest," March 8; "Trailing Danger," March 15; "Six Gun Serenade," March 22, and "Violence," produced and directed by Jack Bernhard, March 29.

## Monogram's Allied Artists To Produce in England

Allied Artists, it was reported from Hollywood last week, will produce three features annually in England in association with Pathe, the British distributor for Allied Artists and Monogram product. Samuel Broidy, president of Monogram and of Allied Artists; W. Ray Johnston, chairman of the board of directors, and Norton V. Ritchey, president of Monogram International, will leave for England in April.

# To Ban Mergers Within Industry

*Washington Bureau*

Legislation to outlaw the merger of corporations doing business in one field of business, such as the combination of two motion picture companies, was recommended by the outgoing chairman of the Senate Small Business Committee in a report here last Friday.

Chairman James E. Murray told the Senate that laws should be passed to protect the independent businessman. He presented to the lawmakers drafts of legislation which the committee recommended.

The proposed anti-merger law would prohibit a corporation from acquiring directly or indirectly, all or any part of the assets of another corporation engaged in the same field of business. Particularly, the legislation would prevent companies from obtaining the stock of another for the purpose of reducing competition, in order to create a monopoly, or to restrain commerce. The proposed law would be enforced by the Federal Trade Commission, by which all stock acquisitions would be reviewed.

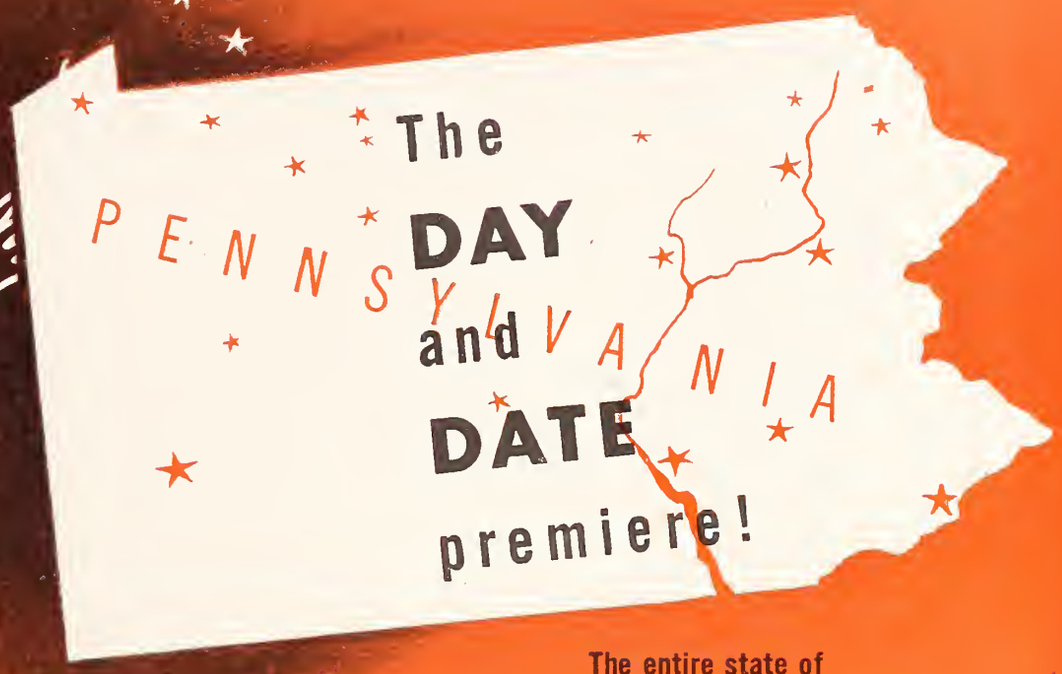
It was also suggested that a special office be established at the Justice Department to handle patent cases, and an office of technical service to assist industry in research and to distribute trade information.

## RCA Votes Dividend

Following a board of directors meeting of Radio Corporation of America in New York last Friday, David Sarnoff, president, announced a dividend of 37½ cents per share on the outstanding shares of $3.50 cumulative first preferred, for the period from January 1 to March 31. The dividend is payable April 1 to holders of record at the close of business March 7.

# FABULOUS






**The entire state of Pennsylvania honors the two biggest names in its musical history, Tommy and Jimmy Dorsey, with a statewide, 45 theatre, day-and-date premiere featuring state dignitaries, Paul Whiteman and his orchestra, picture personalities and musical greats in conjunction with the February 26th openings of...**




LOT-TA-DOUGH from UA

# Box Office Champions for The Month of January

### BLUE SKIES
*(Paramount)*

Produced by Sol. C. Siegel. Directed by Stuart Heisler. Screenplay by Arthur Sheekman; adaptation by Allan Scott, based on an original idea by Irving Berlin. Lyrics and music by Irving Berlin. Music direction, Robert Emmett Dolan. Directors of photography, Charles Lang, Jr., and William Snyder. Technicolor color director, Natalie Kalmus; associate, Robert Brower. Cast: Bing Crosby, Fred Astaire, Joan Caulfield, Billy De Wolfe. Release date, December 27, 1946.

### IT'S A WONDERFUL LIFE
*(RKO Radio-Liberty Films)*

Produced and directed by Frank Capra. Screenplay by Frances Goodrich, Albert Hackett and Frank Capra. Additional scenes by Jo Swerling. Director of photography, Joseph Walker. Music written and directed by Dimitri Tiomkin. Cast: James Stewart, Donna Reed, Lionel Barrymore, Thomas Mitchell, Henry Travers, Beulah Bondi, Ward Bond. Release date, January 7, 1947.

### THE JOLSON STORY
*(Columbia)*

Produced by Sidney Skolsky. Directed by Alfred E. Green. Associate producer, Gordon Griffith. Screenplay by Stephen Longstreet; adaptation by Harry Chandler and Andrew Solt. Musical director, M. W. Stoloff. Director of photography, Joseph Walker. Technicolor color director, Natalie Kalmus. Cast: Larry Parks, Evelyn Keyes, William Demarest, Bill Goodwin, Ludwig Donath. Release date, January 1947.

### THE RAZOR'S EDGE
*(Twentieth Century-Fox)*

Produced by Darryl F. Zanuck. Directed by Edmund Goulding. Screenplay by Lamar Trotti, from the novel by W. Somerset Maugham. Music, Alfred Newman. Director of photography, Arthur Miller. Cast: Tyrone Power, Gene Tierney, John Payne, Anne Baxter, Clifton Webb, Herbert Marshall, Lucile Watson. Release date, December, 1946.

### TILL THE CLOUDS ROLL BY
*(Metro-Goldwyn-Mayer)*

Produced by Arthur Freed. Directed by Richard Whorf. Screenplay by Myles Connolly and Jean Holloway. Story by Guy Bolton. Adapted by George Wells. Musical direction, Lennie Hayton. Judy Garland's numbers directed by Vincente Minnelli. Directors of photography, Harry Stradling, George J. Folsey. Technicolor color director, Natalie Kalmus. Cast: June Allyson, Lucille Bremer, Judy Garland, Kathryn Grayson, Van Heflin, Lena Horne, Van Johnson, Tony Martin, Dinah Shore, Frank Sinatra, Robert Walker. Release date, January, 1947.

### THE TIME, THE PLACE AND THE GIRL
*(Warner Bros.)*

Produced by Alex Gottlieb. Directed by David Butler. Screenplay by Francis Swann, Agnes Christine Johnsten and Lynn Starling. Original story by Leonard Lee. Orchestral arrangements by Ray Heindorf. Technicolor color director, Natalie Kalmus. Musical director, Leo F. Forbstein. Cast: Dennis Morgan, Jack Carson, Janis Paige, Martha Vickers, and Carmen Cavallaro and orchestra. Release date, December 28, 1946.

## Paramount Announces 21 New "California" Pre-releases

Twenty-one new key pre-release engagements of the Technicolor drama, "California" booked by Paramount were disclosed Monday by Charles M. Reagan, Paramount vice-president in charge of distribution. The first of the additional engagements in advance of the production's national release on February 21 started February 8 at the Criterion theatre, Oklahoma City.

Other bookings in February are as follows: Orpheum, Phoenix, February 12; Great Lakes, Buffalo; Orpheum, Tulsa; Paramount, Los Angeles; Paramount, Hollywood; Rialto, Tucson, February 13; Paramount, Springfield, Mass.; Florida, St. Petersburg; Columbia, East Liverpool, O.; Capitol, Pittsfield, Mass., Feb. 19; Mayfair, Asbury Park, N. J.; Metropolitan, Boston; Plaza, Stamford; Olympia, New Bedford; Paramount, Miami; Beach and Sheridan, Miami Beach; Paramount, St. Paul; Des Moines and Roosevelt, Des Moines, February 20.

Other than the Rivoli, New York, where it opened January 14, "California" opened pre-release engagements at the Alabama theatre, Birmingham, January 16; the Monteray, Cal., January 18, and the Broadway Capitol, Detroit, January 31.

## Bibo Fine Arts Lessee

The lessee of the Fine Arts theatre in Boston is Walter Bibo of Excelsior Pictures, New York. MOTION PICTURE HERALD in a discussion of art theatres February 8 said the theatre was leased by Harold Weisenthal, formerly of the G. G. Mage Corporation.

# *Settlement Looms In Coast Dispute*

With Hollywood's jurisdictional labor dispute entering its 20th consecutive week, there were indications that steps toward a settlement were being made.

Last weekend the Conference of Studio Unions telegraphed Pat Casey, head of the producers labor committee, declaring: "Complete authority has been granted to local representatives of most international unions involved in the current labor dispute to act for their internationals on all matters concerning the Hollywood situation." The wire said: "We demand immediately a conference for the purpose of negotiating contracts with a view to arriving at a speedy settlement in the present labor controversy."

Prior to the weekend message the CSU was denounced as a "rump organization without standing in the American Federation of Labor" and its leaders were charged with "attempting to capture or destroy other AFL unions" in a four-page communication despatched last Wednesday to all AFL organzations in the United States by the International Alliance of Theatrical and Stage Employees and signed by 14 IATSE locals and eight others.

After citing studio contracts as the "finest trade union agreements in America," the communication said that a "very small group of striking unions are now trying to gain sympathy for themselves by circulating throughout America, particularly in the labor press, statements which seek to place us (the IATSE) in the position of collaborating with the Motion Picture Association in an alleged attempt to break other unions. The facts do not support any part of this unfounded propaganda."

## Rank's "Great Expectations" Will Play Music Hall

The J. Arthur Rank-Cineguild production, "Great Expectations," based on the Dickens novel, will have its American premiere at Radio City Music Hall, New York, late in the spring. This is the first Rank production to be signed for the Music Hall. The picture stars John Mills and Valarie Hobson and was directed by David Lean, who directed "Brief Encounter" and "Blithe Spirit." It was produced by Roland Neame with Anthony Havelock-Allan as executive producer and is released through Universal-International.

## Lamont Leaving Monogram

Jack O. Lamont, formerly manager of Monogram Pictures de Mexico, S. A., has resigned from his position to enter private business, according to an announcement from Norton V. Ritchey, president of Monogram International Corporation. He will be succeseded by Rafael de la Cruz, his former assistant. The change was actually affected by David D. Horne, official of Monogram International, who returned from Mexico last week.

FABULOUS

CHARLES R. ROGERS presents

TOMMY DORSEY · JIMMY DORSEY · JANET BLAIR

IN

# "THE FABULOUS DORSEYS"

with

PAUL WHITEMAN

and

WILLIAM LUNDIGAN

Sara Allgood · Arthur Shields

Associate Producer JOHN W. ROGERS

Original Screen Play by Richard English, Art Arthur, Curtis Kenyon

SWINGDOM'S GREATEST ... IN ONE GREAT FILM!

## BLOW-BY-BLOW STORY OF DORSEY BATTLE TO TOP!

The heart-warming history of their thrilling battle to the top makes one of the most exciting pictures of its kind ever filmed!

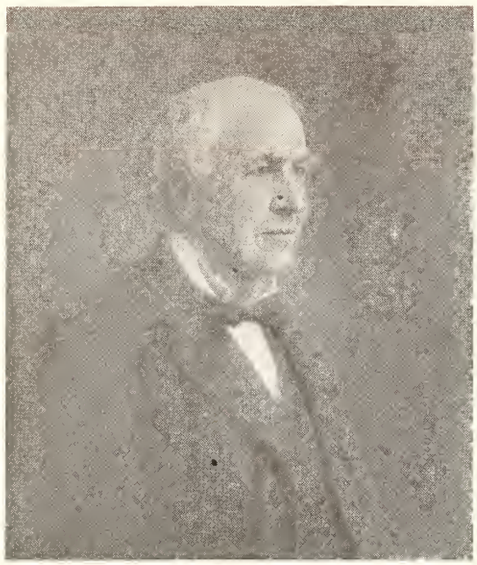
Charlie Barnet
Henry Busse
Helen O'Connell
Bob Eberly
Ray Bauduc
Mike Pingatore
Ziggy Elman
Art Tatum
Stuart Foster
and
Tommy Dorsey's Orchestra
and
Jimmy Dorsey's Orchestra

See TOMMY and JIMMY play the hits that made them famous...

"Marie"
"I'm Getting Sentimental Over You"
"Green Eyes"
"Object Of My Affections"
and many more!

LOT-TA-DOUGH from UA

Produced by CHARLES R. ROGERS · Directed by ALFRED E. GREEN



*THOMAS ALVA EDISON*
1847 1931

*His letter was written when he received Martin Quigley's announcement of the consolidation of Exhibitors Herald-World and Motion Picture News under the new title of*
*MOTION PICTURE HERALD*

*Cable Address "Edison, New York"*

*From the Laboratory of*
*Thomas A. Edison,*
*Orange, N.J.*

January 3, 1931.

Mr. Martin Quigley,
Quigley Publications,
565 Fifth Avenue,
New York City, N.Y.

D ear Mr. Quigley:

It is pleasing to learn of the achievement in screen trade journalism represented by Motion Picture Herald.

The motion picture has been aided in its trenendous development by an aggressive trade press closely related to the important phases of the industry's evolution.

It is well, I think, that you are preserving the essence of the tradition and experience laid down by the old journals which now become components of the Herald.

Yours very truly,

Thos A Edison.

***THE press of the motion picture industry enjoyed the interested and often appreciative attention of Thomas A. Edison, through all of his years from his invention of the art and his founding of the industry half a century ago. It is of interest to recall this week, the one hundredth anniversary of his birth, February 11, 1847, that he delivered the motion picture to Broadway and the public when he was forty-seven years old, and world famed for his many prior inventions and the founding of the electrical industry. Edison was a remarkable reader. He gave long hours of the nights to the technical press and, despite the multiplicity of his interests and the pressures of his research, he managed to keep informed of developments in the motion picture, even after his participation ended in 1916.***

***He considered the press an essential to the conduct of this, and all other industries. He believed in free, untrammeled expression.***

# ABULOUS PROMOTION, TOO!



y Dorsey and Janet Blair

Watch "THE FABULOUS DORSEYS" pile the grosses high, as those United Artists color ads in Pictorial Review make more than 6,200,000 families reach for their hats . . . . their wallets and handbags. It's a box-office bull's-eye every time a producer uses the *synchronized* firepower of Pictorial Review—each ad in each city *exactly timed* to opening dates.

## Pictorial Review

**Covering over 6,200,000 families in 10 major markets through the Sunday issues of:**

New York Journal-American
Baltimore American
Pittsburgh Sun-Telegraph
Detroit Times
Chicago Herald-American
*Milwaukee Sentinel
Boston Advertiser
Los Angeles Examiner
San Francisco Examiner
Seattle Post-Intelligencer

*(*Milwaukee Sentinel represented for Pictorial Review only)*

# CHILD SHOWS PROVE GOODWILL ASSET



*Time-out for fun. And a happy moment it must be, judging by the smiles on the faces of this group of youngsters attending one of the performances of the Children's Saturday Matinee Club at the Beacon theatre, New York. The stage-screen shows draw enthusiastic young patrons from all over the city.*

With the motion picture increasingly effective as an instrument of child education, circuit-owned houses and independents lately have shown a marked interest in special children's shows on a permanent, organized basis in the New York area.

Prominent among them are the RKO theatres which, last month, embarked on a 10-week series of Saturday morning children shows, utilizing the Children's Film Library sponsored by the Motion Picture Association. RKO officials say that they do not expect any big profits from the venture, but they stress that the shows serve to build valuable goodwill in the neighborhood.

### *Habit Formation Important*

Other circuit executives pointed out that while they found it hard to fill a theatre profitably Saturday after Saturday, it was considered important to get the children in as often as possible if for no other reason than to get them into the habit of rating screen entertainment as highly as outdoor activities.

Outstanding in New York for the way its children's shows are organized and presented and remarkable, too, because it is frankly out to make a healthy profit from an ordinarily unremunerative project, is the Children's Saturday Matinee Club presented at the 2,700-seat Beacon theatre at Broadway and 74th Street. The club, now in its second year, is run by Mrs. Frances Gershweir. Its features and cartoons are selected carefully by educators.

Although admission prices are unusually high, ranging from 50 to 74 cents, with tickets also available in subscription form at $5 for 10 shows, the project has been a success and attendance is satisfactory. Every Saturday there are three performances, each complete with cartoons, a short feature and a stage show.

Four teachers, two attendants, two matrons and a registered nurse are on hand at all times. Most of the screen fare is made up of cartoons and shorts. All films are previewed and selected by an advisory committee and are approved by the School Motion Picture Committee. According to Mrs. Gershweir it is very difficult to find adequate 20-minute shorts, which is the ideal length for children. Anything longer than that they find difficult of concentration. Great care is taken to present a colorful and interesting stage show. To introduce it Mrs. Gershweir has engaged a talented child performer. 12-year-old Barbara Glenn.

The RKO shows differ from the Saturday Matinee Club since they are not designed as money-making propositions and are leveled at a slightly higher age group. The first Children's Film Library shows were presented at six RKO houses in New York and one house in Westchester December 28. They run about two and one-half hours and will continue for 10 weeks. Admission is 35 cents, but subscription booklets with 10 tickets at $2.50 were sold three weeks prior to the first showings.

### *Endorsed by Commissioner*

The Children's Film Library has been endorsed by New York License Commissioner Benjamin Fielding as well as by approved Parent-Teacher and other reviewing groups. It was originated by Eric Johnston, MPA president, in an effort to familiarize youngsters with screen classics taken from the fields of literature, adventure, phantasy and fun. Most producers have cooperated in the venture and prints of the pictures now are available to any exhibitor in the individual exchanges.

The RKO houses currently offering children shows are: the 23rd Street, Manhattan; Kenmore and Prospect, Brooklyn; Midway, Forest Hills; Madison, Ridgewood; Fordham, Bronx, and Proctor's, Mount Vernon.

No two theatres play the same feature on the same Saturday. Among the pictures that are being shown are: "Anne of Windy Poplars," "Young Tom Edison," "The Prince and the Pauper," "Midsummer Night's Dream," "Two Thoroughbreds," "Barefoot Boy," "Poor Little Rich Girl," "Rebecca of Sunnybrook Farm," "Human Comedy," "Hoosier Schoolboy" and "Anne of Green Gables."

Each of the RKO theatres is conducting its own campaign to publicize the Saturday morning children shows. Personal contacts were made with parents and teachers associations. posters were placed in toy shops, libraries, schools; boy- and girl-scout organizations were advised, and newspapers and local radio stations promoted the shows.

### *Loew's Offers Some Shows*

Of the other New York circuits, Loew's offers children shows at about 10 houses, but they are not held regularly and no attempt is made to give the youngsters a fully selected program. The house usually opens about an hour and a half before the start of the regular performance and a number of cartoons and shorts are shown. Then the youngsters stay right on through the first feature screening. Every two or three months a theatre may put on a complete show for children, using the MPA library. A series of such performances usually is put on about holiday time.

Approximately the same procedure is followed by Skouras Theatres, except that the circuit puts on special Saturday morning kiddie shows at many more houses at an average of once a month. Century circuit books children's films for its theatres on an individual basis. There is no regular child show schedule, but a circuit spokesman said requests for material for such shows were coming in increasing numbers.

## Johnston Presides Over Film Library Meeting

Eric A. Johnston, president of the Motion Picture Association, presided at the first post-war meeting of the advisory committee of the Museum of Modern Art's Film Library, New York, last Tuesday. Representatives of MGM, Twentieth Century-Fox, Paramount, the MPA, Warner Brothers, RKO, and the Rockefeller Foundation were in attendance to discuss the library's future cooperation with the industry in the form of film presentations and special exhibitions. At the meeting it was announced that Iris Barry, director of the library, had been elected president of the International Federation of Film Archives. During her recent European tour, Miss Barry collected numerous books, stills and pictures for the Museum's collection.

## Monogram Launches Drive For Sales and Billings

Monogram launched its sixteenth anniversary drive for new sales and billings February 1 to continue for 21 weeks to June 27, the close of the company's fiscal year. The drive centers about the release of Roy Del Ruth's production, "It Happened on Fifth Avenue" first of the Allied Artists films for Monogram.

# *Allied Exchange Of Data to Fight Regulation Set*

*Washington Bureau*

Abram F. Myers, chairman of the board of Allied States, said in Washington Monday that his organization's clearing house for exhibitor information to combat local regulation over theatres would start exchanging methods and techniques among Allied regionals at once.

"It is important that all exhibitors be given the advantage of techniques used in situations where local regulation has been prevented or eliminated," Mr. Myers said.

As an illustration, Mr. Myers said he would send the Allied membership a detailed report on how local admission taxes were avoided by theatres in two situations. "I will not mention the names of people in cities. We will give the regionals a first hand and detailed account of the techniques used to prevent passage of the local tax levies," he added.

Mr. Myers said that there has never been such a clearing house for the exhibitor. "The only way we can fight local regulation is to keep our membership informed," he said.

For instance, the Allied board chairman pointed out, one condition occurred where an exhibitor conducted his business in such a way as to attract the attention of local authorities, and therefore was regulated by a city ordnance.

"All exhibitors want to know what attracts regulation and control, such as censorship and age limits. When these cases develop and the exhibitor knows the reason the regulation was imposed, we will distribute that information to Allied regionals," he added.

Mr. Myers said that the bulletins would be kept "confidential" and for Allied membership only. "This is necessary because we don't want to broadcast our methods of combating regulation," he concluded.

## Denver Exhibitors Study Affiliation with Allied

A meeting of independent exhibitors of the Rocky Mountain area will be held March 25-26 at the Brown Palace Hotel in Denver to study the organization of a unit to be affiliated with National Allied. John M. Wolfberg of the Broadway theatre, Denver, has made arrangements for Colonel H. A. Cole, of Texas, Sidney E. Samuelson of Pennsylvania, and Trueman T. Rembusch of Indiana, all Allied executives, to attend the Denver meeting.

## PRC Revises Schedule

A revised release schedule for forthcoming pictures in the "Philo Vance" series has been announced by PRC. They are: "Philo Vance Returns," March 29; "Philo Vance's Gamble," April 13, and "Philo Vance's Secret Mission," not set.

## Urges Ohio Ticket Tax Go to City Control

Recommendation that the state of Ohio vacate the $3,000,000-a-year three per cent admissions tax field, leaving that area to cities, was made by State Tax Commissioner Emory Glander last week in Columbus after a five-months' study of Ohio's revenue system. Opposition to the proposed repeal of the state admission's levy has been voiced by P. J. Wood, secretary of the Independent Theatre Owners of Ohio, who fears that some cities may impose admissions taxes as high as 10 per cent.

## Amusement Tax Increase Shown in Philadelphia

Amusement taxes in Philadelphia for the first month of the new year amounted to $377,325, as against $176,421 for January, 1946. The tax rate for 1947 has been increased to 10 per cent this year as compared with four per cent in January last year.

## Close House in Protest Against Tax Increase

Sparta Theatres, Inc., has closed its Roxy theatre at Coulterville, Ill. in protest against the City Council's raising the annual license tax from $5 to $15 a month. A poster in the theatre lobby read: "This theatre closed on account of excessive license tax."

## Senator, Drama Critics Fight Stage Censorship

The fight to prevent arbitrary censorship of legitimate stage productions in New York was taken up last week in Albany by Senator Fred G. Moritt, who proposed that whenever a licensing official threatens the suspension or revocation of a license of a play or playhouse, the owner or producer may obtain a temporary injunction as a matter of right and obtain a jury trial of the issue within 10 days. Although an identical bill failed at the last two sessions of the New York Senate, Mr. Moritt said he hoped to dispel objections this year. Meanwhile the New York Drama Critics Circle has voted that John Mason Brown, president, prepare a petition urging immediate consideration of City Councilman Eugene Connolly's bill designed to limit the censoring powers of the New York City License Commissioner.

## Navy Honors Columbia For War Effort

A special U. S. Navy citation, the Certificate of Achievement, was presented to Columbia Pictures February 7 at the Brooklyn Navy Yard, New York, for exceptionally meritorious service to the Navy Motion Picture Service throughout the war. The citation states that Columbia merits the award for "performance above and beyond the normal call of patriotic duty." Nina Foch, a Columbia star, accepted the award from Rear Admiral F. E. M. Whiting, Commandant, U. S. Naval Base, New York.

# *Crisis in British Coal Sharp Blow To Film Industry*

by PETER BURNUP

*London Editor*

Termed by one Member of Parliament as "an industrial Dunkerque," an almost unprecedented severe spell of winter weather, plus a critical shorage of coal, closed down nearly all non-essential industries in London and surrounding areas, and early this week was having its effects on the cinema industry and some 2,604 of England's theatres.

Sunday night an announcement issued by the Government said: "Only the cooperation of the whole nation will enable the Government and the electricity undertakings to maintain those services vital to the life and health of the community."

At the weekend all laboratory processing and printing had been ordered stopped and the newsreels, upon completion of the weekend editions, halted preparation of further issues until the emergency ends.

The Government has further ordered that the 2,604 motion picture theatres in the affected areas remain closed until four o'clock in the afternoon. However, many of these theatres are keeping their doors closed owing to their inability to provide any degree of warmth for their customers. Also, all trade shows and special press showings of films have been forbidden unless they are shown in the presence of regular customers after four o'clock.

The film distributors on Wardour Street here were operating their offices by candlelight and hoping to maintain essential services to exhibitors, but have practically abandoned all exploitation services.

The Denham, Pinewood and Ealing film studios have managed to carry on under somewhat better conditions since they have their own power generating facilities. Gainsborough's Shepherds Bush, Islington and ABC Welwyn have closed down. The Riverside and Twickenham studios, recently acquired by the newly formed Alliance Film Studios, have purchased diesel power plants and are continuing to work on an hour-to-hour basis.

## Connecticut Bill Calls for Child Film Censorship

At the Connecticut State capitol at Hartford Republican Senate Leader Luke H. Stapleton has introduced a bill establishing a Board of Motion Picture Censors to approve films for exhibition to children under 14 at unsupervised performance. The measure provides for the appointment by the Governor of a five-man censorship board. The board would include representatives of theatre industry, the State Parent-Teachers' Association, the State Board of Education, the Clergy, and the Connecticut Police Chiefs Association.

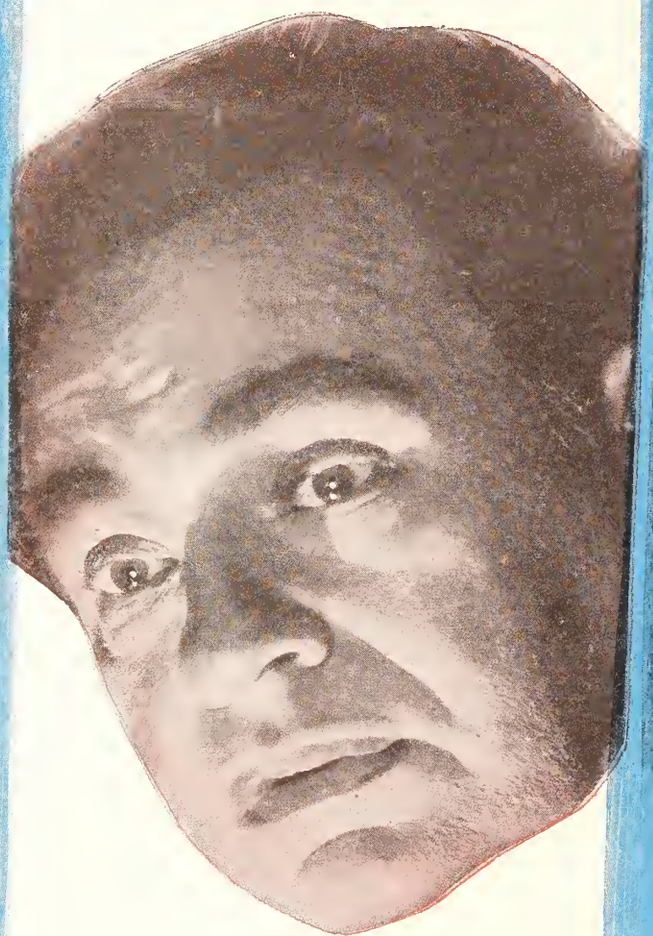


*Remember the house that Jack built?*

# THIS IS THE HOUS

BECAUSE

## EDWARD G. ROBINSON
*is in it*



in a role even more powerful, more dramatic than his thrilling parts in "Little Caesar" and "The Stranger"!

BECAUSE

## LON McCALLISTER
*is in it*



forever memorable to millions after his heartwarming performances in "Stage Door Canteen" and "Home In Indiana", reaffirms his acting stature now!

# HAT WILL BUILD JACK

BECAUSE

## GREAT NEW STARS *are in it*



Julie London, Allene Roberts and Rory Calhoun, names you and your audiences will long remember for their performances here – and the matchless artistry of wonderful Judith Anderson in a superb supporting part!

**This is the house that will build audiences for your house**

SOL LESSER
presents

# EDWARD G. ROBINSON

and

# LON McCALLISTER

in

# "The RED HOUSE"

with

JUDITH ANDERSON • RORY CALHOUN
ALLENE ROBERTS • JULIE LONDON
ONA MUNSON • HARRY SHANNON

From the novel "THE RED HOUSE" by George Agnew Chamberlain
Written for the screen and Directed by
DELMER DAVES

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# Seasonal Lull Reduces Production to 27 as Two Go Into Work

*Hollywood Bureau*

Production activity in Hollywood studios reached a new low last week, as nine pictures were completed, two were started, and the shooting index fell to 27 from the previous level of 34. The drop was regarded as seasonal, however, and due in part to the fact that this is the time of year the California state assessor comes around to collect taxes on productions in work. For this reason, the month of February generally finds producers hastening to complete work in progress.

The two new ventures of the week are Columbia's "Major Denning's Trust Estate," and PRC's "Step-child." The former, a drama with a racetrack background, has Gloria Henry, Paul Campbell, Harry Davenport and Mark Dennis in leading roles. William Bloom is the producer; Robert Gordon the director.

"Step-child" is produced by Jerry Briskin and directed by James Flood. Donald Woods, Brenda Joyce and Terry Austin head the cast.

### *Personnel Intelligence About Hollywood*

Columbia is planning to reorganize its lower budget production setup in such a manner that these pictures will, in the future, be made by separate units rather than by a central executive exercising control over a number of individual producers. Bennie Zeidman, supervisor of low-budget films, is leaving the studio at the expiration of his current contract, and will announce his own plans at some later date. John Haggot, upon completion of his present assignment in the Zeidman unit, will be promoted to high-budget product.

Under the new setup, Sam Katzman, Rudolph Flothow and Wallace MacDonald will head three of the producing units, while a fourth will be piloted jointly by Ted Richmond and Robert Cohn. Katzman will also continue with his scheduled program of higher-budget pictures which are scheduled for Columbia release.

### *Bogeaus and Ida Lupino Form Arcadia Company*

Ida Lupino and Benedict Bogeaus have formed a company to be called Arcadia Productions, Inc., to make three pictures annually for the next three years, all of them starring Miss Lupino. . . . Rex Harrison is set for the leading role in "The Foxes of Harrow," soon to start at 20th Centry-Fox, and has had to postpone his projected trip to England.

Alan Ladd will undertake an entirely new characterization in Paramount's forthcoming Technicolor Western based on the novel, "Whispering Smith," by Frank H. Spearman. Marion Parsonnet and Karl Kamb are preparing the screen adaptation of the picture, which Sidney Biddell will produce. . . . Byron Haskin, production aide to Hal Wallis, and more recently director of "I Walk Alone," has been signed by Wallis to a new long term contract. . . . Julius Evans, former chief of the U. S. Army, has been engaged by Sol Lesser Productions as story editor of the company.

Jerry Bresler and John Brahm have been assigned by Universal-International, as producer and director, respectively, on "Singapore," an original by Seton I. Miller, which will be a starring vehicle for Fred MacMurray. The picture is Bresler's second assignment at U-I.

Enterprise is the first studio to avail itself of the Krick Weather Bureau Service in connection with a premiere. Producer Harry Sherman has asked Krick to advise him on weather conditions expected to prevail in Salt Lake City on the weekend of February 21, at which time "Ramrod" will be given a gala preview in the Utah capital. . . . Frank Sundstrom, now portraying Tchaikowsky in the current Allied Artists film, "Tragic Symphony," has been signed to a long term contract by Symphony Films. Through an agreement between Benjamin Glazer and Nat Finston, who head Symphony Films, and Samuel Broidy, president of Allied Artists, the actor's services are to be shared equally by the two companies.

### *Janis Paige and McGuire Set for "Wallflower"*

Janis Paige and Don McGuire will appear as a romantic team in "Wallflower," which Frederick De Cordova will direct and Alex Gottlieb produce for Warners. Edward Arnold and Barbara Brown are set for top supporting roles. . . . Dane Lussier has been engaged by RKO Radio to write the screenplay for "Mystery in Mexico," next on producer J. Robert Bren's schedule. . . . Alan Hale, Jr., has been signed by Monogram to a contract calling for his appearance in two films during the coming year.

Samuel Goldwyn has engaged Elsa Lanchester for a top featured role in "The Bishop's Wife," which will co-star Cary Grant, Teresa Wright and David Niven. . . . Norman Siegel has been assigned to handle the special services division of Paramount's publicity department. . . . Gene Tierney has had her Twentieth Century-Fox contract extended.

## Changing Autry Format

Gene Autry plans to break away completely from the series type of picture with which the star has been identified, Armand Schaefer, president of Gene Autry Productions, has announced in Hollywood. The eight high-budget Western musicals to be made by that company for Columbia during the next two years will all be individual stories without any "repeat" characters, he said.

### *COMPLETED*

**COLUMBIA**
Broadway Baby

**MGM**
Song of Love
Birds and the Bees
Living in a Big Way

**PARAMOUNT**
Variety Girl

**UNITED ARTISTS**
Stork Bites Man (Comet)
Heaven Only Knows (Nebenzal)

**UNIVERSAL-INTERNATIONAL**
Time Out of Mind

**WARNERS**
Deep Valley

### *STARTED*

**COLUMBIA**
Major Denning's Trust Estate

**PRC**
Step-child

### *SHOOTING*

**COLUMBIA**
Lady from Shanghai
Assigned to Treasury (Kennedy - Buchman)
Three Were Thoroughbreds (Cavalier)

**EAGLE-LION**
Repeat Performance

**MGM**
Song of the Thin man
The Hucksters

**MONOGRAM**
Tragic Symphony

**PARAMOUNT**
Road to Rio
Albuquerque (Clarion)
I Walk Alone (Wallis)

**RKO RADIO**
Tycoon
Indian Summer
If You Knew Susie

**SELZNICK**
Paradine Case

**20TH CENTURY-FOX**
Ghost and Mrs. Muir
Moss Rose
Captain from Castile
Forever Amber
Miracle on 34th Street (formerly "It's Only Human")

**UNITED ARTISTS**
Body and Soul (Enterprise)
Vendetta (California)

**UNIVERSAL-INTERNATIONAL**
Ivy (Interwood)

**WARNERS**
The Unfaithful
Woman in White
The Unsuspected (Curtiz)

# PREVIEWS OF THE TRADE SHOWS



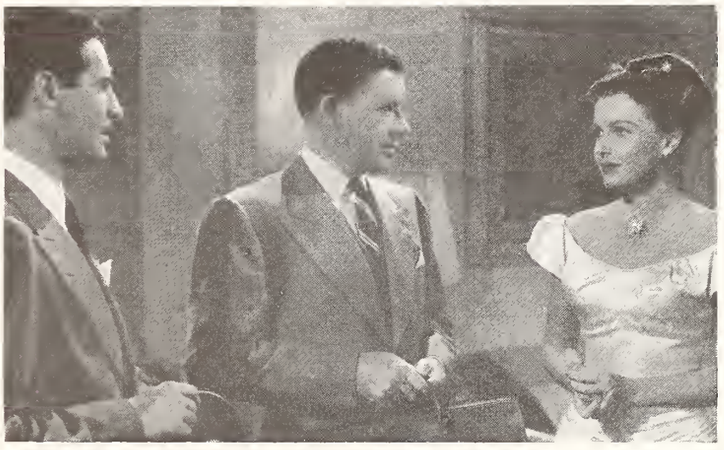
*THEY WON'T HANG HIM; da nat fear; Robert Mitchum will be saved. The scene is a finale from Warners' "Pursued", in which Teresa Wright stars with Mr. Mitchum, and which will be shown to exhibitors February 17. Milton Sperling was producer; Raaul Walsh, director.*



*WHAT GOES ON HERE? Laoks as if Hope's in anather jam. The scene is fram Paramaunt's "My Favarite Brunette", in which Bab Hape stars with Darathy Lamour. The praducer was Daniel Dare, and the directar Elliatt Nugent. Exhibitors will see the picture February 17.*



*IT'S "THE FARMER'S DAUGHTER". Laretta Yaung in a scene fram the picture of that name from RKO Radio Pictures. Joseph Cotten is ca-star in this Dore Schary production. H. C. Potter directed. The tradeshawing is February 18.*



*INTRODUCTION, in MGM's "The Arnelo Affair". John Hodiak and George Murphy are the principal stars in this. The picture was produced by Jerry Bresler and directed by Arch Oboler. MGM was to show it to exhibitors in national tradeshowings February 13.*

# *Finds Subtitling Most Desired*

by WILLIAM R. WEAVER
*Hollywood Editor*

Forty per cent of a picture star's personality is voice. This odd and somewhat striking statistic is not a guess. It is the end result of a lot of canvassing of a large number of people by an exhibitor as a means of measuring the effectiveness of a large capital expenditure by the major producing companies for the purpose of finding out whether exported American pictures should be dubbed in foreign languages or supplied with subtitle in translation.

Luis Montes, president of the Mexican Motion Picture Chamber of Commerce, Chief Barker of the newly organized Mexico City Variety Club, and operator of 30 theatres in the area surrounding Mexico City, is the man who conducted the canvass and came up with the statistics, which he revealed on inquiry while visiting Hollywood last week. The inquiry had root in all that controversy a year or so back, in which the Motion Picture Society for the Americas, backed by the State Department, argued in favor of the subtitle method but lost the contest to the distributing companies which largely on the basis of Mexico City grosses run up by a dubbed version of "Gaslight," proceeded to adopt the dubbing policy on a large scale.

"There is no longer any question about which is the more desirable method," said Mr. Montes. "We made careful check in our theatres, using both the dubbed and the subtitled versions, and our tests showed that our audiences want to hear the stars' own voices, even if they don't understand the language, and resent hearing others, even when dubbing is well done. We were very thorough in our canvassing, and discovered that about 40 per cent of the thing we call personality consists of voice." He added that only MGM is continuing to dub its pictures in Mexico, and only for first runs.

In Hollywood on invitation of National Theatres' president, Charles P. Skouras, to inspect the first prefashioned theatre, the Crest at Long Beach, Mr. Montes was asked for an opinion as to the potential popularity of this type of theatre in Mexico, when they become available for purchase. "I see no reason why they should not be very welcome indeed," he said, "providing of course, that the price, which I understand is now being worked out, is suitable. The Crest is a fine theatre in every respect, for any country."

At this point the waiters arrived with the lunch and everybody started talking about a wide variety of other subjects.

*business was above average!* . . . . . .

*audiences enjoyed the picture!* . . . . . .

*favorable comments and the reaction was very good!*

*we have dated this picture in every one of our theatre*

*He's talking about*

"ABIE

**ASSOCIATED PRUDENTIAL THEATRES, Inc.**

LAckawanna 4-6938

PARAMOUNT BUILDING
Suite 2600
New York 18, N. Y.

Mr Edward M Schnitzer
United Artists Corporation
729 Seventh Avenue
New York N Y

January 29, 1947

Dear Eddie:-

It will interest you to know that we played ABIE'S IRISH ROSE in Patchogue and Bay Shore. Business was above average. The audiences, both afternoon and evening, enjoyed the picture.

We received many voluntary favorable comments and the reaction was very good.

In fact, as a consequence thereof, we have dated this picture in everyone of our theatres.

Sincerely,

Joseph M. Seider

g

RISH ROSE"

—and so is United Artists!

# FOREIGN PUBLICITY LAGS BEHIND U. S.

## *Conservatism, Shortages the Reasons, but New Approach Is Forecast*

Judged by American standards, European methods of advertising and exploiting motion pictures are years behind in their development, but, with the war over, an orientation towards the harder hitting U. S. way of doing things can be expected. That is the opinion—and the goal—of foreign sales executives who have recently completed inspection trips of reopened markets abroad.

The reasons for this difference in advertising and exploitation policy are manifold and take their root in three basic facts. Probably the most important is the undeniable commercial conservatism inherent in most classes of the European public. This was recognized long before the war by U. S. companies anxious to advertise their product there. The average European, to a degree varying with his geographical location, dislikes the kind of stunts, tricks and devices used to "hit" the public in the U. S. He is not nearly as sensationally-minded as the average American.

### *Paper Shortage a Cause*

The second reason, and it is one which has tended to block effective promotion in Europe, can be found in the general shortage of goods and materiel. To advertise one must have paper and paper is still scarce in Europe today. However, especially in France, the situation has improved lately and paper of all grades is becoming increasingly available for those who can pay the price.

With wood rated as one of the essential items in the continent's reconstruction program, the building of displays has been sharply curtailed. Also, there is a scarcity of newsprint and oil paints, in many countries electricity is rationed, keeping marquees dark, and there aren't enough goods on hand to hold a contest or make window tieups possible.

### *Acceptance Foreseen*

The third reason is that almost all the governments of European countries control communications. The radio in the U. S. is one of the most important advertising media. Almost everywhere in Europe it is state-controlled and does not carry ads. Lately, however, this situation has taken a turn for the better. Pressed for funds, a number of European countries, Greece and Italy among them, have begun to permit their radio stations to accept paid advertising.

While Europeans cannot be expected to change their taste over night, indications point to a readier acceptance of eye and interest catching exploitation methods since the end of the war. The home offices of the American companies are sending samples of their domestic campaigns on certain pictures to Europe and an increasing number of these devices are used. This holds true even for England, considered one of the continent's most conservative places. Also, the paper situation is slowly improving and more extensive campaigns are made possible.

### *Conditions Vary Widely*

The situation naturally varies from place to place. In the Baltic area things are slowly returning to normal. An interesting condition exists in Finland, where business is so good that much of the advertising and exploitation incentive has been removed. With the motion picture theatre just about the only good entertainment medium available, the Finns are flocking to see films, with no particular effort needed to get them into the theatres. Exhibitors have voluntarily limited newspaper ads. Posters and other display come mostly from Sweden or the U. S., and have Finnish texts hand-lettered over foreign-language copy.

Theatres in Norway are controlled by the different municipalities and showmanship is therefore conspicuously absent. The lack of goods makes window tieups unattractive. Exhibitors have agreed to eliminate magazine ads, but publicity breaks are fairly easy to get. In Sweden no exploitation problem exists and the country generally is publicity-minded. Denmark, however, suffers from an acute goods and paper shortage. The country is badly under-seated, with the Government extremely tight on granting licenses for new houses. When they are granted, they usually go to old actors as a kind of reward.

### *Italian Situation Better*

In Italy the situation has much improved since the war, but the goods shortage still makes exploitation difficult. The two circuits of the Italian radio permit advertising on the air. Neon signs are generally operating. Theatre lobbies in Italy represent a problem to exploitation-conscious producers. In most cases the manager rents out the best corners of the lobby as showcases for other product having nothing to do with films. Only the more unattractive spots are left for film displays and announcements of coming attractions.

In war-ravaged Greece, where living costs are very high, exploitation activities have almost ceased. There is some advertising. The Greek state radio solicits promotion. All publicity on the air must be paid for. Egypt is almost back to a pre-war normal. There are frequent cooperative ads, contests and window tieups. The country, like the rest of the Near East, has only very few trade papers. The Egyptian radio cooperates willingly, but refuses to give time to producers. However, theatres and motion pictures are given much publicity.

The situation in Spain varies. Madrid has some beautiful theatres boasting eye-catching exteriors and effective display. In Barcelona, however, 80 per cent of the theatres are in the backyards of office buildings and partially underground. This is done to conform with a law that says all big buildings must have a backyard. Structures in that yard cannot be more than 20 feet above the ground. To use the space, theatres are built into excavations in the yards, with underground alleys leading to the damp auditoriums. Of course, this eliminates marquees and front displays. Spain has only one government-operated trade paper. There are no cooperative ads or contests.

Many of Portugal's theatres are made of wood, and shabby in appearance. There is a noticeable lack of showmanship in facades and lobbies. Applicants for theatre licenses are generally discouraged by the Government, which feels that an increase in the number of houses would work a hardship on the acting profession. Anyone building a house also must build an unused legitimate stage with it. Both the daily papers and the magazines carry film ads.

### *Shortages Acute in Belgium*

Motion picture theatre admissions are just about the only thing that has not been affected by the sharp increase of prices in Belgium. Cooperative ads have begun to make an appearance there, but the goods shortage still is acute. Houses are generally shabby and there is a dearth of oil paint.

In France, particularly hard hit by the war and resultant shortages, the exploitation problem and the ad situation is especially difficult. A considerable number of newspapers and fan magazines have sprung up since the war, but they carry very little advertising. Most of the papers have daily film sections. Theatre front displays have to remain unlit because of the electricity shortage. Many crude, hand-painted posters can be seen. There is very little cooperative advertising so far, but considerable interest for show-window tieups was shown recently when it was announced that "Gone With the Wind" would soon be released. The French, perhaps more than other European nation, go in for stunts, but the goods shortage has not permitted contests till now. The French radio takes no advertising. Three stations just outside the French border do permit promotion. They are Radio Luxembourg, Radio Andorra and Radio Monte Carlo.

### *British Dislike Stunts*

Britain is generally considered poor exploitation territory. The British dislike any kind of street stunt, but lately a number of exploitation devices have gone over that a few years ago would have been looked on with disdain by the dignified British. There are some window tieups. Advertising is in a bad way because of the paper and newsprint shortage. Switzerland is only a fair country exploitation-wise. Radio is state-controlled and accepts no advertising. Ads are poor as a result of the acute paper shortage throughout all of Great Britain.

## ALBANY

The Palace booked the highly-advertised 20th-Fox picture," The Razor's Edge" while the Strand held over "Humoresque." "Blue Skies," which played to large audiences at the Palace, moved over to the Grand. The Ritz, for the second straight week, had a pair of new releases: "The Beast With Five Fingers" and "Personality Kid". The Leland, third Fabian downtown house, presented "Undercurrent." "The Falcon's Adventure" dualed with the MGM film. . . . Cy Kaplan, former Coast Guard officer, is now student booker at RKO. . . . Charles Dortie, veteran salesman who was scheduled to take over the reins as PRC-Eagle-Lion manager here, is back with Columbia. . . . The Palace, in Schenectady, which has undergone frequent changes of management, is running again with Valante and Atanassi, former servicemen, as lessees. . . . Ray Albertine has opened a small theatre, the Dreamland, in a converted hall at Three-Mile Bay.

## ATLANTA

Wil-Kin theatre notes: Joe Reeves, back from a trip through Florida and Alabama; Harry Paul, branch manager with Harry Hartman, sales department back from the convention in Charlotte; Mrs. Frances Lyle, added to the sales department. . . . Visitors in the city: Hugh Martin, Martin theatres, Columbus, Ga., and E. S. Winburn, Mayo theatre, Mayo, Fla. . . . Grover Parsons, Southern district manager, PRC, back at his desk after a trip to Dallas, Oklahoma City and Memphis . . . John W. Mangham, president, Screen Guild and Film Classic of the Southeast, has returned from a business trip to New York. . . . The Newman Broadcasting Company, Newman, Ga., has been authorized by the Federal Communications Commission for a new radio station there . . . Floyd Stowe, for the past two years connected with the Atlanta office of Florida State Theatres, recently transferred to the office in Jacksonville, has resigned and returned to Atlanta . . . Henry Krumm, branch manager, United Artist, back at his desk after a week's illness . . . W. L. Dowler, Dixie theatres, Chattanooga and Knoxville, Tennessee, was recently in the city.

George M. Jones, now with Republic Pictures and for many years with other major companies, celebrated 25 years in the motion picture business recently. . . . Rush King, former manager of the Norwood theatre, Birmingham, Ala. appointed manager of Wilby's Booth theatre at Knoxville, Tennessee . . . Olen Wallace and Slim Manning, recently opened their new 500-seat house, the Alpha in Alpharetta, Ga. . . . Louis Rosenbaum, the Alabama circuit owner contributed $25,000 to help construct and equip a modern library for Florence and Lauderdale county. . . .Columbus, Ga., will soon have its fifth radio station, according to William K. Jenkins, Atlanta's president of Georgia Theatres and also president of the Chattahoochee Broadcasting Co. . . . Evans Sprott, general manager of Bijou Amusement Company, Nashville, Tenn., has purchased the Lincoln theatre property in Winston Salen, N. C. . . .Gadsden, Ala., will soon have another theatre, B. Ward Wright is building a 400-car drive-in theatre there which will be ready about May 1. . . . The State and Scenic theatres, in Lake Wales, Florida, have been taken over by the Talgar Theatre Company with headquarters in Lakeland, Fla. . . . Leon Robbins, Lincoln theatre, Gainesville, Fla., will soon build a new 650-seat colored theatre in Gainesville, Fla.




## BALTIMORE

Frigid weather drove box office barometer down at beginning of week. But despite this business held up fairly well with four first runs holding a second week and another holding a third week. Second week holdovers included the Century with "The Strange Woman"; Hippodrome with "Song of the South"; New theatre with "13 Rue Madeleine"; Little with "Waltz Time". Town held "It's a Wonderful Life" for third week. Keiths started nicely with "Notorious Gentleman". Stanley opened good with "The Man I Love". Mayfair had a good start w ith "Angel and the Badman". Times and Roslyn jointly showed "Ding Dong Williams" with "Come and Get It," with a fair start. "Les Miserables," was brought back to Valencia . . . Capitol Rome Circuit, managed by E. Wyatt, closed February 9 for extensive remodeling. . . . Testimonial dinner to Samuel Wheeler, Mayflower, Washington, D. C., February 24, will be attended by many Baltimore film men. Mr. Wheeler goes to New York to head office of Film Classics. . . . Milton Schwaber, Schwaber circuit, visiting in Florida, recovering from illness.

## WHEN AND WHERE

**March 3–7:** Institute of Radio Engineers national convention at Hotel Commodore, New York.

**March 18–19:** Independent Theatre Owners of Ohio annual convention at the Dashler Wallick Hotel, Columbus, Ohio.

**March 25–26:** Rocky Mountain area exhibitors meeting at the Brown Palace Hotel, Denver, to discuss affiliation with national Allied.

**March 26:** Motion Picture Association of America annual meeting in Washington, D. C.

## BIRMINGHAM

"Song of the South" continues at the Capitol theatre where it has hung up a new all-time high record run. In its twelfth week now, it is still turning away crowds and promises to remain for weeks to come. . . . Unusual "educational" exploitation of "I've Always Loved You" has paid off at the Melba theatre. A preview given for members of the city's musical organizations by manager Harry Curl two days before opening got word-of-mouth praise and press coverage that drew them in at the boxoffice with a block-long line opening day. . . . Business has continued good in all downtown and neighborhood theatres here despite 19 days of continuous rain. . . . Parent-Teachers Association requesting neighborhood houses to put soft pedal on murder and horror pictures for Saturday-Sunday showings when child audiences are biggest. . . . Subscriptions to memberships in the proposed Theater-Press-Radio Club continue to come in. . . . A. H. Borisky, president of the Southeastern Amusement Company, continues to book film personalities and name bands for his picture-vaudeville house, the New Birmingham, formerly the Pantage theater.

## BOSTON

Loew's Orpheum theatre in downtown Boston broke all attendance records for all time this past week with the showing of "The Jolson Story." . . . The Orpheum will have a gross of better than $50,000. . . . Ulysses Poinsant, owner of the Main theatre in Waterville, Maine, came to Boston for the New England Sportsmen's Show. . . . The Gorman theater in Fitchburg is being entirely rebuilt. Everything has been torn down except the bare walls and it will be a completely new theatre; air conditioned and modern to the last degree. . . . The Park Neponset Corporation is building a new theatre at Walpole, a Boston suburb. Ray Smith is to be the directing head and the theatre will be a 700-seater with air conditioning, sliding seats, earphones for several seats and many other innovations. . . . Art Moger has presented Governor Robert F. Bradford with a book. "Okay for Sound," flown here from the coast and autographed by Jack Warner. The presentation was made from the stage of Mechanics Building before some 20,000 persons. . . . Joe Di Pesa, Jim Shanahan, Jack Mercer, Jim Tibbetts and Charles E. Kurtzman held a publicity meeting for the exploitation of "Lady in the Lake" and put on one of the biggest campaigns of the year. . . . Paul Y. Meade, former New England theatre publicity man, has accepted the division management of a fence company. . . . William O. McGinley of Hartford visited Film Row in Boston this week. . . . The second annual dinner of the Tub Thumpers of America will be held at the Hotel Copley Plaza on February 21-22.

## CHARLOTTE

The new theatre at Morris Field, Charlotte suburb, opened February 9 with "Two Guys from Milwaukee," running four shows after opening at 3 p. m. Manager Max Holder

*(Continued on page 38)*



IT'S THE TRUTH!

IT'S AC

# BUILDS! BUILDS! BUILDS!

## TO LONG RUNS EVERYWHERE!*

★ Four smash weeks at Keith's WASHINGTON!

★ Now in 4th potent week at United Artists' DETROIT . . . and no let-up!

★ First picture ever to play 2nd week at the Utah, SALT LAKE CITY!

★ Now marathoning in 4th big week at MILWAUKEE's Riverside!

★ Now in 12th BIRMINGHAM week — 4 weeks at the Empire; 8th week at the Capitol!

★ Six thrilling CINCINNATI weeks — 2 each at the Grand, the Shubert, the Lyric!

★ After all-time record run at the Fox — three move-over weeks in 1st-run Paramount, ATLANTA!

★ Second week tops most 1st weeks at the Orpheum, DENVER!

★ In CHATTANOOGA (normal 4-day town), one whole week at the Tivoli, 5 more days at the State!

★ Three solid weeks in TOLEDO — 1 each at Rivoli, Pantheon, Palace!

★ Fourteen full days at the Georgia Theatre, COLUMBUS — where 4 days is normal run!

★ Two outstanding weeks at Orpheum, MINNEAPOLIS and Orpheum, ST. PAUL!

★ Three precedent-breaking weeks at the State, OKLAHOMA CITY!

★ Now in 2nd record week at the Palace, MEMPHIS, and full steam ahead!

★ Three packed weeks at the Knickerbocker, NASHVILLE!

★ Fifteen crowded days at the Orpheum, DES MOINES!

— So *double* your playing time and play safe!

AL!..

EVERYTHING

IS SATISFACTUAL!



© W.D.P.

WALT DISNEY'S

GREATEST AND HAPPIEST PRODUCTION

# SONG OF THE SOUTH

in TECHNICOLOR



Based on the Famous Tales of

UNCLE REMUS

AND

BRER RABBIT

NOW ON THE "HIT PARADE"

"ZIP-A-DEE DOO DAH"

"SOONER OR LATER"

— and the others moving right in!

Distributed by RKO RADIO PICTURES, Inc

(*Continued from page* 35)

says present plans call for five different features a week. . . . District Manager Bob Ingram of Atlanta is in and out of Charlotte so frequently these days that it is almost like having him a resident of Film Row again. . . . Recent additions to the Charlotte Paramount exchange staff include Mrs. Sara Hemmings, Harry McConnell and Miss Jean Thomas. . . . Hal Keeter, branch manager for PRC, has a new office.

"All motion pictures will be produced in color within two years," said James R. Grainger, vice-president of the Republic Pictures, when in Charlotte last week. "We are making 19 color pictures out of a total of 54 this year," said Mr. Grainger. He added that he looked for extra good business in 1947. He admitted that box office figures are off some just now compared with the high peak reached some time ago, "but they still are satisfactory," he said. Mr. Grainger expressed the opinion that he does not look for many technical advances in the making of motion pictures in the next few years, but that great developments are in the years beyond.

Charles H. Crutchfield, manager of radio station WBT and vice-president of Jefferson Standard Broadcasting Company, has announced that WBT's new frequency modulation station atop Spencer mountain will go on the air February 15.

## CHICAGO

Morris O'Leary, veteran exhibitor and owner of the Joyland theatre on South State Street, died last week of heart failure. . . . The Reelfellows Club, local film salesmen's organization, presented Saul Goldman of Variety Pictures with a gold wrist watch. The gift was in appreciation of his work as secretary of the group for the past five years. . . . Twelve paintings by American artists on themes of "The Temptation of St. Anthony" are currently being exhibited here. The paintings were made for publicity purposes for UA's "The Private Affairs of Bel Ami." . . . An ex-convict was captured in the Stadium theatre, Evanston, after he had sought refuge there from police. . . . Jules Levey, producer of "New Orleans," told Chicago reporters he might have simultaneous premieres of the film in New Orleans and Chicago. He was on his way to New York and Europe. . . . The Warner Brothers Club held their first party since the start of the war at the Shoreland Hotel February 7. More than 700 attended.

## CINCINNATI

Theatre business here is holding up remarkably well, with "Blue Skies" establishing a house record for all-film programs at the RKO Albee, where the first week's gross hit an all-time high of $36,000 and the second week registering a high figure. . . . Common Pleas Judge Alfred Mack has dismissed a mandamus suit filed by Mary J. Nurchenal, suburban resident, seeking to have George O. Fitzer, Building Commissioner at nearby Woodlawn, Ohio, revoke a building permit issued to Theatre Enterprises, Inc., here for a drive-in theatre in the vicinity, contending that it would constitute a neighborhood nuisance. An injunction suit, based on similar grounds, filed by 62 residents of suburban Glendale, Ohio, against




the same defendants in the same court, is still pending. This action seeks to halt the construction of the theatre. . . . Northio Theatres, a Paramount subsidiary, with headquarters here, has inaugurated a policy of double features at its house in Hamilton and Middletown, Ohio, where first run product previously was played on single bills, with dual programs confined to subsequent runs. . . . Charles Weigel, formerly an MGM salesman here, has signed with the RKO Radio local branch as office manager.

## COLUMBUS

Cold wave, which plummeted the mercury near the zero mark, plus driving winds and heavy snow cut heavily into theatre attendance last week. All theatres were off with the Palace's showing of "It's a Wonderful Life" suffering least. The Ohio did about average with "The Shocking Miss Pilgrim" and third week of "The Jolson Story" held up well. This is one of the comparatively few times that a feature has been held for a third week in local first runs. . . . John



***R. E. MARTIN'S 35 years in the industry will be observed February 17 to March 1 by his circuit, the Martin and Thompson, of Georgia. There will be contests of all sorts, and finally an anniversary dinner in Atlanta. Mr. Martin entered the industry in 1912, at Columbus, Ga., with a nickelodeon named the Bonita.***

"Dad" Pfeifer, 87-year-old founder and president of the Pfeifer Show Print Co., died after a five-week illness. . . . Managers of Ohio's independent and county agricultural fairs are considering establishment of a headquarters office here in an effort to abolish state and federal admissions taxes on fairs. . . . The city's post war employment picture, already bright, got another healthy boost with the announcement that the Lustron Corp. will start production of prefabricated houses by July 1 in two buildings of the Curtiss-Wright group. . . . Bill Pullin's Linden theatre will get a double dose of opposition when two huge new bowling alleys are completed in that suburban area. . . . Nat Wolf, Cleveland zone manager for Warner Brothers, has protested the plan of the city council of Chillicothe, Ohio, to gain control of the old canal lands on which the Sherman theatre is situated. Wolf says his company plans to spend considerable money for theatre and site improvements.

## DENVER

With fine weather first runs are doing good this week. "Henry V," roadshowing at the Esquire, is being held over. . . . City managers of Cooper Foundation Theatres in Colorado spent a day in Denver at an all-day screening of shorts, with the idea of hand-picking their own programs. Attending were Ike Hoig, Colorado Springs; Kenneth Mead, Pueblo; Jack Bruno, Greeley; Vern Austin, Grand Junction. . . . W. W. Williams is building a new theatre at Eads, Colo., where he is already operating. . . . The Sandia, Bernalillo, N. M., owned by Philip N. Fidel, burned with loss approximating $20,000. . . . Cooper Foundation Theatres to rebuild Avalon, Grand Junction, Colo., cost to exceed $100,000. They will also build a 600-seat "B" house there to be named the Ute. The company will also enlarge the Ute, Colorado Springs, by 100 seats on the main floor. Cooper Foundation is also having plans drawn for a new 1,200-seat theatre in Greeley, Colo. . . . Rocky Mountain film folks shopping on Film Row included Mr. and Mrs. Frank Barnes, Crawford, Neb.; Mr. and Mrs. Herbert Gumper, Center, Colo.; C. E. McLaughlin, Las Animas, Colo.; Dorrance Schmidt, Bridgeport, Neb.; Mr. and Mrs. Cguck Flower, Bayard, Neb.; Don Poulos, Paonia, Colo.

## HARTFORD

Leading the holdovers in Connecticut's first run film houses has been Columbia's "The Jolson Story". Last week, the film was in a sixth week at the E. M. Loew's, Hartford, and in a third week at the Loew's Poli-Globe, Bridgeport, and Loew's Poli-College, New Haven. . . . In Hartford, U-I's "Time of Their Lives" held for a second week at the Regal and Loew's Poli-Palace held "Secret Heart" for a second week. 20th Century-Fox's "13 Rue Madeleine" opened day and date last week at Loew's Poli, Bridgeport, New Haven, and Hartford. . . . Meanwhile, in Hartford, a number of bills relating to the entertainment world have been introduced into the legislature, now in session. Senator Stapleton has introduced a bill prohibiting children under 14 years of age from attend-

(*Continued on opposite page*)

ing amusement places without guardians. The Senator also introduced a bill that would set up standards of safety in public meeting places. . . . Governor McConaughy, in a budget message, has suggested a sales tax and also "an increase in the corporation business tax in Connecticut." . . . Nathan Sisitzky, 86, former theatre owner and realtor in Thompsonville, Conn., died last week. He built the former Majestic theatre there and later operated the Franklin theatre, also Thompsonville, in partnership with the late Clarence D. Burbank.

## INDIANAPOLIS

"The Jolson Story" and "The Razor's Edge" combined to give local first runs their biggest week of the year. The former soared to a lofty $22,000 at Loew's, the latter to an impressive $19,000 at the Indiana. Both earned holdovers, but their current week's prospects have been chilled by the winter's worst blizzard. Business is down everywhere. . . . Boyd Sparrow, manager of Loew's, has won nation-wide publicity with his idea of posting an usher at the door to ask patrons to deposit their popcorn, chips and other noise-making edibles while they see the show. . . . Homer Capehart, Indiana's senior senator, has accepted an invitation from Carl Niesse, national canvasman for Variety, to attend Variety's convention at Los Angeles in May. . . . A bill to outlaw ASCAP in Indiana was introduced at the state legislature this week. A measure to make daylight saving time uniform throughout the state from June to September was killed. . . . Moe Esserman, manager of the Indiana, returned Tuesday from a trip to his home at Rome, Ga.

## MEMPHIS

Surprising attendance continues at first runs. Loew's Palace held over "Song of the South" for a third week, first film to achieve this honor since "A Guy Named Joe" in 1944. Warners had a strong opening with "The Man I Love". State reported steady attendance with "The Shocking Miss Pilgrim". Malco had good business with "Magnificent Doll". Ritz reported satisfactory attendance with "Specter of the Rose". . . . The Center, a new house with 775 seats, opened February 7 at Greenville, Miss., with a bowling alley operated in connection with the house. . . . G. L. Darden sold the Von theatre, Hernando, Miss., to O. L. Lewis. . . . Mid-south exhibitors visiting Film Row included: J. N. Adams, Von, Blytheville, Ark.; W. R. Tutt, Savoy, Tunica, Miss.; Mrs. Robert Wilson, Grand, Bolivar, Tenn.; W. A. Rush, Houston, Houston, Miss.; Gordon Hutchins, State, Corning, Ark.; Clifford Nix, Swifton, Swifton, Ark.; C. N. Eudy, Ackerman, Ackerman, Miss.; P. E. Morris, Honey, Indianola, Miss.; R. R. Clemons, Dixy, Adamsville, Tenn.; Pinkey Tipton, New Manila, Ark.; and Bruce Westmoreland, Savoy, Dyersburg, Tenn.

## MIAMI

United Artists will have the world premiere of its "The Sin of Harold Diddlebock" at the Lincoln theatre here February 18. Harold Lloyd, star of the picture, will make a personal appearance. . . . Audience collections for the March of Dimes fund in Miami theatres amounted to nearly $35,000. . . . New assistant manager of the Rex theatre is Carroll Lowery. . . . MGM's "Undercurrent" opened at the Beach and Paramount this week.




## MINNEAPOLIS

The RKO Orpheum, with Bob Crosby's orchestra on stage and "White Tie and Tails" on the screen, did a robust $30,000 week to top loop business. Two long-timers wound up loop showings, "It's A Wonderful Life" doing a fine five-week run and "Blue Skies" moving out after four. "13 Rue Madeleine" did well above average in its first week at the State and held over, as did "Till the Clouds Roll By" at Radio City. . . . The Minneapolis Parent-Teacher associations have started a drive against crime and horror films, as well as radio chillers and undesirable comics on a neighbrohood basis. . . . Don Swartz, who recently resigned as executive secretary of North Central Allied and purchased the Independent Poster Exchange, is in New York. . . . Fay Dressell is back as manager of the Minneapolis RKO Radio branch following recovery from a major operation. . . . Ben Berger, North Central, Allied president, is vacationing in Florida for three weeks. . . . Ben Krawiecki has opened his 600-seat, $100,000 Paradise at Mora, Minn. . . . Wendell Bjorkman has resigned as salesman at the Minneapolis Paramount exchange. . . . Ed Benjamin, former exploiter for the Warner branch here, has joined the sales staff of the Minneapolis National Screen Service branch.

## NEW ORLEANS

Theatre openings are currently attracting the attention of exhibitors here. Many were in town for the opening of the new Joy theatre. . . . The Violet was opened February 1. . . . The new Dixie at Thibodaux opened last Wednesday. This house was built by the Conrad Theatres. . . . The new Rose, 800-seater at Opelousas, La., opened February 5. It is owned by L. D. Guidry, Percy Duplissec, and G. J. Troulille. . . . New Orleans has a new motion picture delivery service covering a portion of Louisiana. The service was inaugurated the first part of the month by J. B. Lacobie. . . . Evelyn Du Bartell is the new office manager at Kay Film Exchange. . . . The city is getting its annual Mardi Gras face lifting as workers start decorating the thoroughfares. Theme of the celebration will be "The Ghost of Christmas." . . . Attractions: "Cross My Heart" at the Saenger; "Two Years Before the Mast" at the Tudor; a return of "Sun Valley Serenade" at the Globe; Loew's State is holding over "The Secret Heart"; the Orpheum and Liberty are doing well with "It's a Wonderful Life." . . . Among the exhibitors on Film Row: Ira Phillip, manager of the Joy at Rayville, La.; Everett Pearce, another Joy manager at Arcadia and Ringold; Charles Waterall, Pritchard, Miss.; Ricardo Montiel, Mobile, Ala.; Mr. and Mrs. W. S. Irwin of York, Ala., and Don George of Alexandria, Shreveport and Bastrop.

## OKLAHOMA CITY

First drive-in theatre for this area has been announced for opening about April 15 with construction started last week on a 1,000-car unit to cost $100,000, as announced by C. C. McCollister of Wichita, Kan., president of Peerless Theatres, Inc., Sanford Swim is vice-president and Merle L. Barnes is secretary-treasurer of the company. The new theatre will be called the Odom. . . . Horace Falls, former Griffith executive, has set up headquarters on Film Row to begin building a new theatre circuit in the southwest. . . . George Lofink has resigned from his post at the Universal Exchange here to return to the U. S. Navy as a lieutenant commander. . . . Ralph Talbot of Tulsa has been named a trustee of the state Medical Research Foundation.

## OMAHA

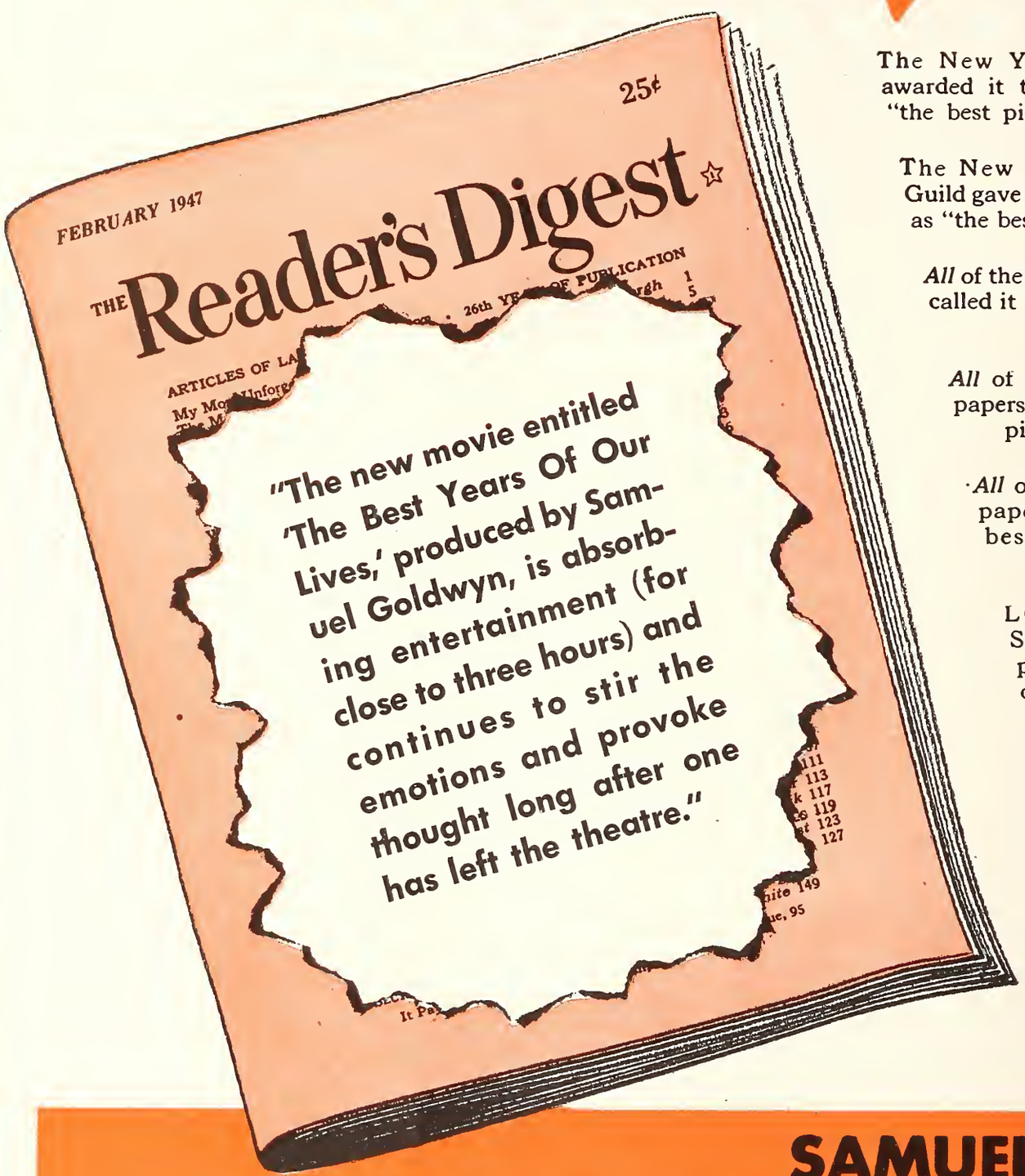
Cold weather, snow and strong winds bit deeply into patronage at local houses. . . . C. J. Feldman, former Omahan who now is western division sales manager for Universal, was in town. So was Eddie Heiber, district manager, Kansas City. . . . Lyle Reinschreiber, booker, and George Nash, office manager, have left Universal. Sam Deutch is new office manager. . . . Joe Scott, 20th-Fox branch manager, heads Red Cross collections for exchanges, theatres and equipment houses. . . . Mort Eichenberg, Jr., is the new Columbia salesman. He came here from Des Moines where he was with Warner Brothers. . . . Wally Kemp is experimenting with road shows at the Capitol, Grand Island, bringing in Sigmund Romberg at a $3.60 top. . . . Pinky McIlvaine is back with the RKO Brandeis pending assignment elsewhere in the circuit. . . . Allan Kohan, former Warners exploiteer, will direct advertising and publicity for the R. D. Goldberg Theatres. . . . Donald Walker was transferred here from Kansas City to replace Mr. Kohan.

## PHILADELPHIA

Heavy snows, coupled with a heavy schedule of holdovers at the downtown houses, made for sluggish activity at the box office this week. . . . David Mack, RKO director of personnel, came to the city on Wednesday

(*Continued on page 42*)

# Honors pile




The New York Film Critics awarded it the honor of being "the best picture of the year."

The New York Newspaper Guild gave it its page one award as "the best film of the year."

*All* of the Boston newspapers called it "the best picture of the year."

*All* of the Chicago newspapers called it "the best picture of the year."

*All* of the Miami newspapers called it "the best picture of the year."

LOUELLA PARSONS, in Cosmopolitan, says: "one of the best pictures I've ever seen."

HEDDA HOPPER says, "best picture of the year."

**SAMUEL GOLDW**

# The BEST Yea

starring **MYRNA LOY • FREDRIC MARCH • DANA ANDREW**

Directed by **WILLIAM WYLER** • Screenplay by **ROBERT E. SHERWOOD**

Released thru

AMERICAN
BROTHERHOOD WEEK
FEBRUARY 16-23

# upon Honors . . .!

JIMMIE FIDLER says, "pic of the pictures."

LOOK says, "one of the greatest of all time."

TIME says "first on everyone's list."

LEADING EDITORIAL in the New York Times says, "a poignant drama of real life . . . important . . . enriching."

The LEADING EDITORIAL in Collier's says, "a highly significant and important motion picture drama."

MOVIE OF THE MONTH Award from Scholastic Magazine.

PICTURE OF THE MONTH Award from Parents' Magazine.

LIBERTY says, "A superb movie which all America can claim as its own . . ."

LIFE says "an honest, adult and absorbing film."

For Veterans: *American Legion National Commander Paul H. Griffith* wrote: "My sincere congratulations to Mr. Samuel Goldwyn for an outstanding picture." *General Omar Bradley* wrote: "I cannot thank you too much for bringing this story to the American people."

GENERAL FEDERATION OF WOMEN'S CLUBS acclaimed it as "the best picture of the month."

THE JUNIOR LEAGUE (Mrs. William S. Kilborne) wrote: "You should feel great satisfaction to have produced a picture of such constructive value."

THE CHRISTIAN SCIENCE MONITOR refers to it as "the best movie of the year."

COMMONWEAL, the National Catholic Weekly, says: "A magnificent job . . . a fine film . . . a really *good* motion picture."

MODERN SCREEN, in April, will say, "It's true . . . but you couldn't know *how true!* An excellent entertainment."

DR. RALPH SOCKMAN, reviewing a film on NBC's "National Radio Pulpit" for the first time in history, said, "I cannot refrain from confessing how deeply I was moved."

VOX POP, over 142 stations of the CBS network, devoted 30 minutes to practically unrestrained praise of "The Best Years of Our Lives."

**. . . AND BOX-OFFICE HONORS! . . . Variety reports: "Los Angeles—Among holdover roadshows, inauguration of downtown Palace for day-date (with Beverly) showcasing of 'Best Years' is proving SOCKO . . . Boston—Esquire holding up on fifth week . . . Chicago—'Best Years' best bet at Woods . . . New York—Astor business solid, continues indefinitely."**

N'S

# s of Our Lives

ERESA WRIGHT • VIRGINIA MAYO • HOAGY CARMICHAEL

n a Novel by MacKINLAY KANTOR • Director of Photography GREGG TOLAND

dio Pictures

(Continued from page 39)

to speak on "Office Unionization" at the February meeting of the Philadelphia chapter of National Office Management. . . . Harry Lowe, former salesman here for National Screen Service, returned from Detroit and will resume selling in the Scranton, Pa., territory. . . . Irving Phillips back in the industry managing the Crescent theatre in the Eastwick section. . . . Hank Howard, RKO exploiteer, was promoted to a newly created post as assistant to S. Barret McCormick, with Doug Beck coming in from Washington to take over the local chores. . . . Eli Ginsberg resigned as salesman for PRC. . . . Al Lowenthal, former rotating manager for the Warner theatres here, assigned as manager of the circuit's Ritz in Wilmington, Del. . . . Leonard Casey, local representative for the William C. Hunt theatres in Southern New Jersey, in Florida with Bud Hunt filling in at the local office. . . . George Kremble named manager of Warners' State and Strand in Hanover, Pa., filling the vacancy caused by the recent death of Charles H. Moyer. . . . Chief Barker Alfred J. Davis appointed Oscar Neufeld, Clark Film manager, as public relations director for the Variety Club to cooperate with city officials and civic organizations in any civic event in which the club's help would be of value. . . . Dr. Harry J. Schad, head of the Schad theatres in Reading, Pa., reappointed a member of the Reading Police Pension Fund's Board of Directors.

## PITTSBURGH

After much discussion involving exhibitors and producers, film fans here are going to get a rather belated look at three new pictures. "The Jolson Story" goes into the J. P. Harris, "The Best Years of Our Lives" starts next month in the Fulton with tickets for any show sold in advance, but no seats reserved, and the English production, "Henry V" will be on the Art Cinema screen at road show prices. . . . George Jaffe is celebrating his 37th year in the theatre business here, most of them as owner of the Casino theatre. . . . Byron Keyham, salesman for Columbia Pictures, has resigned his position. . . . The bitter cold weather accompanied by snow storms didn't cut too deeply into the first run business downtown. "Till the Clouds Roll By," "Notorious," "The Strange Woman" and "Humoresque" all holding in Warner theatres.

## PORTLAND

Most unusual cold and snowly weather played hob with theatre box offices and in some instances closed the suburban houses the last week in January. . . . Ted and Willard Gamble and Al and William Forman announce formation of Oregon Drive-In Theatres, Inc., and expenditure of some of $500,000 during 1947 for six drive-in theatres to be located in new centers of population in Oregon. . . . Special committees are on the legislative front at Salem, Ore., in endeavor to stop the proposed additional 20 per cent amusement tax on Oregon theatres. . . . "The Jolson Story," now in its sixth big week at the Liberty in Seattle. . . . Word has been received of the death of David Seltzer, 73. He started the first show house in Montana, in 1905, and in Portland, in 1909. . . . Lionel Harry Dobell, 75-year-old veteran actor died in Seattle. . . . Mis-

# THE NATIONAL SPOTLIGHT

sion theatre, Seattle, damaged $20,000 according to John Danz, of Sterling Theatres. . . . Twisp theatre of Twisp, Wash., announces extensive rebuilding and remodeling program. . . . Jack Kloepper announces sale of his Classic Film Exchanges in Seattle and Portland, but will remain as manager for PRC during the next three years.

## SAN FRANCISCO

Box office returns this week, although moderate, indicate a return to normalcy. Plunging grosses, which prevailed latter part of 1946, have steadied off into solid, more consistent, averages. This week holds up well despite holdovers and mediocre marquee names. The Fox theatre, with the world premiere of John Wayne in "Angel and the Badman" and an elaborate exploitation job, expects to chalk up impressive box office figures. . . . Plans for a Variety Club are being formulated, with Rotus Harvey, chairman, and the committee composed of Ollie Watson, Jack Marpole, and Leslie Jacobs. . . . Advisory committee is Abe Blumenfeld, of Blumenfeld Theatres; Roy Cooper, of Golden State Theatres, and Neal East, of Paramount Pictures. . . . Joe Daly is the new manager for the Manor, San Mateo, replacing Quent Lacy. . . . Daly formerly handled Sacramento Theatres for Blumenfeld. . . . Mildred Golik is a new secretary at Lippert Theatres. . . . National Brotherhood Week swings into action with theatres throughout Northern California being advised of the tolerance educational campaign. . . . Charlie Thall has been appointed exhibitor chairman, with H. Neal East, of Paramount, distributor chairman.

## ST. LOUIS

"Shocking Miss Pilgrim" and "13 Rue Madeleine" playing at the Missouri and Fox, respectively, pace-setters during past week in spite of near-zero temperatures. . . . Loew's State opening doors 15 minutes earlier this week in order to get in six shows daily of "The Jolson Story." . . . St. Louisans getting their first view of television this week with KSD-TV, St. Louis Post-Dispatch station. . . . The 500-seat Opera House, owned by the I. W. Rodger Theater Circuit at Cairo, Ill., one of four buildings destroyed by fire last week. . . . The 500-seat Yale theatre, South St. Louis neighborhood house, to be closed and building converted into bowling alley, Fred Wehrenberg, owner of the building, announces. . . . The Variety Club of St. Louis preparing to use part of Victorian Club, exclusive midtown night club, as its headquarters. . . . Ignatz Schlesinger, father of Leonard S. Schlesinger, president and general manager of Warner Service Corporation, died last week. . . . Orville Crouch, manager of Loew's State here, promoted to assistant division manager.

## TORONTO

Shea's theatre took on its second picture of 1947 in "Cloak and Dagger" after five weeks of "Blue Skies" and, if the present pace continues, the Famous Players house would need only about 10 features for the whole year. . . . The one holdover of the week was "Till the Clouds Roll By" which was in its fourth week at Loew's while "Bedelia" occupied the screen at both the Eglinton and Victoria, "Notorious" went into the Imperial and "I'll Be Yours" to the Uptown, both doing nice business. . . . The Italian-made "Open City" was held for a third week at the Kinto theatre at advanced prices. . . . "Appassionata" was due to open its Canadian premiere at the International Cinema but "Johnny Frenchman" stayed for a fifth week.

It looks definite that the Ontario legislature will deal with several bills affecting

(Continued on page 44)



***HELLO to visitors, from Fred Greenway, left, manager of Loew's Poli Palace, to Kathryn Grayson and Johnnie Johnston, who made personal appearances at the Hartford, Conn., house in conjunction with MGM's "Till the Clouds Roll By".***

# YEARLING TRADE SHOW!

## THE EVENT OF THE YEAR!

RADIO CITY MUSIC HALL

M-G-M's Prize Picture is already a proven record-breaker at Radio City Music Hall, N.Y. also Carthay Circle, Los Angeles (*Twice Daily reserved seats*)

## THE STAR OF THE YEAR!



GREGORY PECK.
*Winner of Look Magazine Annual Award for Acting Achievements! And to Clarence Brown went Look's Annual Award for Direction.*

| | | | |
|---|---|---|---|
| ALBANY | Delaware Theatre, 290 Delaware Avenue | WED. 2/26 | 8 P.M. |
| ATLANTA | Garden Hills Theatre, 2827 Peachtree Road | WED. 2/26 | 8 P.M. |
| BOSTON | New England Mutual Hall, 225 Clarendon Street | TUES. 2/25 | 8:15 P.M. |
| BUFFALO | Mercury Theatre, 565 Main Street | MON. 3/3 | 8:30 P.M. |
| CHARLOTTE | Plaza Theatre, 1610 Central Avenue | THUR. 2/20 | 8 P.M. |
| CHICAGO | PREVIOUSLY TRADESHOWN | PREVIOUSLY TRADESHOWN | |
| CINCINNATI | Ridge Theatre, 6042 Mantgamery Road | THUR. 2/27 | 8:30 P.M. |
| CLEVELAND | Astor Theatre, 8405 Hough Avenue | FRI. 2/28 | 8 P.M. |
| DALLAS | Wilshire Theatre, Mockingbird Lane at Skillman | MON. 2/24 | 8:30 P.M. |
| DENVER | Aurora Theatre, 9900 East Colfax Avenue | WED. 2/26 | 8:30 P.M. |
| DES MOINES | Ingersoll Theatre, 3711 Ingersall Avenue | WED. 2/26 | 8 P.M. |
| DETROIT | Midtawn Theatre, 711 W. Canfield | MON. 2/24 | 8:30 P.M. |
| INDIANAPOLIS | Talbott Theotre, 2145 Talbatt Avenue | TUES. 2/25 | 8:30 P.M. |
| KANSAS CITY | Strand Theatre, 36th and Traost | WED. 2/26 | 8:30 P.M. |
| LOS ANGELES | PREVIOUSLY TRADESHOWN | PREVIOUSLY TRADESHOWN | |
| MEMPHIS | Hallywaad Theatre, 2469 Chelsea Avenue | MON. 2/24 | 8:30 P.M. |
| MILWAUKEE | Tasa Theatre, 6823 W. Narth Avenue | TUES. 2/25 | 8 P.M. |
| MINNEAPOLIS | Granada Theatre, 3022 Hennepin Avenue | WED. 2/26 | 8:30 P.M. |
| NEW HAVEN | Camea Theatre, 489 Campbell Ave., West Haven | WED. 3/5 | 8 P.M. |
| NEW ORLEANS | Cartez Theatre, 201 South Cartez Street | THUR. 2/20 | 8 P.M. |
| NEW YORK / NEW JERSEY | PREVIOUSLY TRADESHOWN | PREVIOUSLY TRADESHOWN | |
| OKLA'MA CITY | Tower Theatre, 425 N. W. 23rd Street | THUR. 2/27 | 8:30 P.M. |
| OMAHA | Avenue Theatre, 2819 Leavenworth Street | THUR. 2/27 | 8 P.M. |
| PHILADELPHIA | M-G-M Screen Room, 1233 Summer Street | TUES. 2/18 | 2:30 P.M. |
| PITTSBURGH | Shadyside Theatre, 5518 Walnut Street | MON. 2/24 | 8:30 P.M. |
| PORTLAND | Esquire Theatre, 838 N. W. 23rd Street | TUES. 2/25 | 8:30 P.M. |
| ST. LOUIS | Apollo Theatre, 323 DeBalivere Street | TUES. 2/25 | 8 P. M. |
| SALT LAKE CITY | Marla Theatre, 1025 East 21st, South | THUR. 2/27 | 8:30 P.M. |
| S. FRANCISCO | El Presidia Theatre, 2340 Chestnut Street | WED. 2/26 | 8:30 P.M. |
| SEATTLE | Varsity Theatre, 4329 University Street | MON. 2/24 | 8:30 P.M. |
| WASHINGTON | Archives Auditarium, 8th St. at Penn. Ave., N.W. | WED. 2/26 | 8:30 P.M. |

## DON'T MISS IT!

M-G-M presents "THE YEARLING" starring GREGORY PECK • JANE WYMAN • A CLARENCE BROWN PRODUCTION • Claude Jarman, Jr. as "Jody" • Clem Bevans Margaret Wycherly • Forrest Tucker • Photographed in Technicolor • Screen Play by Paul Osborn • Based on the Pulitzer Prize Novel by Marjorie Kinnan Rawlings • Directed by Clarence Brown • Produced by SIDNEY FRANKLIN • A Metro-Goldwyn-Mayer Picture

# SPOTLIGHT

(Continued from page 42)

theatres at the session which opens March 6, one strong rumor being that the amusement tax will be restored after a lapse of seven years. . . . Another promised bill would prohibit the delivery of films to any exhibitor convicted of failure to advertise an "A" feature as "adult entertainment." . . . The Motion Picture Theatres Association of Ontario has increased its organization by the establishment of a regional branch for Eastern Ontario with Vince O'Leary of the Grand theatre, Kingston, as chairman. . . . Famous Players had a grand reopening of its Algoma at Sault Ste. Marie with Al Hartshorn as manager following reconstruction after a bad fire. . . . Ottawa has a new house in the opening, February 10, of H. Berlin's Nelson theatre with "Johnny Frenchman" as the first attraction. . . . Meanwhile "The Jolson Story" has completed its sixth week at the Ottawa Elgin.

## WASHINGTON

"Secret Heart" at Loew's Capitol was the only holdover of the new crop of pictures which opened at all downtown theatres last week. New Entries are "It's A Wonderful Life" at RKO Keith's; "Humoresque" at Warner's Earle and "Love Laughs at Andy Hardy" at Loew's Palace. Carryovers which are still doing good business are "Razor's Edge" at Loew's Columbia, in its fifth downtown week, and "Blube Skies" at Warner's Metropolitan, in its third downtown week. . . . Bill Michalson, 20th Century-Fox publicist, has been named to handle American Brotherhood Week campaign in the Washington territory. . . . Washington dignitaries and prominent theatre folk were invited to the opening of Sidney Lust's new theatre, the Cheverly, a 1000-seater designed by John Eberson. . . . "Henry V" now in its 14th week at the Little theatre, has broken the theatre's all-time record. . . . Hy Bettinger, Monogram Pictures salesman, now holds the offices of secretary and treasurer of the Salesmen's Club. . . . Senator Robertson, Democrat, of Virginia, spoke at the Virginia Motion Picture Theatre Association banquet at the Shoreham Hotel on February 3. . . . At the Warner Brothers table during the VMPTA dinner-dance were: George Crouch, Frank La Falce, Harry Lohmeyer, Nat Glasser, Wade Skinner, Louis Ribnitzki, Mr. and Mrs. Charles Grimes, and Mr. and Mrs. Julian Brylawski. Ralph Daves and Lamar Keen, Virginia theatre managers, were among those in town for the VMPTA annual meeting. . . . Russell Ricker, office manager of Republic Pictures, is back at work after a bout with pneumonia.

## Rosener Takes Over 2 in San Francisco

Herbert Rosener, owner of the Clay and Larkin theatres in San Francisco and four houses in Los Angeles, has purchased the interests of Oliver Grover and Max de Hes in the Stage Door theatre and the Nob Hill theatre, San Francisco. In conjunction with Irving Ackerman, who retains his interests in the two local theatres, Mr. Rosener will bring to the Nob Hill and Stage Door both foreign and Hollywood films.

## Oregon Drive-In Theatres Plans Six New Houses

Plans for the construction of four drive-in theatres, three in the Portland metropolitan area and one in Eugene, Ore., have been announced by Oregon Drive-In Theatres, Inc., which is also promising two more theatres later in undesignated Oregon cities. The new company has been formed by Ted R. and Willard Gamble and Albert and William Forman. Engineering and site work has already been started for four of the theatres, which represent a total cost approximating $500,000. Sites for all six theatres have been acquired.

## University Chooses Nine Scripts for Study

Nine scripts of films released during 1946 have been chosen as "most worthy of study" by students of the script writing course in New York University's department of motion pictures. The scripts were chosen by Henry Klinger, associate story editor of Twentieth Century-Fox, who will teach the script writing course during the spring semester. They are: "The Best Years of Our Lives," "Henry V," "Brief Encounter," "The Lost Weekend," "The Green Years," "Anna and the King of Siam," "Leave Her to Heaven," "Saratoga Trunk" and "A Walk in the Sun."

## CBS Licenses French Firm For Color Television

Sadir-Carpentier of Paris, France, has been licensed to manufacture ultra-high frequency color television transmitting equipment and receivers under inventions of the Columbia Broadcasting System, CBS announced in New York last week. Simultaneously, M. Rene Deschamps, director general of Sadir-Carpentier, said his company would prepare definite proposals for French Government authorities for establishment of a national color television broadcasting system in France.

## Date Registration Bureau Established by MMPTA

The Metropolitan Motion Picture Theatres Association, New York City, has established a date registration bureau which will register all dates submitted to it in writing of functions of interest to the industry held in the Metropolitan area. The bureau, on request, will inform members of the association of all details of such dates, but will not give any organization a priority on any date. Later the association plans to send to all of the industry periodic notice of the dates submitted to the bureau.

## Reopen Rockingham Theatre

The former Rockingham theatre, Bellows Falls, Vt., closed for two months, has been reopened. Renamed the State, the house is operated by Bay State Amusement Corporation under the house management of Alfred Zuffante.

# *Reds Influence Austrian Films*

by HUBERTUS ZU LOEWENSTEIN
*in Vienna*

Russian influence on the new Austrian production is marked. This is largely due to the fact that the largest and best equipped studios, Rosenhuegel, home of the new Russian-licensed company, Wien-Film, are under the supervision of L. B. Lunin of Moscow, who is working in close collaboration with Sovexport Film, the central Soviet agency for the exportation of Russian features.

He is dubbing German pictures in Russian and Russian pictures in German. Lunin is also associated with the Kollektiv company, producing a monthly film journal for the Soviet Union, called "Art in Austria." Its first German production is "Vienna Is Laughing Again."

The Russian-sponsored "Week of the Soviet Film" has been showing its products all over Vienna and in many provincial towns.

The collaboration between the Austrian and German industries has started anew.

Of American product, "The Corn Is Green" has met with universal approval, as well as "Miss Kitty." Many French pictures are shown in this city, while the recently founded Society of Austrian Motion Picture Friends is showing some of the outstanding older American pictures in the city.

## Theatres Pledge Aid For Brotherhood Week

All member theatres of the Metropolitan Motion Picture Theatres Association, New York City, and the Skouras Metropolitan theatres have pledged participation in the American Brotherhood Week campaign, February 16-23, sponsored by the National Conference of Christians and Jews. Every theatre in both groups will show the special song trailer featuring Irving Berlin's "Help Me to Help My Neighbor." Special plans have also been made for campaign action in the Broadway theatres. The motion picture division of American Brotherhood Week is headed by Spyros P. Skouras.

## Set Statewide Opening For UA "Dorsey" Film

The world premiere of Charles R. Rogers' "The Fabulous Dorseys" released through United Artists, will be held at Loew's Regent theatre in Harrisburg, February 26. The premiere will be held in conjunction with a statewide opening of the film in 46 Pennsylvania situations to commemorate "Dorsey Week" which runs from February 26 through March 3. The week, sanctioned by officials of the state, is conducted in honor of Tommy and Jimmy Dorsey, natives of the state, who star in the film. Stars of stage, screen and radio will attend the premiere.

# *Ads Must Exploit Free Enterprise Price Declares*

Advertising's highest mission is to find a convincing way to exploit not only the products of free enterprise but free enterprise itself, Byron Price, board chairman of the Association of Motion Picture Producers, told the Los Angeles Advertising Club, meeting at the Biltmore Hotel there Tuesday.

Pointing out that it is only in free countries that advertising flourishes, Mr. Price said: "In a totalitarian country there is no point in presenting to the people the merits of individual products. The people simply have to take what the government provides and be satisfied with it.

"Other nations have their own national concepts, as is their right, but here in the United States we are devoted to free enterprise. Being so devoted, either we must give up free enterprise or we must defend it," he pointed out.

Today the geographic circle encompassing freedom is growing smaller and smaller, Mr. Price said. The day may be approaching when free enterprise will make its last stand, as it made its first, upon this continent. "The end of the competitive system, of which advertising is so large a part, must mean inevitably the end of our freedom," he told the audience.

Mr. Price described prohibitive tariff walls and quotas as "part and parcel" of an obsolete doctrine of isolation and said they had no place in the new order dedicated to free association and world unity.

"How can we successfully support free enterprise among ourselves and deny it to others?" Mr. Price asked. "How can we hope to compete in the markets of the world, with our products and our advertising, if we put up road blocks across the pathways of trade, thus encouraging others to do the same?

"Surely these questions shouldn't be difficult for an advertising man to answer. The widest possible market is none too big," he concluded.

## Ingrid Bergman to Produce Joan of Arc Picture

Ingrid Bergman disclosed in New York this week that she will portray the role of Joan of Arc in a Technicolor film which she will make independently in association with Victor Fleming and Walter Wanger. Actual filming will commence in Hollywood immediately following the closing of Miss Bergman's current Broadway hit, Maxwell Anderson's "Joan of Lorraine" scheduled to terminate in May. Miss Bergman, who, in the MOTION PICTURE HERALD-*Fame* poll of money making stars of 1946 was second, and first among the woman stars, expressed the hope Mr. Anderson would be available to work on the screenplay.

## Selznick Makes Revisions In "Duel in the Sun"

In response to public reactions to "Duel in the Sun," since its opening in Los Angeles, David O. Selznick has made several revisions in the film. A revised print was shipped to New York last week where it is scheduled for examination by previewing groups.

The revised picture is booked for engagements on the Fox West Coast Circuit in California and the Interstate Circuit in Texas later this month. Meanwhile last week, *The New World*, Chicago's official Roman Catholic weekly newspaper, condemned the picture because it "argues the audience into winking at sin and a minister of religion is made ridiculous in his role as the sin killer."

The periodical also pointed out that Catholic objections to the picture had been supported by the Church Federation of Los Angeles, the National Council of Jewish Women, and the Daughters of the American Revolution.

## Film Council of America Plans Permanent Status

Constituent officers and representatives of the Film Council of America, meeting in Chicago the latter part of January, laid plans for a permanent organization and assigned to three committees the responsibility of preparing final drafts of its constitution. This constitution will be passed on at the Atlantic City meeting of the American Association of School Administrators in March. The organization is currently equipping its new national headquarters in Chicago. The Council has as it purpose: "To foster and promote the production, the widespread distribution, and the effective use of audio-visual materials which increase the information and work towards the general welfare of all people."

## Rose and Jones Head Curtiss-Wright Unit

The election of Samuel G. Rose as president and Horace O. Jones as vice-president of the Victor Animatograph Corporation, a division of Curtiss-Wright Corporation, has been announced by G. W. Vaughan, president of Curtiss-Wright and chairman of the board of the Victor Corporation. Alexander F. Victor resigned as president to devote his time to directing the development of new products included in the recently-developed expansion program.

## "The Razor's Edge" Opens In Four Miami Theatres

"The Razor's Edge" opened February 4 in four Miami theatres, the Lincoln, Miami, Capitol and Parkway. According to Twentieth Century-Fox, the producing company, the four houses have been playing to capacity at each performance. The Miami *Herald* critic cited the performances of Anne Baxter and Clifton Webb for Academy Awards.

# *Nominations for Academy Awards Are Announced*

Nominations for the 1946 Academy Awards were announced Sunday night in Hollywood by the Academy of Motion Picture Arts and Sciences and for the first time England placed candidates in five top categories—best actor, best actress, best picture, best direction and best screenplay.

Winners of the awards in each category will be announced at the presentation ceremonies at the Shrine Auditorium in Hollywood, March 13.

The nominations are:

Best picture: "The Best Years of Our Lives," "Henry V" (British), "It's a Wonderful Life," "The Razor's Edge," "The Yearling."

### *Best Actors Nominated*

Best performance by an actor: Fredric March in "The Best Years of Our Lives"; Laurence Olivier in "Henry V" (British); Larry Parks in "The Jolson Story"; Gregory Peck in "The Yearling"; James Stewart in "It's a Wonderful Life."

Best performance by an actress: Olivia de Havilland in "To Each His Own"; Celia Johnson in "Brief Encounter" (British); Jennifer Jones in "Duel in the Sun"; Rosalind Russel in "Sister Kenny," "Jane Wyman in "The Yearling."

Best performance by a supporting actor: Charles Coburn in "The Green Years"; William Demarest in "The Jolson Story"; Claude Rains in "Notorious"; Harold Russell in "The Best Years of Our Lives"; Clifton Webb in "The Razor's Edge."

Best performance by a supporting actress: Ethel Barrymore in "The Spiral Staircase"; Anne Baxter in "The Razor's Edge"; Lillian Gish in "Duel in the Sun"; Flora Robson in "Saratoga Trunk"; Gale Sondergaard in "Anna and the King of Siam."

For best achievement in directing: William Wyler for "The Best Years of Our Lives"; David Lean for "Brief Encounter" (British); Frank Capra for "It's a Wonderful Life"; Robert Sidomak for "The Killers," and Clarence Brown for "The Yearling."

### *Two Foreign Screenplays Chosen*

Best written screenplay: Talbot Jennings and Sally Benson for "Anna and the King of Siam"; Robert E. Sherwood for "The Best Years of Our Lives"; David Lean, Anthony Havelock-Allan and Ronald Neame for "Brief Encounter" (British); Anthony Veiller for "The Killers," and Sergie Amidei and F. Fellinni for "Open City" (Italian).

The Academy Awards ceremonies will be open to the public for the first time when the "Oscars" are presented March 13. The Shrine Auditorium seats 6,700, and the decision to admit the public is the result of the growth of the Academy membership, now near 1,700.

# THE HOTTES
# IN THE BIGGES



## AN EXTRAORDINARY SELLING CAMPAIGN FOR AN EXTRAORDINARY SERIAL!

- Special transcriptions to plug playdates on the ABC air show!
- All-out, coordinated publicity by Columbia, General Mills and American Broadcasting Co.
- General Mills sales staff of more than 700 to cooperate in every possible way with exhibitors!

**...and many, many more!***

*Complete list in pressbook

# JACK
## THE ALI

JOHN HART as JACK
JOE BROWN as BILLY
Screenplay by Arthur Hoerl,
Directed by WALLACE FO

**A COLUMBIA SERIAL**

COLUMBIA PICTURES

# ERIAL HERO EVER...
# ERIAL SCOOP YET!



*Radio's All-American boy crashes from the world of sport into an all-thrill serial adventure designed to win the approval of every showman . . . parent . . . and child!*

# ARMSTRONG

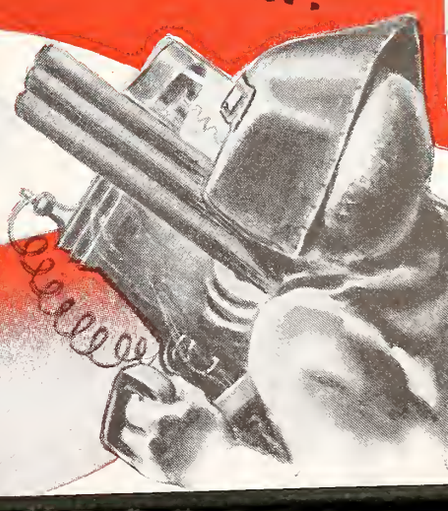
## AMERICAN BOY

ADAPTED FROM THE RADIO FEATURE

**15 YEARS ON THE AIR!**
**Broadcast 5 times weekly over 183 stations of ABC, coast-to-coast!**

ROSEMARY LaPLANCHE as BETTY
PIERRE WATKIN as UNCLE JIM
Lewis Clay, Royal Cole and Leslie Swabacker
Produced by SAM KATZMAN

AMERICAN BROTHERHOOD WEEK
February 16—23



# REVIVE DUBBING IN GERMAN MARKET

by HUBERTUS ZU LOEWENSTEIN
*in Berlin*

The dubbing of foreign pictures (or "synchronization" as it is called here) has always played an important role in the German motion picture market and now is picking up again due to the scarcity of film material and equipment. A large dubbing studio is almost ready to start production at Calmuth, near Remagen, on the Rhine. Two motion picture companies will be housed in the adjoining buildings. All films will be made in both German and French.

The American picture "Mark Twain" will soon be shown here in a dubbed version. The MGM production "Robert Schumann" also will be dubbed into German. The Tempelhof studios in Berlin intend to dub two American films each month. Almost 50 pictures will be imported from the U. S. every year.

▽

A new motion picture studio has been established in Weimar, in Russian-occupied Thuringia. Its production schedule has not yet been announced.

▽

An association of motion picture producers has been founded in Hamburg in the British Zone. It is open to all film producers, directors and other leading executives working in the British zone and the British-occupied sector of Berlin. Another such group, taking in also writers and actors, has been formed in Berlin.

▽

A ranking member of the British military government has announced that 200 copies of American films will be made available to the German public in 1947. However, he pointed out that U. S. films will only be permitted to be shown in the British zone on an exchange basis. Recently many theatres in the British zone had to close on account of a cold wave. In Hamburg all theatres remained closed throughout January.

## MEXICO

by LUIS BECERRA CELIS
*in Mexico City*

Optimism over unprecedented and long-lasting big business that the exhibitors and distributors have enjoyed is now tempered with apprehension and even fear. The producers got that unpleasant feeling even earlier. Their's was provoked by the little money they received for their productions.

What has the exhibitors and distributors worried is the general business and industrial depression that is now afflicting Mexico, a condition that, according to merchants and industrialists, has reduced business by about 30 per cent from last winter's level. This situation is blamed for the most part on the effects of the drastic curtailment—even total suspension—of credits by the banks. Exhibitors and distributors generally expect a drop in their business to go pretty much hand in hand with the prevailing relative economic depression. People are spending much less money than they did a year ago. However, exhibitors are confident that they can maintain their current admissions at 85 cents to $1.05—if the picture is a good one.

▽

Some theatre patrons are moving to petition for tightening of fire and safety regulations for local theatres, which are practically without any fire protection. These safety-first promoters want more emergency exits and more fire extinguishers. The campaigners are to enlist the support of insurance companies in their drive.

▽

The Producers Association has asked President Miguel Aleman to exercise his good offices toward achieving an understanding between the National Cinematographic Industry Workers Union and the Picture Production Workers Union. Frequent outbreaks of quarrels between the two unions have disrupted production, the producers assert.

## AUSTRALIA

by CLIFF HOLT
*in Sydney*

Exhibitors here are showing a growing interest in revivals as the feature shortage, once threatened, now becomes inevitable. Recent experience has shown that the public is ready to patronize the successes of past year and a boom in the revial field is predicted. Out-of-town exhibitors say that they are realizing better net profits with some revivals than with mediocre first run product.

▽

British producer Ralph Smart has been commissioned by the Rank Organization to make a series of films in Australia. His first year's program calls for an expenditure of about £150,000 ($600,000) to be spent on one feature, a serial of six two-reel episodes, and a dozen shorts.

▽

William Osborne, Far Eastern representative for Monogram has reached Sydney. He will spend four months here and then visit New Zealand.

## ARGENTINA

by NATALIO BRUSKI
*in Buenos Aires*

The producers of the local newsreels "Sucesos Argentinos," "Panamericano," and "Sucesos de las Americas," the most important of those edited in Argentina, are negotiating with Government authorities for the application of a decree making it compulsory for the exhibitors to show the newsreels in all theatres.

▽

Negotiations for a municipal tax on Buenos Aires theatre admissions are still continuing. At the present time the Association of Empresarios has proposed to municipal authorities a sliding scale of taxation—from six to 12 per cent—based on the amount of admission charged at individual theatres.

## BRAZIL

by I. A. EKERMAN
*in Rio de Janeiro*

Columbia's convention here, held January 19-26 in the Copacabana Palace Hotel, aroused considerable comment among the local press, not only because of the quality of productions presented for release during the year, but also because of the "good-neighbor" work of Jack Cohn, vice-president of Columbia.

Columbia will release the following in Brazil during the year: "The Bandit of Sherwood Forest," "Renegades," "One Thousand and One Nights," "The Return of Monte Cristo," "Dead Reckoning," "The Lady of Shanghai," "The Last of the Redmen," "The Jolson Story," "Twin Sombreros," "My Empty Heart," "Gallant Journey" and a number of others.

The meeting was attended, in addition to Mr. Cohn, by Sigwart Kusiel, supervisor for Latin America; B. E. Zeeman, manager of exchange operations; David A. O'Malley, director of foreign advertising and publicity, and Reginald Armour, general manager for Columbia in Brazil.

## URUGUAY

by PAUL BODO
*in Montevideo*

A major building program is under way here. A new company, the Compania Cinematografica Central, has reported it will build six new theatres in this city, beginning with a 2,800-seat de luxe house and a 1,200-seat newsreel theatre in the center of the city. The site for the houses has been purchased at a record price of $418,000. Bernardo Glucksmann is carrying out his plans disclosed some months ago; the construction of the Cine Roosevelt, with a capacity of 2,300, is under way, as well two more theatres with 1,800 and 1,300 seats in the capital and two bigger ones in the provinces. However, rapid realization of these and other projects is hampered by the scarcity of some building materials, rising wages and difficulty in purchasing imported materials.

Projectors, electrical and air conditioning equipment, screens and carpeting are purchased always from abroad, mostly from the U. S.

Lately exhibitors in the important provincial towns have modernized and rebuilt their theatres.

# Loew to Have 42 Foreign Houses By End of 1947

By the end of 1947 Loew's International will own and operate 42 modern and newly-equipped theatres abroad and negotiations for additional houses are going on, Arthur Loew, president of Loew's International, said this week. The company's biggest expansion is scheduled for Latin America, where 10 houses recently have been acquired and remodeled or are being built. In Europe Loew's has bought five new houses, in China, one, with another due to be built, and in Australia one, in Sidney.

Aware of the potential market for foreign-language films in this country, Loew's International has three such pictures on its shelves and has just acquired two new films from abroad. One is an Argentine picture, "Donde Mureren Las Palabras," ("When Words Fail") which was directed by Hugo Fregonese. Loew's got the film for world-wide distribution. No decision has yet been made as to how the film will be handled in the United States.

### *Several Films Acquired*

The other picture acquired by Loew's recently for domestic distribution is Herbert Wilcox's "Picadilly Incident," starring Anna Neagle. Still awaiting release are the French films "Stormy Waters," starring Jean Gabin and Michele Morgan; "Angels of the Street," and the Mexican "El Penon De Las Anamas."

Except for participation in one Swiss film to be made by producer L. Wechsler, Loew's has no foreign production plans at present, Mr. Loew said. His company has no direct connection with the pictures produced by MGM's British studios. Loew's foreign staff, strengthened by experienced personnel emerging from the intensive training program instituted by the company, is expanding steadily. A number of new offices have been opened up in Latin America, Asia and Africa.

### *Foreign Funds Blocked*

Although the considerable funds in blocked currency accumulated in the various countries are a contributing factor, Loew's theatre-acquisition activity is based mainly on the principle that there should be a representable outlet for MGM pictures in every important community. This explains Loew's vigorous expansion in the Latin American market. The majority of the theatres acquired, remodeled or being built there are in Colombia. There is the Cine Metro in Barranquilla; Metro Avenida, Medellin; Metro Teusaquillo and Cine Metro, formerly the Astral, Bogota and Cine Metro, Cali.

The Cine Metro house in Cali and the one in Bogota are being completely remodeled and will open in late summer of 1947.

Loew's will build two big houses in Argentina—one in Buenos Aires and one in Rosario. Another theatre will go up in Recife, Brazil. This year building also will start on a very large de luxe theatre in Havana, Cuba. An office building will go up together with the theatre. New Loew's theatres in Europe include the Plaza in Toulouse, France; Forum in Liege, Belgium and the Scala, to be known as the Metro, in Antwerp, Holland. Both the Scala and the Forum were heavily damaged during the war and are being remodeled. Two theatres in Switzerland, the Rialto in Geneva and the Capitale in Lausanne, also were acquired as were the MGM Roxy in Shanghai and the Regal in Sidney.

Mr. Loew thought that foreign business would continue its upward trend in 1947 despite the many serious barriers.

## IN NEWSREELS

**MOVIETONE NEWS—Vol. 29, No. 47**—Two kidnapings bring Palestine crisis to climax. . . . Mystery man is accused as boss of Reds in N. S. . . . Winter casts icy grip over wide area in nation. . . . Bob Hope presents award to Darryl Zanuck. . . . Cat adopts two fox babies. . . . Sports: baseball school, children's rodeo, motorcycling on ice, figure skating.

**MOVIETONE NEWS—Vol. 29, No. 48**—British coal crises paralyses industry. . . . Battle of Georgia governors reaches courts. . . . Monty receives coat from Stalin. . . . Thomas Edison's desk opened on 100th anniversary. . . . Ocean storms drive sealions to shelter. . . . Sports: Washington University crewmen train, yacht racing, trotting horses.

**NEWS OF THE DAY—Vol. 18, No. 245**—Kidnapings during Palestine crisis. . . . Lord Alexander in the U. S. . . . Alleged Red defies Congress. . . . Woman accuses Nazi doctors. . . . MGM director and star receive *Look* achievement awards. . . . Sports: baseball school, ice-cycling, new skating queen, underwater fantasy.

**NEWS OF THE DAY—Vol. 18, No. 246**—Britain paralysed by coal famine. . . . Continent snowed in. . . . Edison mystery dispelled. . . . Battle of governors. . . . Monty meets Stalin. . . . Brotherhood Week. . . . Sports: yachting, University of Washington crew.

**PARAMOUNT NEWS—No. 48**—Rodeo, Jr., size. . . . UN debates disarmament. . . . FBI accuses Eisler. . . . King Ibn Saud tours American oil fields. . . . Hungry England tightens its belt.

**PARAMOUNT NEWS—No. 49**—Lipton Cup yacht classic. . . . Italians flee Pola. . . . Monty visits Stalin. . . . Brotherhood Week. . . . Nation marks Edison's centennial. . . . School for umpires.

**RKO PATHE NEWS—Vol. 18, No. 50**—Scarface Al Capone buried in Chicago. . . . 23 Nazi doctors on trial at Nuremberg. . . . Balkan commission investigates Greece. . . . Viscount Alexander calls on president. . . . Cold wave brings new hardships to France. . . . Goldwyn, Russell, Peck receive *Look* awards.

**RKO PATHE NEWS—Vol. 18, No. 51—Courts in** governors battle. . . . Italians leave Pola. . . . Colonel held with $210,000. . . . Philippines trained on west coast. . . . One-legged ski champ. . . . Brotherhood Week.

**UNIVERSAL NEWSREEL—Vol. 20, No. 11**—U. S. hails Alexander. . . . Snow slides trap motorists. . . . Petain in exile. . . . Slick chicks click. . . . Neptune novelties. . . . Kid rodeo a thriller. . . . School for baseball stars. . . . Boxing with kick to it.

**UNIVERSAL NEWSREEL—Vol. 20, No. 12**—Nation honors Edison. . . . Monty visits Stalin. . . . Washington University crewmen begin training. . . . Fourteenth Lipton Cup race. . . . French cross country bike races. . . . Brotherhood Week.

## To Tradeshow "Yearling" In Selected Theatres

MGM will tradeshow "The Yearling" in specially selected theatres in all key cities except New York, Los Angeles, Chicago, and Philadelphia. The plan follows that adopted for "The Green Years" last year. Exhibitors, educational, civic and state leaders will be invited to the screenings. The shows will get under way as early as February 20 in some territories and will be concluded by March 5.

# Color Television Must Be Tested: Raibourn to FCC

Paul Raibourn, vice-president of Paramount Pictures, Inc., in a statement before the Federal Communications Commission in Washington Monday, said there should be no adoption of commercial standards for any color television system until sufficient public testing proves that system adequate and that no existing system has been publicly tested in the home.

Mr. Raibourn pointed out that "it has been motion picture experience that program content is much more important in determining interest in motion pictures than color." Illustrating his point, he offered recent copies of a commercial magazine in which both full color and black and white photographic content were presented in striking comparison to one another.

"In spite of over 30 feature pictures produced in color in 1944 and 1945, the Academy award winners and chief box office hits were "Going My Way" and "Lost Weekend," he said. "Is it possible to find two other pictures as far apart as these in subject matter? Both films were made in black and white. They emphasize the importance of program content rather than color," he held.

Cautioning the FCC against haste in its adoption of color standards, Mr. Raibourn cited examples in the field of motion pictures where all attempts to establish a working "additive" process of color photography and projection had failed due to flicker, color breakup, and loss of light through the rotating filter disks involved.

In his discussion of basic television standards he brought out the point, "If television is to become a great educational medium in the home, the requirements are first that receivers be operable by any number of the family and second, that they can be easily viewed under normal home-lighting conditions. Above all, the primary requirement of a high light level seems to render completely unsatisfactory any system of television which discards 90 per cent of the available light as does the proposed sequential, color-disc system."

Numerous hearings have been held on CBS's petition for commercial color television.

## Twentieth-Fox Drops Budget To Adjust Production Cost

Twentieth Century-Fox announced last week it would operate during the coming year without any over-all production budget. This plan is designed to leave production costs adjustable to the individual story. The plan will apply to about 20 dramas and musicals scheduled to be made during the year. The announcement followed a conference among Spyros P. Skouras, president; Darryl F. Zanuck, vice-president, and Joseph M. Schenck, production executive.

# "ONE OF THE MOST TERRIFIC WOMAN-APPEAL PICTURES..."

—Showmen's Trade Review

**A MAN'S PICTURE!**

"...the men will come to the box office..."—Showmen's Trade R

**A WOMAN'S PICTURE!**

"...fine fare for the femme audience."—Film Daily

**A HEART PICTURE!**

"...touching story...guaranteed to bring out the handkerchiefs —Motion Picture

**AN AUDIENCE PICTURE!**

"...excellent word of mouth..."
—Showmen's Trade Re

**A DRAMATIC PICTURE!**

"...emotionally stirring..."—Harris

AMERICAN
BROTHERHOOD WEEK
FEBRUARY 16-23



**AN EXHIBITOR'S PICTURE!**

**"...do well by patron and exhibitor alike."—Film Daily**

**A BOX OFFICE PICTURE!**

**"...extra business at the box office."—Showmen's Trade Review**

**"...definitely box office..."—Film Daily**

# That Brennan Girl

Starring

## JAMES DUNN (Academy Award Winner) • MONA FREEMAN (As Ziggy Brennan)

## William MARSHALL • June DUPREZ

with

FRANK JENKS • ROSALIND IVAN • FAY HELM • JEAN STEVENS

Story by Adela Rogers St. Johns • Screen Play by Doris Anderson

Musical Score by George Antheil

Producer-Director—ALFRED SANTELL

REPUBLIC PICTURE

# "WHAT THE PICTURE DID *FOR ME*"

**. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.**

## Columbia

**BANDIT OF SHERWOOD FOREST:** Cornel Wilde, Anita Louise—This is a costume picture that did fairly well. Took a chance on Sunday and Monday playing time and got by. Publicize the Robin Hood angle and it's O. K. Played Dec. 22, 23.—Orville W. Overmoe, Trail Theatre, Hillsboro, N. D. Rural and small town patronage.

**GALLANT JOURNEY:** Glenn Ford, Janet Blair—For some reason or other this did not do business.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

**RENEGADES:** Evelyn Keyes, Willard Parker—This has nice Technicolor and realism. It pleased my audience.—C. L. Niles, Niles, Anamosa, Iowa.

**RENEGADES:** Evelyn Keyes, Willard Parker—A good picture with good drawing power. The color was very good and there wasn't a kick in the crowd. Played Sunday-Tuesday, Jan. 5-7.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn.

**SO DARK THE NIGHT:** Micheline Cheirel, Steven Geray—It failed to draw at the box office and we had a great many walkouts. Played Friday, Saturday, Jan. 24, 25.—Orville W. Overmoe, Traill Theatre, Hillsboro, N. D. Rural and small town patronage.

**SO DARK THE NIGHT:** Micheline Cheirel, Steven Geray—Not worth playing in any theatre. Played Wednesday, Thursday, Jan. 22, 23.—Jim Haney, Milan Theatre, Milan, Ind.

**THOUSAND AND ONE NIGHTS, A:** Cornel Wilde, Evelyn Keyes—Pleased and did regular business.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

**THRILL OF BRAZIL:** Evelyn Keyes, Keenan Wynn—Thought we would do more with this one, but seldom we have done worse. Some liked it, but many didn't. Played Tuesday, Wednesday, Jan. 14, 15. —M. N. McDaniel, Temple Theatre, East Jordan, Mich.

## GFD

**CARAVAN:** Steward Granger, Ann Crawford—Good romantic drama with a few laughs. Jean Kent as the gypsy girl was outstanding. Our patrons enjoyed this. Well worth playing time. Above average crowd turned out. Played Monday, Jan. 27.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can. Small town and rural patronage.

## Metro-Goldwyn-Mayer

**BOYS' RANCH:** James Craig, Jackie "Butch" Jenkins—Pictures like this put the exhibitor in the good graces of everyone. It is worth all the extra advertising you can give it. It is one of the best small town grossers. Thanks to Metro. Let's have more like it. Played Sunday, Monday, Dec. 29, 30.—Orville W. Overmoe, Traill, Hillsboro, N. D. Rural and small town patronage.

**COURAGE OF LASSIE:** Elizabeth Taylor, Frank Morgan—Excellent picture with story and color and all. It did a nice business.—C. L. Niles, Theatre, Anamosa, Iowa.

**EASY TO WED:** Van Johnson, Esther Williams—Good comedy with popular players in beautiful Technicolor. We hit three days of ice and snow so the take was somewhat below par, but those who came seemed to enjoy every minute of it, including the duck hunting sequence to which some exhibitors objected. Played Sunday-Tuesday, Jan. 4-6—J. B. Stine, Garfield Theatre, Terre Haute, Ind.

**EASY TO WED:** Van Johnson, Esther Williams—A good picture, especially in the duck sequence, but it did not draw an average crowd. Played Sunday-Tuesday, Jan. 19-21. Leroy Strandberg, Roxy Theatre, Hinckley, Minn.

**GREEN YEARS, THE:** Charles Coburn, Tom Drake—This picture is tops both in audience appeal and drawing power. I wish they could make more of these simple pictures instead of horror, mystery and musical pictures. Played Sunday-Tuesday, Jan. 12-14.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn.

**HOODLUM SAINT:** William Powell, Esther Williams—Stupid. This is the worst film we have played from Metro since we began operating the Community theatre a year ago. It is a waste of time and film. William Powell is definitely past the romantic stage. Avoid it, if possible. Played Friday, Jan. 24.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can. Small town and rural patronage.

**SHOW-OFF, THE:** Red Skelton, Marilyn Maxwell—There are one or two hilarious scenes in the whole feature. The rest of the feature is definitely boring. Skelton's part was silly and too over-done, which was not Skelton's fault.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

**THREE WISE FOOLS:** Margaret O'Brien, Lionel Barrymore—This did a little above average business on Sunday, but flopped miserably on Monday. The word-of-mouth advertising it got was too much for it. We liked the O'Brien child and the support was A-1. Played Sunday, Monday, Jan. 12 ,13.—J. B. Stine, Garfield Theatre, Terre Haute, Ind.

**TWO SMART PEOPLE:** John Hodiak, Lucille Ball—Good picture. It is a bit dragged out in spots, but on the whole this will hold your audience's interest. Mardi Gras scene is good.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

**UNDERCURRENT:** Robert Taylor, Katharine Hepburn—Good show. Pleased everyone.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

**VACATION FROM MARRIAGE:** Robert Donat, Deborah Kerr—Our poorest midweek business in the past year. We find it impossible to put over foreign-made pictures, whether they are good or not. Our patrons evidently believe in American-made pictures for Americans. I'll have to agree with them. Played Thursday, Friday, Jan. 8, 9.—J. B. Stine, Garfield Theatre, Terre Haute, Ind.

## Monogram

**HIGH SCHOOL HERO:** Freddie Stewart, June Preisser—This series does well here and it is worth playing. This is our second teen age picture and everyone likes them. Played Wednesday, Thursday, Jan. 22, 23.—Orville W. Overmoe, Traill Theatre, Hillsboro, N. D. Rural and small town patronage.

**JOE PALOOKA, CHAMP:** Joe Kirkwood, Leon Errol—Entertaining and well produced. Did normal business on two stormy nights as top half of a double bill. Plenty of action and lots of laughs. It is worth a shot on any double bill program. Payed Friday, Saturday, Jan. 3, 4.—J. B. Stine, Garfield Theatre, Terre Haute, Ind.

**SPOOK BUSTERS:** Leo Gorcey, Hunts Hall—I woudn't know, maybe the whole outfit is nuts, including the director, but our patrons go for this stuff in a big way. It is silly, noisy and insane, but 34 long years in show business has taught me that giving the customers what they want is the surest way to success. Trying to sell them what they don't want causes most of my headaches. Played Friday, Saturday, Jan. 17, 18.—J. B. Stine, Garfield Theatre, Terre Haute, Ind.

## Paramount

**KITTY:** Paulette Goddard, Ray Milland—I wasted a Sunday and Monday on this one. The word got around by Monday so I worked cross word puzzles to keep busy. It died a fast death. Be careful on this one. I felt myself lucky to come out even on it. Played Sunday, Monday, Dec. 15, 16.—Orville W. Overmoe, Trail Theatre, Hillsboro, N. D. Rural and small town patronage.

**MONSIEUR BEAUCAIRE:** Bob Hope, Joan Caulfield—Very tiresome. Take Hope out of old costumes. We lost our Hope at the box office. Put him in a "Road to Laughs" where he belongs. Please, no more costume pictures. Played Sunday-Tuesday, Jan. 26-28. —Orr, Rodman & Baily Theatre Co., Rex Theatre, Henning, Minn.

**PLAINSMAN, THE:** Gary Cooper, Jean Arthur—Most reissues are a complete failure in our community. However, "The Plainsman" is one of the few that was well received and well attended, in spite of a basketball game keeping the high school trade away. Played Tuesday, Jan. 28.—Elaine S. George, Star Theatre, Heppner, Ore.

**PLAINSMAN, THE:** Gary Cooper, Jean Arthur—In spite of unusually bad weather this picture did much better than average on both days. It deserves the best playing time in small town areas. All the patrons were pleased. Played Sunday, Monday, Dec. 29, 30.—M. N. McDaniel, Temple Theatre, East Joran, Mich.

**STRANGE LOVE OF MARTHA IVERS:** Barbara Stanwyck, Van Heflin—Excellent picture, but a bad title. The people who came, liked it. Played Sunday, Monday, Jan. 26, 27.—Jim Haney, Milan Theatre, Milan, Ind.

**TWO YEARS BEFORE THE MAST:** Alan Ladd, Brian Donlevy—Good action picture that will do better than normal business. Played Thursday, Friday, Jan. 9, 10.—Jake Webb, Bantex Theatre, Bandera, Texas.

## PRC

**DOWN MISSOURI WAY:** Martha O'Driscoll, William Wright—Here's corn-on-the-cob that was cooked before it had matured sufficiently to be digestible. Both my customers told me they didn't like it and a lot of our regulars passed by in droves. The singing was good, but I believe they overdid the hillbilly angle. Played Tuesday-Thursday, Jan. 14-16.—J. B. Stine, Garfield Theatre, Terre Haute, Ind.

**ENCHANTED FOREST:** Edmund Lowe, Brenda Joyce—Good animal story with a good dog in it. There is good natural color to make it a nice picture for the grownups as well as the kids. This did all right at the box office. Keep up the good work, PRC. Played Monday, Tuesday, Jan. 20, 21.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C.

**ENCHANTED FOREST:** Edmund Lowe, Brenda Joyce—I couldn't have asked for a better New Year's picture. It is a human interest story that deserves good playing time. Box office was excellent and favorable comments from many. Played Wednesday, Thursday, Jan. 1, 2.—Orville W. Overmoe, Traill Theatre, Hillsboro, N. D. Rural and small town patronage.

**SONG OF OLD WYOMING:** Eddie Dean, Jennifer Holt—The color was very poor and Eddie Dean is not box office, as yet. This is the third one we have played. Rogers is still tops. Played Friday, Saturday, Jan. 17, 18.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn.

## RKO Radio

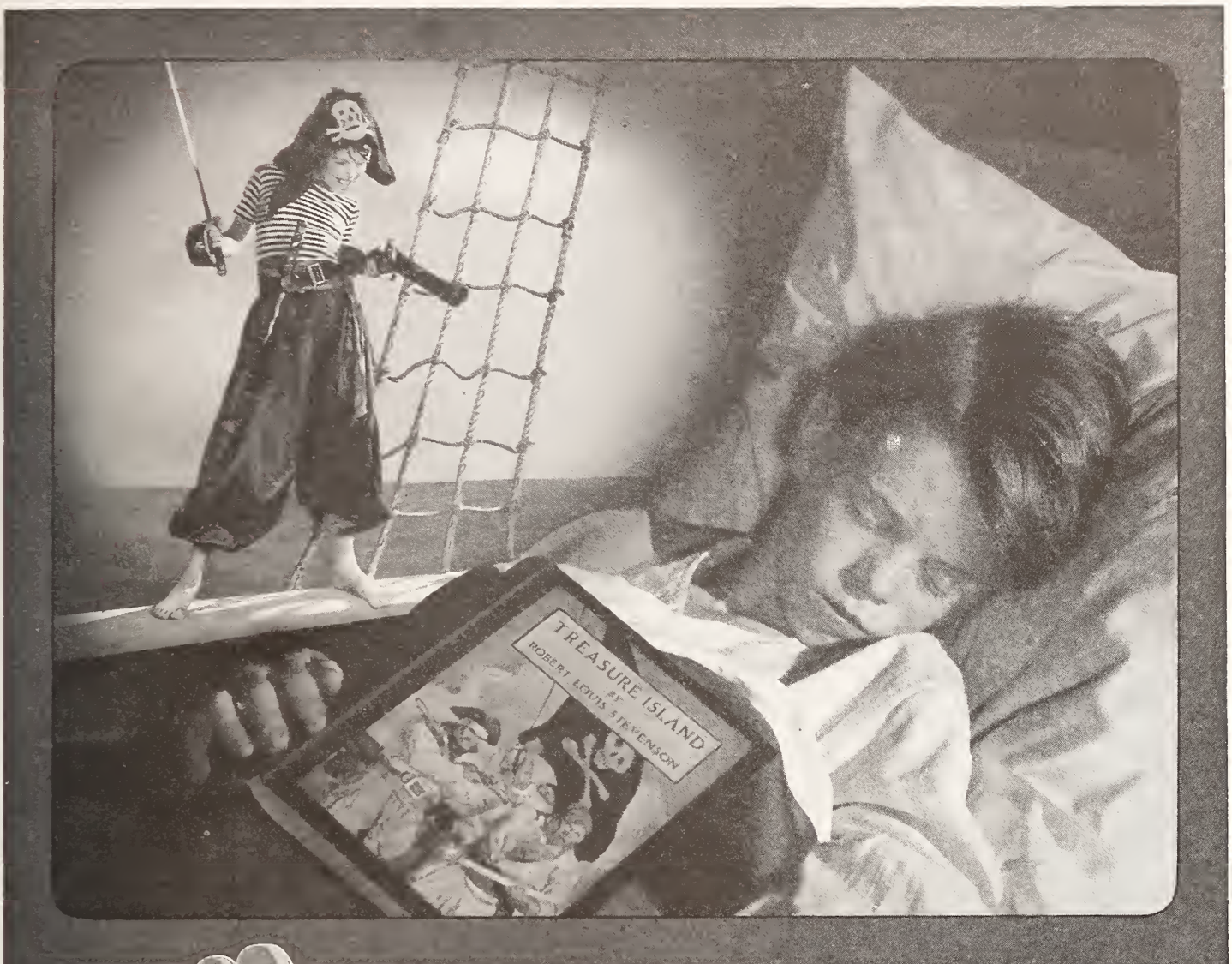
**BAMBOO BLONDE:** Francis Langford, Russell Wade—If you can get them into see this one, they will leave with that satisfied feeling. Play it. Played Tuesday, Wednesday, Jan. 21, 22.—Jake Webb, Bantex Theatre, Bandera, Texas.

**DEADLINE AT DAWN:** Susan Hayward, Paul Lukas—A good cast wasted on a long drawn out and disjointed story. Even playing it Bank Night failed to bring in the customers. Played Wednesday, Thursday, Jan. 8, 9.—Orville W. Overmoe, Traill Theatre, Hillsboro, N. D. Rural and small town patronage.

**GAME OF DEATH:** John Loder, Audrey Long—Many of my patrons heard this over the air. It is a dandy picture. Turned them away both nights. Played Friday, Saturday, Jan. 24, 25.—Jim Haney, Milan Theatre, Milan, Ind.

**KID FROM BROOKLYN, THE:** Danny Kaye, Virginia Mayo—Very good. If your patrons like slapstick, this is their meat. Silly, yes, but by now they know Kaye is silly. Better than average business. Played Sunday, Monday, Jan. 26, 27.—Charles L. Jones, Elma Theatre, Elma, Iowa.

(*Continued on page* 54)






# Maker of dreams . . .

• To make dreams like this convincing . . . to show them with the smoothness that brings life and reality . . . that is the job of the optical-effects man.

Yet it is only one of his many contributions to modern pictures. By his skill with the optical printer . . . his production of fades and wipes, of dissolves and laps . . . he plays an important part in giving American movies their high standard of technical excellence.

If the optical-effects man is to play this part to the full, he must use dependable film of superior quality. That's why he usually prefers to work with the large and well-known family of Eastman motion picture films.

**EASTMAN KODAK COMPANY**
ROCHESTER 4, N. Y.

J. E. BRULATOUR, INC., DISTRIBUTORS
FORT LEE • CHICAGO • HOLLYWOOD

(*Continued from page 52*)

**LADY LUCK:** Robert Young, Barbara Hale—Fair picture. Frank Morgan always helps a picture.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

**STRANGER, THE:** Edward G. Robinson, Loretta Young—Good show. No business. Very heavy and no child will like it. The women didn't like it, either. Played Wednesday, Thursday, Jan. 22, 23.—Charles L. Jones, Elma Theatre, Elma, Iowa.

**TOMORROW IS FOREVER:** Claudette Colbert, Orson Welles, George Brent—Another swell picture from RKO but it is too heavy for the small towns. The high school kids laughed at Wells' hamming. Made a little money on it, but it was not worth the effort I put in on the publicity. Played Sunday, Monday, Jan. 26, 27.—Jim Haney, Milan Theatre, Milan, Ind.

## Republic

**LAST CROOKED MILE, THE:** Donald Barry, Ann Savage—I would say this is better than the average murder mystery. Played Monday, Tuesday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

**NIGHT TRAIN TO MEMPHIS:** Roy Acuff, Adele Mara—This started out on a zero opening with a very light attendance. However, the attendance almost doubled the second night and nearly tripled on the third night's showing. This indicated that our people liked it. It is a hillbilly melodrama, of course, with a few good songs and action aplenty. Probably made for double billing, but it stood alone here for average business. Played Tuesday-Thursday, Jan. 21-23.—J. B. Stine, Garfield Theatre, Terre Haute, Ind.

**NIGHT TRAIN TO MEMPHIS:** Roy Acuff, Adele Mara—Roy Acuff has a great following among the rural trade in this vicinity and this picture was right up their alley. Good crowd and better than average business. Played Wednesday, Thursday, Jan. 15, 16.—Jim Haney, Milan Theatre, Milan, Ind.

**PLAINSMAN AND THE LADY, THE:** "Wild" Bill Elliott, Vera Ralston—Slow start, but the action picked up towards the end. Satisfactory Sunday business in this dude ranch country. Played Sunday, Monday, Jan. 26, 27.—Jake Webb, Bantex Theatre, Bandera, Texas.

**WAGON WHEELS WESTWARD:** "Wild" Bill Elliott, Bobby Blake—Elliott, as Red Ryder, is one of the favorite Western stars with our patrons. This one is full of action with a good story and rates among the better Westerns. Doubled with "High School Hero" from Monogram which is a smartly produced comedy drama. They made a fine combination and played to better than average weekend business. Played Friday, Saturday, Jan. 24, 25.—J. B. Stine, Garfield Theatre, Terre Haute, Ind.

## Twentieth Century-Fox

**ANNA AND THE KING OF SIAM:** Irene Dunne, Rex Harrison—Business far below expectations. There were a few praises for this well produced film, but our people did not express disappointment, but they wished they didn't see it at all. Played Sunday, Monday, Jan. 26, 27.—Elaine S. George, Star Theatre, Heppner, Ore.

**ANNA AND THE KING OF SIAM:** Irene Dunne, Rex Harrison—Another costume picture that was too long. The acting and the color were excellent. Varied comments by the patrons, however, business was better than average. Played Sunday, Monday, Jan. 26, 27.—Orville W. Overmoe, Traill Theatre, Hillsboro, N. D. Rural and small town patronage.

**CENTENNIAL SUMMER:** Jeanne Crain, Cornel Wilde—A good show that failed to draw at the box office. Costume pictures are no good for this small town. Business below average. Played Sunday, Monday, Jan. 12, 13.—Orville W. Overmoe, Traill Theatre, Hillsboro, N. D. Rural and small town patronage.

**CLAUDIA AND DAVID:** Robert Young, Dorothy McGuire—Swell picture that pleased my small town patrons. As long as they make them about natural, ordinary people instead of psychopathics and murderers, they do business. Should please elsewhere. Played Sunday, Monday, Jan. 19, 20.—Charles L. Jones, Elma Theatre, Elma, Iowa.

**DO YOU LOVE ME?:** Dick Haymes, Maureen O'Hara—Not our customers' idea of a Sunday picture. Just a fair little musical. Played Sunday, Monday, Jan. 19, 20.—Elaine S. George, Star Theatre, Heppner, Ore.

**HOME SWEET HOMICIDE:** Randolph Scott, Lynn Bari—It is O.K. for a small town. It will do well on Sunday. My people enjoyed it and said so. Caught in a Minnesota blizzard with it.—E. A. Reynolds, Strand Theatre, Princeton, Minn.

**MY DARLING CLEMENTINE:** Henry Fonda, Linda Darnell—Much too slow for our action fans and they are the type who are drawn by this sort of feature. It was very disappointing to waste a good cast on this picture.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

**SMOKY:** Fred MacMurray, Anne Baxter—Business was above average and the picture was well liked by all. Played Thursday-Saturday, Jan. 16-18.—E. C. Arnold, Chapman Theatre, Chapman, Kan.

**13 RUE MADELEINE:** James Cagney, Annabella—An excellent Cagney picture. It is a better picture than "O.S.S." It has a terrific ending. It is good any day of the week. It had action and no romance.—E. A. Reynolds, Strand Theatre, Princeton, Minn.

**WAKE UP AND DREAM:** John Payne, June Haver—This is a picture that is a little hard to judge on account of the audience's comments. John Payne is in only about 25 minutes out of 92. Business below average. Played Sunday-Tuesday, Jan. 26-28.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn.

**WAKE UP AND DREAM:** John Payne, June Haver—The scenes and color are gorgeous. The story is impossible. Did not do too well at the box office.—E. A. Reynolds, Strand Theatre, Princeton, Minn.

## United Artists

**ANGEL ON MY SHOULDER:** Paul Muni, Anne Baxter—Superb acting by Muni and Raines. The story is a bit different from the usual run, which is always welcome. People seemed to enjoy it.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

**BACHELOR'S DAUGHTERS, THE:** Gail Russell, Claire Trevor—Very entertaining. Thoroughly enjoyed by all.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

**BACHELOR'S DAUGHTERS, THE:** Gail Russell, Claire Trevor—This feature did very well and it did better the second night. It received much favorable comment. Just the picture for this particular season when the patrons like to be gay. Played Tuesday, Wednesday, Dec. 31, Jan. 1.—M. N. McDaniel, Temple Theatre, East Jordan, Mich.

**DIARY OF A CHAMBERMAID:** Paulette Goddard, Hurd Hatfield—Worst picture I have ever seen or played. The trailer sold a lot of people, but Monday told the story. At eight o'clock I had 15 adults and two children. Played Sunday, Monday, Jan. 12, 13.—Eric Brown, Plymouth Theatre, Plymouth, Wis.

**DIARY OF A CHAMBERMAID:** Paulette Goddard, Hurd Hatfield—This got "A" playing time in a nearby city, so we played on Bargain Night and had a good many walkouts. Played Tuesday, Wednesday, Jan. 7, 8.—Jake Webb, Bantex Theatre, Bandera, Texas.

**NIGHT IN CASABLANCA, A:** Marx Brothers, Lois Collier—A knockout comedy in any language. Above average Sunday business, but a crimp was put into Monday's take by a blizzard. These boys are in a class by themselves as comedians and never seem to copy other people's gags. Our patrons get a big kick out of them. Played Sunday, Monday, Jan. 19, 20.—J. B. Stine, Garfield Theatre, Terre Haute, Ind.

**REBECCA:** Laurence Olivier, Joan Fontaine—Sunday business very good, but Monday was below zero and a blizzard shut off all circulation. Sunday's comments were very pleasing and the patrons said they would rather see a good reissue than most of the current so-called "wows". Played Sunday, Monday, Jan. 19, 20.—M. N. McDaniel, Temple Theatre, East Jordan, Mich.

**SCANDAL IN PARIS:** George Sanders, Signe Hasso—The scandal was that we should show such a picture. Definitely not good. Sanders should be more choosy about his roles.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

## Universal

**PITTSBURGH:** Marlene Dietrich, John Wayne—An old-timer but they loved it.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

## Warner Bros.

**CLOAK AND DAGGER:** Gary Cooper, Lilli Palmer—Our business was not good on this production. Played Sunday, Monday, Jan. 19, 20.—E. C. Arnald, Chapman Theatre, Chapman, Kan.

**NEVER SAY GOODBYE:** Errol Flynn, Eleanor Parker—Not a super-super, but it pleased for a fairly entertaining evening.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

**NIGHT AND DAY:** Gary Grant, Alexis Smith—Business was about average but the picture was well liked. Played Thursday-Saturday, Jan. 9-11.—E. C. Armold, Chapman Theatre, Chapman, Kan.

**NOBODY LIVES FOREVER:** John Garfield, Geraldine Fitzgerald—Did fair business on this offering. Played Sunday, Monday, Jan. 12, 13.—E. C. Armold, Chapman Theatre, Chapman, Kan.

**SARATOGA TRUNK:** Gary Cooper, Ingrid Bergman—Played this one late at a loss. Played Friday, Saturday, Jan. 16, 17.—Jake Webb, Bantex Theatre, Bandera, Texas.

**TIME, PLACE AND THE GIRL:** Dennis Morgan, Jack Carson—Great picture that should do good business anywhere, but the weather kept them at home. Played Thursday, Friday, Jan. 23, 24.—Jake Webb, Bantex Theatre, Bandera, Texas.

**TO HAVE AND HAVE NOT:** Humphrey Bogart, Lauren Bacall—Although this one was played late here we did swell box office. No adverse comment. "Slim" was O.K. and the patrons liked her. Played Sunday, Monday, Jan. 26, 27.—M. N. McDaniel, Temple Theatre, East Jordan, Mich.

**TWO GUYS FROM MILWAUKEE:** Dennis Morgan, Jack Carson—This did somewhat better than average business. It is a lively comedy without a dull moment and our patrons thoroughly enjoyed it. Played Sunday, Monday, Jan. 26, 27.—J. B. Stine, Garfield Theatre, Tere Haute, Ind.

# Short Features

## Metro-Goldwyn-Mayer

**MUSICAL MASTERPIECES:** Miniatures—This is an excellent highbrow musical short. Let the music lovers of your community know when you are playing it. They will appreciate it.—W. F. Caudell, South Miami Theatre, South Miami, Fla.

**STUDIO VISIT:** Pete Smith Specialties—One of the poorest Pete Smith shorts we have played. This was a poor effort.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

**TRAP HAPPY:** Tom and Jerry Cartoons—Tops. This series is one of the best. This one is above average for the series.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

## Paramount

**RHYTHM ON BLADES:** Spotlights—Excellent skating reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

## RKO Radio

**BEAUTY FOR SALE:** This Is America—Well liked, especially by the ladies, and the men enjoyed it, too.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

**WHITE HOUSE:** This Is America—Excellent. It contains both education and entertainment features.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

## Twentieth Century-Fox

**THE JOHNSTOWN FLOOD:** Terrytoons—Mighty Mouse has had its day. No appeal left even for the kids. The stories are all the same.—Orville W. Overmoe, Traill Theatre, Hillsboro, N. D.

**TODAY'S MEXICO:** March of Time—Good. Interesting and informative. Our audience is divided on this series. Some like these pictures while others are bored. This was better than usual.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

## Universal

**MELODY STAMPEDE:** Name-Band Musicals—If your patrons like Westerns, by all means, book this musical short from Universal. Our audience applauded several of the numbers. It is pure corn served in the proper way.—W. F. Caudell, South Miami Theatre, South Miami, Fla.

## Warner-Vitaphone

**MEN OF TOMORROW:** Technicolor Specials—This is a genuine tribute to the Boy Scouts of America. Warner Bros. have every right to be proud of this subject.—W. F. Caudell, South Miami Theatre, South Miami, Fla.

**OKAY FOR SOUND:** Featurettes—I got one slipped over on me. It is a short made up from trailers of coming Warner Bros. pictures.—Eric Brown, Plymouth Theatre, Plymouth, Wis.

**WALKY, HAWKY, TALKY:** Merrie Melodies Cartoons—Saw this cartoon at a screening and booked it on a slow night and told everybody. Results were 20 per cent over normal business. Alone, it is worth the price of admission.—Jake Webb, Bantex Theatre, Bandera, Texas.

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## Bibo Leases Boston House

Walter Bibo, president of Excelsior Pictures Corporation, has leased the Fine Arts theatre in Boston, which has been showing foreign films for the past 15 years and which was recently closed.

# *Enterprise Will Lease Theatres*

Enterprise Productions is closing deals to lease several New York theatres, including one large Broadway house, for advanced price runs of "Arch of Triumph" prior to general release, it was reported in New York last week by a spokesman of the company. Conclusion of the deals were expected this week.

The leasing plan, which the company considers extending throughout the country, is similar to that recently announced by Samuel Goldwyn for his "Best Years of Our Lives." It enables producers who are not subject to the terms of the industry anti-trust suit decision to obtain necessary revenue from high-cost films without violating the final decree ban against price-fixing, according to the proponents of the idea.

"Arch of Triumph" will be ready for showing in April, the Enterprise spokesman said.

## Vogue Now a Laffmovie

Laffmovie interests of New York have acquired the Vogue theatre, Baltimore. The house is undergoing alterations. The Vogue's policy will be changed to conform to the "Laffmovie" policy now followed by the lessees in a number of key cities in the east. Laffmovie interests are headed by James Mage.

## Set 12 Warner Shorts for March-April Release

Ten Technicolor short subjects, also two in black and white, will be released by Warner Brothers in March and April, Norman H. Moray, short subject sales manager, has announced. The March release schedule is all Technicolor, with the following seven shorts on the list: "Sentimental Over You," "Hare Grows in Manhattan," "Cat's Tale," "Saddle Up," "Kingdom of the Wild," "American Sports Album" and "Arrow Magic". Three color subjects for April release are "Birth of a Notion," "Goofy Groceries" and "A Boy and His Dog". The two black-and-whites for the month are "Remember When" and "Vaudeville Revue".

## New United Nations Monthly Magazine Makes Appearance

The first issue of a new monthly magazine, *United Nations World,* produced in cooperation with officials of the United Nations, was published last Friday. The magazine is projected as a worldwide operation and shortly will be independently published in Sweden, Uruguay, Mexico and China. Divided into seven sections, one division is entitled " State of World Influences," and discusses international films, theatre, cartoons and books. Louis Dolivet, author of *The United Nations* and formerly editor of *Free World,* is international editor of the magazine. The publisher is Egbert White, a founder of the army magazine *Yank.*

# *PRC Now Owns All Exchanges*

PRC has purchased from Lloyd V. Lamb the two remaining franchise-operated exchanges in Seattle and Portland, Harry H. Thomas, president, announced last week. The company thereby becomes the sole owner of its 31 domestic exchanges. Completion of the deal with Mr. Lamb, Mr. Thomas said, fulfills the plan of Pathe Industries, PRC's parent company, which is controlled by Robert R. Young.

Wally Rucker and Ralph Amacher, who formerly represented MGM in the northwest, have been named branch managers of the Seattle and Portland exchanges, respectively. Although Mr. Lamb's future plans are as yet undisclosed, many of the original franchise holders have remained with PRC.

PRC announced last week that it eventually planned to enter distribution in Latin America, the Philippines and the Far East.

Lloyd L. Lind, vice-president of PRC, left last week for a business trip to Canada, where PRC product is handled by franchise holders.

## Acquires "Children on Trial"

English Film, Inc., has acquired the American distribution rights to "Children on Trial," British film on juvenile delinquency. It was produced for the Ministry of Information by the Crown Film Unit.

# COLUMBIA TRADE SHOWINGS

## BLONDIE'S HOLIDAY • THE LONE HAND TEXAN

### TUESDAY, FEBRUARY 25th, 1947

| CITY | ADDRESS | HOUR OF SCREENING | CITY | ADDRESS | HOUR OF SCREENING |
|---|---|---|---|---|---|
| Albany | 20th-Fox Screen Room 1052 Broadway | 2 P.M. | Memphis | 20th-Fox Screen Room 151 Vonce Ave. | 2 P.M. |
| Atlanta | 20th-Fox Screen Room 197 Wolton St., N.W. | 2 P.M. | Milwaukee | 20th-Fox Screen Room 1016 No. 8th St. | 2 P.M. |
| Boston | Columbia Pictures Corp. 57-67 Church St. | 2 P.M. | Minneapolis | 20th-Fox Screen Room 1015 Currie Ave., No. | 2 P.M. |
| Buffalo | 20th-Fox Screen Room 290 Fronklin St. | 2 P.M. | New Haven | 20th-Fox Screen Room 40 Whiting St. | 2 P.M. |
| Charlotte | 20th-Fox Screen Room 308 So. Church St. | 2 P.M. | New Orleans | 20th-Fox Screen Room 200 So. Liberty St. | 1 P.M. |
| Chicago | H.C. Igel's Screen Room 1301 So. Wobosh Ave. | 1 P.M. | New York | 20th-Fox Screen Room 345 West 44th St. | 2 P.M. |
| Cincinnati | 20th-Fox Screen Room 1632-38 Centrol Pkwoy. | 2 P.M. | Oklahoma City | 20th-Fox Screen Room 10 North Lee St. | 2 P.M. |
| Cleveland | 20th-Fox Screen Room 2219 Poyne Ave. | 2 P.M. | Omaha | 20th-Fox Screen Room 1502 Davenport St. | 2 P.M. |
| Dallas | 20th-Fox Screen Room 1801 Wood St. | 2 P.M. | Philadelphia | 20th-Fox Screen Room 302 No. 13th St. | 2 P.M. |
| Denver | 20th-Fox Screen Room 2101 Chompa St. | 2 P.M. | Pittsburgh | 20th-Fox Screen Room 1715 Boulevord of Allies | 2 P.M. |
| Des Moines | 20th-Fox Screen Room 1300 High St. | 12:45 P.M. | Portland | Stor Film Exchange 925 N.W. 19th Ave. | 2 P.M. |
| Detroit | Blumenthal's Proj. Room Film Exchange Bldg. | 2 P.M. | Salt Lake City | 20th-Fox Screen Room 216 E. First So. St. | 2 P.M. |
| Indianapolis | 20th-Fox Screen Room 326 No. Illinois St. | 2 P.M. | San Francisco | 20th-Fox Screen Room 245 Hyde St. | 1:30 P.M. |
| Kansas City | 20th-Fox Screen Room 1720 Wyandotte St. | 2 P.M. | Seattle | Little Victor Prev. Room 2420 Second Ave. | 2 P.M. |
| Los Angeles | 20th-Fox Screen Room 2019 So. Vermont Ave. | 2 P.M. | St. Louis | S'Renco Screening Room 3143 Olive St. | 1 P.M. |
| | | | Washington | 20th-Fox Screen Room 932 New Jersey Ave., N.W. | 2 P.M. |

# G. B-Kalee Has New Projector

*London Bureau*

G. B-Kalee, J. Arthur Rank's equipment organization, last week held a press view of its latest projector, G. B-Kalee "21," which, its manufacturers claim, is the answer to a demand for a totally enclosed projector. Projector, sound head, arc lamp, and spool boxes are completely enclosed in a streamlined protective covering, finished in an attractive color.

Every part of the projector is said to be accessible for inspection and servicing. All mechanical parts run in an oil bath. It is designed to use wide aperture Kalee lenses.

Thus far, the "21" has been fitted in one theatre, only, but it is anticipated that 60 of them will be ready this year. The greater proportion of this output must go overseas in accordance with the Government's export trade ordinance.

Indication of the rapidly expanding Rank empire in the equipment field is seen in the impressive list of companies now controlled by G. B-Kalee.

They include: A Kershaw and Sons of Leeds, manufacturers of Kalee projectors; British Acoustic Films of London, manufacturers of "Duosonic" sound reproducing and sound recording equipment; Taylor, Taylor and Hobson of Leicester, manufacturers of Cooke lenses and optical instruments; Newall Engineering Company of Peterborough, manufacturers of the new Rank-Newall 35mm camera; Pixton's of High Wycombe, Britain's largest seating factory. In addition, a new factory is being built at Doncaster which will have a potential output of 300,000 theatre seats a year, half of which will be exported. This factory will be owned and operated by Gaumont-Kalee Seating, Ltd.

# Short Product in First Run Houses

### *NEW YORK—Week of February 10*

***CAPTIOL: The Mission Trail*** ..... **MGM**
***Athletequiz*** ..... **MGM**
***A Really Important Person*** ..... **MGM**
Feature: Lady in the Lake ..... MGM

***CRITERION: Fowl Brawl*** ..... **Columbia**
Feature: Dead Reckoning ..... Columbia

***GLOBE: College Climbers*** ..... **RKO**
Feature: It's a Wonderful Life ..... RKO

***HOLLYWOOD: Lazy Hunter*** .... **Warner Bros.**
***The Hare Grows in Brooklyn*** .... **Warner Bros.**
Feature: Humoresque ..... Warner Bros

***PALACE: Kentucky Basketeers*** ..... **RKO**
Feature: Sinbad the Sailor ..... RKO

***PARAMOUNT: Radio, Take It Away!*** **Paramount**
***Selling the Sun*** ..... **Paramount**
***Swedish Glass Maker*** ..... **Paramount**
Feature: Easy Come, Easy Go ..... Paramount

***RIALTO: Sudden Fried Chicken*** .... **Paramount**
Feature: Tower of London ..... Universal

***RIVOLI: The Fistic Mystic*** ..... **Paramount**
***Pooch Parade*** ..... **Paramount**
***Jumping Jacks*** ..... **Paramount**
***Love in Tune*** ..... **Paramount**
Feature: California ..... Paramount

***ROXY: Mighty Mouse and the Hep Cat*** **20th Cent.-Fox**
***Summer Trail*** ..... **20th Cent.-Fox**
***Germany—Handle With Care!*** . **20th Cent.-Fox**
Feature: The Shocking Miss Pilgrim . 20th Cent.-Fox

***STRAND: Dog and the Orchard*** . . **Warner Bros.**
***Have You Got Any Castles?*** . . . . **Warner Bros.**
***Let's Go Swimming*** ..... **Warner Bros.**
Feature: The Man I Love ..... Warner Bros.

***WINTER GARDEN: The Answer Man*** . **Universal**
***Pelican Pranks*** ..... **Universal**
Feature: Swell Guy ..... Universal

### *CHICAGO—Week of February 10*

***GARRICK: The Woman Speaks*** **Film Studios of Chicago**
Feature: The Wicked Lady ..... Universal-Int.

***GRAND: Kentucky Basketeers*** ..... **RKO**
Feature: It's a Wonderful Life ..... RKO

***ORIENTAL: Meet Mr. Mischief*** ..... **Columbia**
***Style of the Stars*** ..... **20thCent.-Fox**
***The Tortoise Wins Again*** ..... **20thCent.-Fox**
Feature: The Shocking Miss Pilgrim . 20th Cent.-Fox

***UNITED ARTISTS: Stork Crazy*** .... **Paramount**
Feature: Till the Clouds Roll By ..... MGM

***STATE-LAKE: Across the Great Divide*** **20th Cent.-Fox**
Feature: The Razor's Edge ..... 20th Cent.-Fox

## Open Minnesota House

The Lyyba theatre has opened in Hibbing, Minn., with a first run showing of United Artists' "The Bachelor's Daughter". Built and owned by the Edelstein Amusement Company, Hibbing, the 600-seat house is operated by the Minnesota Amusement Company.

## Distribute Foreign Films

Duke International Corporation, New York, has formed a foreign film distributing branch and has scheduled "Voyage Surprise," a new French comedy, as its initial release.

## Radio Engineers Honor Two with Prizes

The Morris Liebmann Memorial Prize for 1946 and the Liebmann Prize for 1947 have been awarded to Dr. Albert Rose of the RCA Laboratories, Princeton, N. J., and J. R. Pierce, member of the technical staff of Bell Telephone Laboratories, New York, respectively by the Institute of Radio Engineers. The institute's award committee also elected 25 engineers and scientists to fellowships in the institute. Presentation of the awards will be made during the engineers' national convention at the Grand Central Palace in New York March 3-6. Dr. Rose received his award for his work on the Image Orthicon television picture tube which he developed in collaboration with other members of the RCA laboratory staff. Mr. Pierce was honored for his development of the traveling wave type of tube.

## To Play "Best Years" In Five Theatres

Samuel Goldwyn's "Best Years of Our Lives" will open on a grind policy in five cities during March and April, it was reported this week. The picture will play RKO houses in Cincinnati, March 11; Washington and Minneapolis, March 12; Providence, March 19, and New Orleans, April 2.

## Sues MGM for $250,000

Metro-Goldwyn-Mayer was named defendant in a $250,000 suit alleging title misappropriation filed February 4 in Cleveland by Fay Ehlert, who charges that the title of MGM's release, "Undercurrent," belongs to her by virtue of her one-act play of the same name produced since 1928.


M·G·M TRADE SHOW

★

"IT HAPPENED AT THE INN"

*(French Dialogue with English Subtitles)*

CLEVELAND TERRITORY ONLY

FRIDAY, FEB. 28 10:30 A.M.

20th-FOX SCREEN ROOM

2219 Payne Ave., Cleveland, Ohio

MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

**CHESTER FRIEDMAN, Editor**

# Virginia Weekend

*Washington, D. C.*
*February 3, 1947*

*DEAR ROUND TABLERS:*

Congress has been meeting in Washington since 1800. If it's good enough for Congress, it's good enough for the Virginia Motion Picture Theatre Owners of America; so those soft-spoken Southern showmen are here for their annual business session. The difference is that the exhibitors accomplish something!

These are the only occasions when they outweigh the distributors' representatives, even if there are a lot of able people here like Claude Lee and Earle Sweigert of Paramount, Leon Bamberger of RKO Radio, Walter Brooks from M-G-M, and all the branch and district sales managers.

* * *

We have had opportunity to renew acquaintanceship with many people we met in Richmond, Va., a few months ago . . . Bill Crocker, Mort Thalhimer, Dave Kamsky, Wade Pierson, just to name a few.

Have also met up with many Round Tablers like Edgar Goth, who sneaked in here from Harrisburg, Pa.; Cyril Mee, the glad-hander for Warners in Harrisonburg; Lurty Taylor from Elkin, Va., who draws a mean inside straight, and Stanley Barr, who handles the reins at the Colonial in Norfolk.

Also had the pleasure of being introduced to such well-known showmen as T. W. North of Buena Vista, Charles Abercrombie of Danville, J. L. Stanley of Bedford, all in Virginia, and C. W. Outten of Snowhill, Md.

We met state Senator Burgess Nelson of Virginia, who built the beautiful Nelson theatre in Mt. Jackson a few years ago. The Nelson seating capacity, 541, is just 22 short of Mt. Jackson's total population, but the town is sure to grow!

* * *

We also found several other distinguished legislators here, including Senator Claude Pepper. This is one of those rare occasions when politicians and exhibitors get together on a friendly basis.

There are many Washington showmen in evidence . . . Frank Boucher of K-B, handling most of the convention arrangements for chairman Sam Roth, and doing his usual grand job; Brock Whitlock of Loew's, covering publicity; Gene Ford, manager of the Capitol; Sol Sorkin, RKO Keith's; Charlie Demma of the Apex, and that grand personality, Carter Barron, Loew's head man.

The supply houses are well represented and, as might be expected, the main point of interest is the latest type of popcorn machine. Even on the days when it's tough to earn an honest buck, you can always depend on the popcorn machine.

* * *

We haven't seen much of the Washington scenery yet, but you probably know that Washington is as noted for its beautiful women as Virginia . . . which certainly enhances the general panorama.

Right now many of the visitors are hustling to get home. There's a blizzard threatening, time's a-wastin' and there are still too many people here we'd like to meet; so let's not keep them waiting. It would be a shame if we didn't get to say hello before it's time to say . . . so-long.

△ △ △

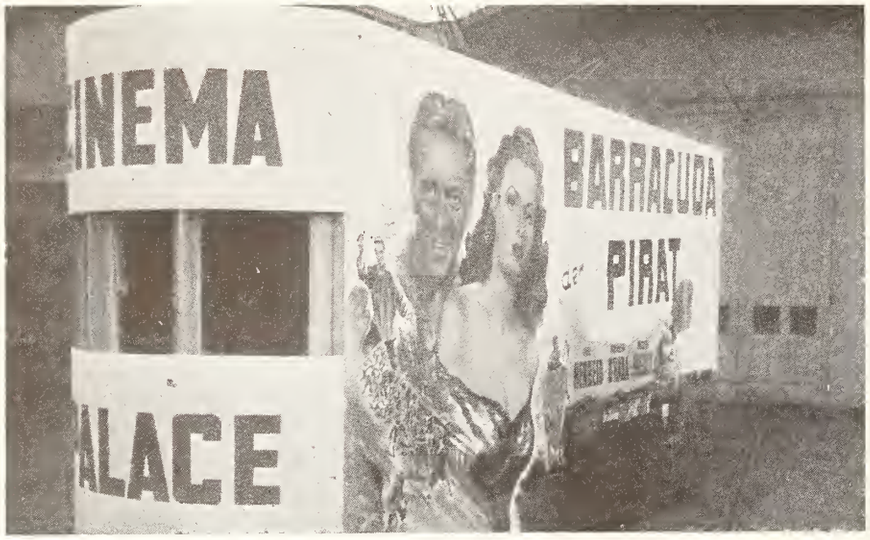
# Fish Story

Irving Mack's self termed Messenger of Good Cheer, *Inspiration,* has no doubt caused theatre managers who are on Filmack Trailer's mailing list some lighter moments and a few laughs with that humorous portion of its content which we, too, find amusing.

The current issue, however, relates a story about a restaurant owner who, unable to finance an advertising campaign, displayed in his window a fish bowl filled with water and a sign reading, "Invisible Fish from Patagonia". Ten policemen were required to keep the crowd moving, concludes the item.

And Mr. Mack would undoubtedly find those ten policemen handy but ineffectual in controlling the crowd if every manager who ever used the fish-bowl device in his theatre decided to visit him at one time.

—CHESTER FRIEDMAN



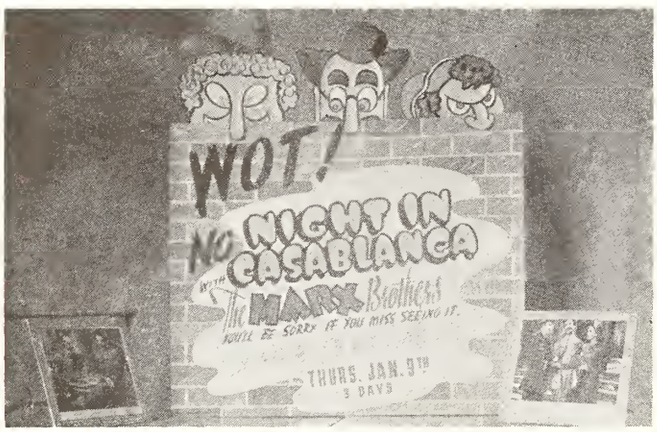

STREET CAR toured the city and environs, carrying banners on "The Spanish Main" for Arthur Walch, manager of the Palace theatre, Basle, Switzerland.

# *SOME IDEAS FROM OVERSEAS SHOWMEN*

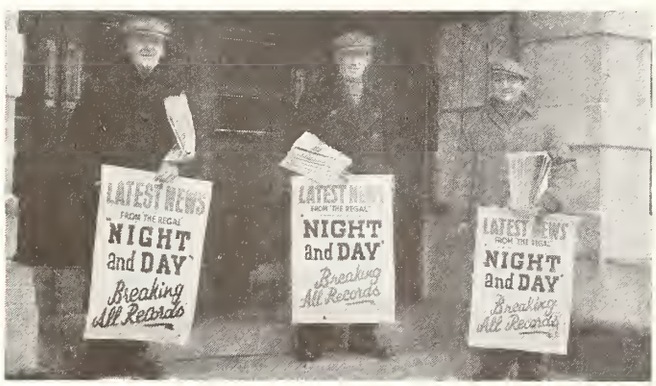
**Recent contributions received at the Round Table give graphic expression to promotional devices employed by theatre men to exploit their coming and current screen attractions.**



STREET BALLY for "1001 Nights" used by manager Vincente Vallenilla of the Boyaca theatre, Caracas, Venezuela.




FOYER DISPLAY arranged at the Clifton cinema, Great Barr, Birmingham, England, by Eric V. Walls, manager.




IN KINGSTON, Surrey, England, A. W. Arkell, manager of the Regal cinema, used these three newspaper sellers to exploit "Night and Day."




ENTRANCE AND LOBBY display for "Dumbo" at the Capitol, Malmo, Sweden. Credit manager Sten Lofberg.

# PRACTICAL BALLYHOO DEVICES

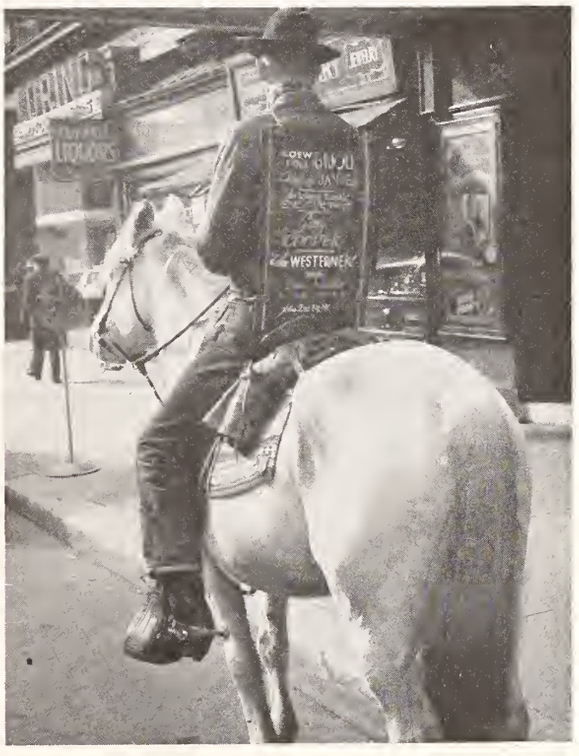



At left, unique hangman's ropes suspended from the marquee, with star and title cards, attracted much attention to "The Verdict" for A. P. Conroy, manager of the Garrick in Chicago.




This startling effect was produced by mounting white hands and eyes against a black background. The device was an excellent selling job for "The Jolson Story," and was set by Lester Pollock, manager of Loew's in Rochester, N. Y., in the window of Sears Roebuck, tied in with song hits and records from the picture.

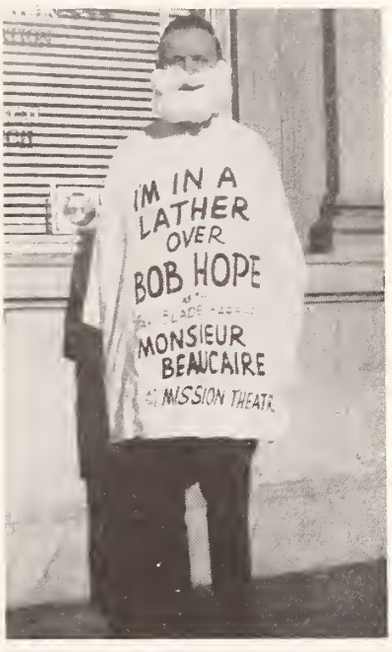
To exploit "The Westerner," Bill Brown, manager of the Loew Poli-Bijou in New Haven, Conn., had this mounted cowboy riding around the main shopping center for a week in advance.







Tie-up with a local dairy by George Pappas, manager of the Roxy, Peru, Ind., netted 5,000 milk-bottle collars plugging "The Kid from Brooklyn." Pappas' street ballyhoo is pictured above.




To publicize "Monsieur Beaucaire," currently at the Mission theatre, Santa Barbara, Calif., manager Reg Streeter dressed his doorman in a barber's bib, lathered his face, and had him walking about the downtown section.



Tied in with the engagement of "The Razor's Edge" at Loew's Poli, Worcester, Mass., manager H. H. Maloney arranged this effective display in the public library.

# *The Selling Approach*
## ON NEW PRODUCT

*[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]*

**13 RUE MADELEINE (20th Century-Fox):** A story of espionage and counterespionage behind enemy lines, this picture stars James Cagney and Annabella. The presence of Cagney in the cast presents opportunities for unusual exploitation angles. Cagney is a master of the art of Judo, in real life as well as in the picture. Use this fact as a basis for feature stories on the value of Judo in war and peace, working in personal experiences by veterans and police. Have an instructor stage a Judo exhibition at your theatre.

Promote a missing word contest for Cagney fans. Have contestants supply missing words of incomplete titles of former Cagney pictures and submit them with a letter on why they think he'll do all right when he reaches "the most sinister address in history." The promotion could be arranged with newspaper sponsorship, by heralds, etc.

There is usually one sinister address in every town—and even if there isn't, one can be invented. The idea can be worked as feature material for local newspapers with copy pointing to "the most sinister address in history." A variation can be developed with a one-day clue contest which includes merchant tie-ins built around this copy: "It's no secret (store) has the best values in town! But there is a sinister secret behind '13 Rue Madeleine!'" The clue hunt could wind up at an unoccupied building, primed with displays and posters from the picture.

Have an usher, dressed in a black cape and mask, cover shopping sections during rush hours with a sign on his back, reading: "Follow this man . . . step by step to '13 Rue Madeleine' . . . the most sinister address in history!" Station an usher near your theatre to distribute heralds containing similar copy.

**NORA PRENTISS (Warner Bros.):** Ann Sheridan stars in this melodrama of a girl who gives up everything for her love, a love which eventually involves her in a series of unusual circumstances. In view of the title, it is suggested that a three-day newspaper-sponsored "Famous Film Portraits" contest be arranged. For this contest, the newspaper features the picture of a noted star in a role so created for her that memory refuses to associate it with anyone else. Suggested are Joan Crawford as "Mildred Pierce," Bette Davis as "Jezebel" and Joyce Reynolds as "Janie."

Another newspaper tieup could be promoted for a variation of the "Raffles" gag. A week in advance of opening, the local newspaper runs a photo of a pretty, masked girl and invites readers to look for her, minus the mask, all week in specified locations during certain hours. Reader must be carrying copy of the newspaper and must say' "Are you 'Nora Prentiss'?" for proper identification. Guests tickets could be awarded to people guessing the identity of the girl. The promotion also could be worked opening day only.

Print a number of visiting cards with the name of "Nora Prentiss" on them for house to house distribution. In script, the cards are imprinted as follows: "Called to see you but you were out. Meet me tonight at the Strand theatre."

Print a number of memo pad blanks dated for your opening day for lobby distribution. The message, imprinted in a woman's handwriting, reads: "Don't forget! You've got a date with 'Nora Prentiss.'" Distribute to men only.

# *Press and Radio Breaks Promoted For "South"*

An extensive ad campaign heralded the southwestern premiere of "Song of the South" at the State theatre, Oklahoma City, Okla. The campaign was arranged by manager Tom Noble, Jr. In addition stories and art were planted in the local press starting two weeks in advance.

A special screening of the picture was held at the Crippled Children's Clinic, tying-in with the March of Dimes. Stickers were placed on all juke boxes. The record distributors paid for the stickers and also sent letters to all dealers in the state plugging the music from the picture.

Radio also was used extensively to promote the playdate . A 15-minute transcription was used free four times in addition to the purchased time. A tieup was effected with the popular "Teen-Age" program on Saturday afternoon, whereby an entire one-hour broadcast was devoted to "Song of the South." It is an audience participation program, originating over station KOMA. "Song of the South" record albums and guest tickets were awarded to winners.

Window tieups were arranged with Brown's, Halliburton's, Barron's, Sears, Montgomery-Ward, Jenkins, Larsings, Plaza Court Music Shop and Smith Book Shop. 100 window cards also were placed on waste receptacles. A special front was built and a 24-sheet was used on top of the marquee.

## Turner Ties-in with VFW Car Giveaway Promotion

A tieup with Post 704, Veterans of Foreign Wars, for their car giveaway created a wealth of goodwill and considerable extra business for the Parsons theatre, Parsons, Kan. Manager Arthur Turner, in exchange for holding the drawing on the stage of the Parsons, helped the V.F.W. publicize the giveaway and sold chances at the box office. A public address system was set up in front of the closed Uptown theatre each Saturday. With the new car, a Chevrolet, parked in front of the theatre, members of Post 704 sold tickets and advertised the affair for six consecutive weeks prior to the night of the giveaway. In addition to the car, other merchandise and door prizes were awarded.

## Exploits "Boys' Ranch" by Holding Special Preview

A special screening of "Boys' Ranch" highlighted the campaign for the picture at the Rialto theatre, Bushnell, Ill. Manager D. M. Dillenbeck had the guests write their comments on the back of invitations and then used the quotes in theatre ads. Teaser ads also were used. 1,000 heralds were distributed. 50 window cards were planted around town. A banner, special heralds and stills made up a lobby display.

## Laws Builds Eye-Arresting Display for "Concerto"

An unusual lobby display attracted considerable attention to manager J. G. Laws' engagement of "Concerto" at the Savoy Cinema, Grimsby, Linc., England. Laws obtained surplus silver strip cheaply from R. A. F. stock, and used it for background to set off a dummy figure at a piano. The silver strip produced a fluted chromium-steel background, setting off the black of the piano. Multi-colored lights from the top, bottom and each side created an all-the-colors-of-the-rainbow effect.

## Tieup Aids Special Show

A tieup with Spear's Jewelry Store was arranged by manager Fred Perry to promote an "Old Time Fiddlers' Contest" at Schine's Liberty theatre, Cumberland, Md. Spears donated a trophy and cash prizes, ran a half-page cooperative newspaper ad and supplied 5,000 heralds to publicize the show.

## Sells Coupon Books in Advance

Coupon books for 10 weeks were sold in advance for the Saturday morning kiddie shows at the Park theatre, Taunton, Mass. Manager John G. Corbett enlisted the aid of all employees to sell a record number of books.

## Reisinger Sets Page Co-Op

A full-page cooperative newspaper ad was promoted by manager H. W. Reisinger to publicize his engagement of "Two Smart People" at Loew's theatre, Dayton, Ohio. The ad was paid for by the Home store.

# *Paper Sponsors Talent Contest For "Jolson"*




Special advance screenings, newspaper contests and plentiful radio publicity sparked the extensive campaign arranged for the engagement of "The Jolson Story" at the Hippodrome theatre, Baltimore, Md. The campaign was handled by Leonard Smelter and Ted Routson for the Hippodrome.

The screenings were held for critics, radio people and others who would be of help in the ensuing campaign. The Baltimore *News Post* sponsored two amateur talent contests on the stage of the Hippodrome, one for youngsters and the other for adults. The mayor issued a proclamation declaring the first week of playdate as "Jolson Week."

Disc jockeys made full use of Jolson records furnished them through a tieup with the Decca distributor. Mercury Records also distributed their recording of "The Anniversary Song," from the picture, to all disc jockeys. Seven high school editors aired their comments of the film over WITH on Frank Harms' program. A half-hour of Jolson music was used on the show sponsored by Walker's Music Store.

In Salt Lake City, manager Chet Price and publicity director Helen Garrity combined their campaign on "The Jolson Story" with the ninth anniversary of the Centre theatre. Two weeks before playdate, a dinner and screening of the picture were held for critics and radio people.

Radio proved to be an important facet in the campaign, with every local station playing Jolson songs and crediting playdate each time. Window displays were set in all the music stores in the city and additional displays were placed in the record departments of Kress, Grant's, Auerbach's and the Paris stores.

A picture of Utah's Governor Maw receiving his special invitation to the opening from usherettes broke in all the dailies. The caption carried the governor's statement praising the theatre for its war effort and for booking "The Jolson Story."

## BREAKFAST-PREVIEW PROMOTION A HIT

Sixty businesswomen, all members of a local Breakfast Club, were served a light breakfast at the Fox theatre, Hutchinson, Kans., prior to a special preview of "Deception". On leaving the theatre, each woman took with her a placard, bearing her personal signature, reading: "I saw Bette Davis, Paul Henreid and Claude Rains in Warners' shocking love story, 'Deception', at a private preview and breakfast held recently at the Fox theatre. Ask Me About It." These cards were displayed in their respective places of business and resulted in extensive word-of-mouth publicity. The *News-Herald* gave the promotional venture a three-column front-page break. The stunt was carried out by manager Frank Hill.

# *Coloring Contest Sells New Serial*

A coloring contest heralded the start of the serial, "Son of the Guardsman," at the Capitol theatre, Whiting, Ind. Heralds for the competition were distributed two weeks before opening. The first 50 neatest and best entries received guest tickets for the first chapter. Cards were distributed to the children attending the opening chapter. The cards are punched each week, entitling children with 14 punches to see the 15th chapter free. Manager C. E. Newton arranged the campaign.

Through a tieup with a local merchant, two bicycles were given away by Newton at a Saturday morning kiddie show. Heralds publicizing the giveaway, were distributed a month in advance. Chances on the bicycle were obtained by buying a ticket at the theatre and with each 50 cent purchase at Neal Price's Firestone Dealer Store, the cooperating merchant.

Three-sheets were used in the lobby to exploit the engagement of "Canyon Passage" a week in advance. During the run of the picture a three-sheet was used out front.

## Plants Newspaper Story, Art

A story with art was planted in the local newspaper to exploit manager John Misavice's engagement of "The Strange Love of Martha Ivers" at the Ritz theatre, Berwyn, Ill. Misavice also used a three-sheet in the lobby for display purposes.

## Sister Promotion Aids Date

All sisters named DuBois living in the city area were invited to be guests of the management during the engagement of "Her Sister's Secret" at the Colonial theatre, Harrisburg, Pa. Manager Jack O'Rear arranged the promotion.

# *Exploits Teaser Angles to Sell "The Verdict"*




A tall, cloaked and masked figure paraded the streets to ballyhoo manager Jack Randall's engagement of "The Verdict" at the Strand theatre, Vancouver, B. C. Numerous teaser angles also were employed.

Main exit overheads were bannered with bold lettered copy, reading: "'The Verdict' is coming! The suspense is killing!" Novel cutout combinations with teaser copy were used in the lobby 10 days in advance. Two shadow boxes were placed at the base proscenium arch on either side of the stage. Playdate copy in the boxes was illuminated during each change of program.

Teaser ads were placed in the personal columns of the *Daily Province* four days in advance. Teaser copy also was used for spot radio announcements. 6,000 throwaways were stuffed in *Liberty* magazines, which were distributed two days in advance. Usherettes and doormen wore red bandoliers a week before opening.

A highlight of the campaign was the candy counter promotion. Cellophane bags containing candy, peanuts, pencil and recipe book, with an occasion pass inserted, and sold for a quarter went like wildfire. What attracted patrons to the counter was a sign reading: "It's in the bag! Try 'The Verdict' mystery bag—and win a free pass to see, etc."

GENE AUTRY
KEN MAYNARD
BOB STEELE
FRED SCOTT
Cowboy-Western Films
For Export
FILM RIGHTS EXPORT Corp.
1600 BROADWAY • NEW YORK 19, N. Y.
CABLE ADDRESS "FILMRIGHTS"

# Sets Tieup With Radio Stations For "O'Clock"




Through a tieup with local radio stations in two Pennsylvania cities, Reading and Harrisburg, the picture "Johnny O'Clock" was publicized each hour as part of the time signal. The announcer would give the time as follows: "It is now 5 o'clock, 'Johnny O'Clock' time."

Additionally, for the opening of the picture at the Colonial theatre in Harrisburg, manager Jack O'Rear and publicist Edgar Goth promoted a large cooperative newspaper ad on clocks with Matthew's Jewelry Store. A special screening of the picture was held for a selected group, following which a transcription was made of audience reaction. The recording was played back over WHGB.

A "mystery tune" contest also was arranged with WHGB. Each tune selected had some reference to time. The first person to call the station after the tune was played and giving the correct answer received guest tickets. The contest was used for an entire week.

Manager Paul Glase also held a special screening of the picture in advance of the playdate at the Embassy theatre, Reading, Pa. An ensuing broadcast of audience reaction was held over WHUM. 5,000 programs were distributed through the mail and at the theatre. An overhead exit lobby display was set up well in advance.

## Uses Doll's House in Lobby

A vestibule display consisting of a doll's house furnished with miniature furniture loaned by a local merchant was set up by manager Alec Reid to promote "Home Sweet Homicide" at the Plaza Cinema, Southfields, London, England. The display was titled "Home Sweet Home" to tie-in with the title of the picture.

## POLICE AND REPORTERS VIE FOR "VERDICT"

A novel contest involving the Chicago Police Department's ace homicide men and the town's top crime reporters resulted in free publicity in all the Chicago papers for manager A. P. Conroy's playdate of "The Verdict" at the Garrick theatre there. The detectives and crime reporters were invited to a special screening at which the picture was stopped in the sixth reel, just preceding the solution of the crime. Sheets were handed out with three questions: "Who was the killer?" "What was his motive?" and "How did he get in and out of the sealed room where the crime was committed?" When the papers were turned in, the guests assembled to be shown the picture's conclusion. None of the homicide men made the grade but three crime reporters guessed correctly. The winners were awarded $25 government bonds.

# Advance Teasers Sell "Shock" For Wolfson

A three-week advance teaser campaign attracted a good deal of attention to manager Arthur Wolfson's playdate of "Shock" at the Rex Cinema, Salford, England. Slips of paper containing teaser copy were stuck on walls around town at the start of the campaign and changed each week. Typical copy read: "No Queens—No BU's (bread ration coupons)—No Rationing—No Standing—Beware of 'Shock'!" In addition, Wolfson arranged a guessing contest with the cooperation of the Salford Royal Hospital. Patrons were asked to guess the number of patients treated for shock at the hospital in 1945. The person with the nearest answer to the correct number was awarded a three-month pass to the Rex.

## Garners Press Publicity For Double Feature

A wealth of newspaper publicity was garnered for the play date of "Undercurrent" and "Shadowed" at the State theatre, White Plains, N. Y. Manager Michael Stranger and assistant manager, Mike Piccirillo, planted stories and art in seven Westchester County newspapers. A 15-minute radio program in the form of a quiz, which plugged both the theatre and the pictures, also was promoted free. 2,000 fan photos of Katharine Hepburn and Robert Taylor, stars of "Undercurrent," were distributed at the theatre, Hotel Roger Smith, and Grant's five and dime store. A lobby and reader board displays were planted in the Roger Smith. Centrally located stores used window cards.

# Clutching Hand Cutouts Build "Five Fingers"

Two 24-sheet cutouts of the "clutching hand" were made into a walking sign for purposes of street ballyhoo to exploit "The Beast With Five Fingers" at the Warner theatre, Oklahoma City, Okla. The campaign was arranged by manager Mareel Brazee.

A special midnight showing of the picture was held a week in advance for word-of-mouth publicity. On the Saturday of the midnight show, 10,000 envelopes containing table salt were distributed in the crowded downtown area. Copy on the envelopes read: "Smelling salts for those who attend the Saturday midnight show of the super horror, supernatural, super hit, etc."

An empty store in the downtown area had a blacked-out window with a half-inch peep hole. Copy in white read: "You are warned not to look in here." Inside, a horror display featured a plaster cast hand, dripping gore, and nailed to a board. Surrounding the hand were blowups of stills from the picture and playdate credits.

A large cage with heavy iron bars was used in the downtown area. A sign on the cage had copy, reading: This cage reserved for the, etc." 200 cards were placed on street cars and sniped for hotels, etc.

## Uses Teasers in Newspaper For "Kid from Brooklyn"

A teaser newspaper campaign was conducted by manager John P. Brunette to promote "The Kid from Brooklyn" at Fox Orpheum theatre, Kenosha, Wis. Three weeks in advance, small teasers were run in conjunction with the regular theatre ads. Cartoon teaser ads were started in the front sections of the local paper two weeks before opening and two-column teaser ads were used a week in advance. For street ballyhoo, Brunette had a man in a full dress suit and top hat walk the streets with a sign, reading: "If you think I'm nuts then see Danny Kaye, in, etc."

## Comics Sniped for "Palooka"

Through a tieup with the Boston *Herald-Traveler,* manager Norton Shapiro obtained 2,500 Sunday comic sections to snipe with playdate copy for the engagement of "Gentleman Joe Palooka" at the Rivoli theatre, Roxbury, Mass.


HENRY R. ARIAS



PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 Seventh Ave., N. Y. 19, N. Y., LO.3-1510
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.

# Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

EDNA ADAMS
Embassy, Chicago, Ill.

ELMER ADAMS, JR.
Bison, Shawnee, Okla.

A. A. ALLEN
Dominion, Bispham, Blackpool, Eng.

A. W. ARKELL
Regal, Kingston, Surrey, England

JIM BARNES
Warner, Oklahoma City, Okla.

JAMES G. BELL
Penn, New Castle, Pa.

MIRIAM BELLICK
Ritz, Brooklyn, N. Y.

ANN BONTEMPO
Loew's, Jersey City, N. J.

JOSEPH S. BOYLE
Broadway, Norwich, Conn.

BILL BROWN
Poli-Bijou, New Haven, Conn.

JACK CAMPBELL
Scala, Runcorn, Cheshire, England

LOU COHEN
Loew's Poli, Hartford, Conn.

A. ZACH CULLER
Culler, North, S. C.

FRED W. CURTICE
State, San Jose, Calif.

DAVID DALLAS
State, Manhattan, Kans.

TOM EDWARDS
Ozark, Eldon, Mo.

ARNOLD GATES
Stillman, Cleveland, Ohio

ALICE GORHAM
United Detroit, Detroit, Mich.

BOB GUSTAFSON
Fox, La Porte, Ind.

I. A. HAFESJEE
Metro, Calcutta, India

E. M. HASSIM
Lyric, Fordsburg, Johannesburg, South Africa

W. T. HASTINGS
RKO Orpheum, Denver, Colo.

A. C. HENDERSON
Royal, Columbus, Ga.

WALTER HINKS
Seamore, Glasgow, Scotland

CLAUDE HUNTER
Odeon, Kingston, Ontario, Canada

HOMI HYDERABADWALA
Metro, Bombay, India

ROBERT A. HYNES
Criterion, Oklahoma City, Okla.

WALT JANCKE
State, Lincoln, Neb.

E. F. JOHNSON
St. George's Hall, York, England

MELVIN KATZ
Hippodrome, Pottstown, Pa.

GENE KISTNER
Forsythe, East Chicago, Ind.

SID KLEPER
College, New Haven, Conn.

ARTHUR KROLICK
Century, Rochester, N. Y.

JOHN E. LAKE
Savoy, Luton, Bedfordshire, Eng.

ABE LUDACER
Park, Cleveland, Ohio

W. RAY McCORMACK
Roxy, La Porte, Ind.

P. E. McCOY
Miller, Augusta, Ga.

CYRIL MEE
State, Harrisonburg, Va.

LOUIS NYE
Hoosier, Whiting, Ind.

GEORGE PAPPAS
Roxy, Peru, Ind.

PEARCE PARKHURST
Capitol, Pawtucket, R. I.

A. G. M. PECK
Victoria, Dursley, Gloucester, Eng.

DICK PEFFLEY
Paramount, Fremont, Ohio

FRED PERRY
Liberty, Cumberland, Md.

LESTER POLLOCK
Loew's, Rochester, N. Y.

R. L. PUCKHABER
Beacham, Orlando, Fla.

G. RAY
Regent, Bradford, Yorkshire, Eng.

ALEC REID
Plaza, Southfields, London, Eng.

MORRIS ROSENTHAL
Loew-Poli, New Haven, Conn.

E. C. H. ROWLAND
Surrey County Cinema, Sutton, England

J. G. SAMARTANO
Loew's State, Providence, R. I.

JAMES C. SANDERS
Palace, Leesburg, Fla.

WILLIS SHAFFER
Fox Orpheum, Atchison, Kans.

EWAN S. SHAW
Pier, Bognor Regis, Sussex, Eng.

SOL SORKIN
RKO Keith's, Washington, D. C.

MOLLIE STICKLES
Palace, Meriden, Conn.

MICHAEL STRANGER
State, White Plains, N. Y.

REG STREETER
Mission, Santa Barbara, Calif.

A. M. SULLIVAN, JR.
Bijou, Savannah, Ga.

PRESTON SWAN
Elephant Cinema, Shawlands, Glasgow, Scotland

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

F. B. TAYLOR
New Cross Kinema, New Cross, London, England

FRED TICKELL
Capitol, Fort Williams, Ontario, Canada

VINCENTE VALLENILLA
Boyaca, Caracas, Venezuela

TED E. WAGONER
Wallace, Tahoka, Texas

ERIC V. WALLS
Clifton, Great Barr, Birmingham, England

LILY WATT
Florida, Kings Park, Glasgow, Scotland

H. F. WILSON
Capitol, Chatham, Ontario, Canada

JAY WREN
Paramount, Newark, N. J.

## Teasers Boost Parkhurst Date

A teaser ad campaign a week in advance heralded manager Pearce Parkhurst's engagement on "Open City" at the Capitol theatre, Pawtucket, R. I. In addition, Parkhurst used heralds and the weekly program to publicize the playdate. Merchant advertising on the back page pays for the cost of the weekly programs.

## Display Aids Winter Playdates

An attractive display, publicizing the "Winter Parade of Hits," was set up in the lobby by manager A. B. Jefferis of the Jefferis theatre, Piedmont, Mo. The titles of the coming attractions were painted in different colors on a royal blue background. Spot lights in the ceiling illuminated the display.

# *Theatre Opening Campaign Scores In Colombia*

In spite of stiff opposition from the Central American Olympic games, considerable publicity was garnered for the opening of the new Cine Metro in Barranquilla, Colombia, S.A. The campaign was arranged by manager Ramon Jesurun and Carl Flint, supervising manager for Loew's International in Colombia.

A total of 58 one-and-two-inch teaser ads were run in both of the local newspapers. Three and one-quarter pages of cooperative ads were promoted in *La Prensa* and *El Heraldo*. In addition, 176 inches of free publicity were planted in the papers.

Eight spot announcements were used daily on the radio for a period of 20 days before opening date. Seven days in advance, two 15-minute special recorded radio programs helped to advertise the opening of the theatre and coming attractions.

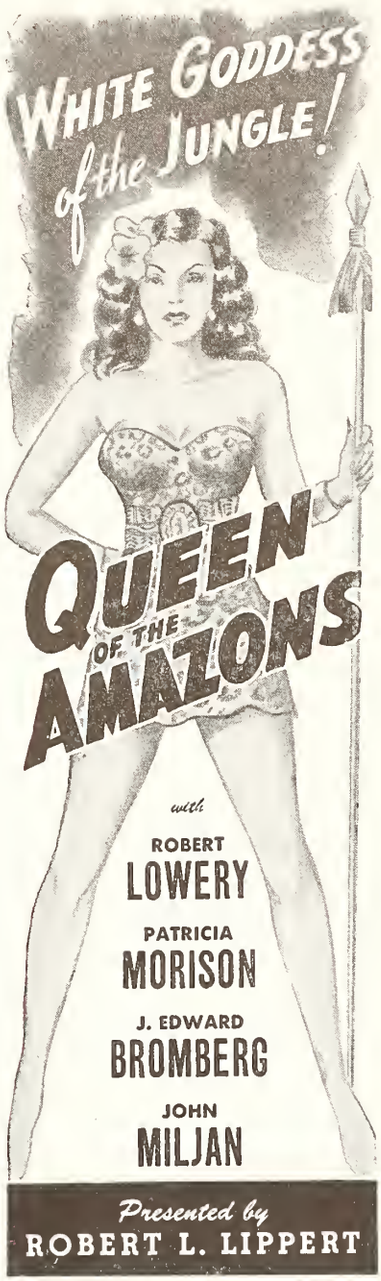
A large medallion developed from a six-sheet was hung on the theatre facade along with many pennant streamers. At night the medallion was pin-spotted by three reflector lamps and was visible for several blocks.

Window cards were placed in leading stores and hotel lobbies. One thousand heralds, publicizing the playdate of "Gaslight," were distributed in residential sections. One thousand five hundred souvenir programs were passed out at the theatre opening night and the following day. Half the cost of the programs was paid for by merchant ads on the back page.

## Runs Teasers in Personal Columns for "Skies"

Teaser ads in the personal columns of the local newspaper drew attention to manager Dick Peffley's date of "Blue Skies" at the Paramount theatre, Fremont, Ohio. Copy read: "Paul—come home. You have seen 'Blue Skies' six times—isn't that enough? If you see it again Friday and Saturday, I'm going home to mother. Mary." For street ballyhoo, Peffley had two boys parade with umbrella and sign. 1,000 barometer "ties" were passed out in the downtown section five days in advance.

BECAUSE OF ITS
*Eye-Arresting Beauty*
Smart Showmen Will
Wait For
CRETORS
Corn Popping Machines
Est. 1885




Distributed by SCREEN GUILD PRODUCTIONS



BRANCH OFFICES THROUGHOUT THIS COUNTRY AND CANADA!

# SHOWMEN PERSONALS

**In New Posts:** Joseph Sloan, manager, Loew's Strand theatre, Syracuse, N. Y. Jack Reed, Booth's Palace, Cicero, Ill. George Kemble, State, Hanover, Pa. Alfred Lowenthal, Ritz, Wilmington, Del. Hugh Corley, Garden, Tampa, Fla.

R. M. Daugherty, district manager, Florida State circuit, Tampa, Fla. Jesse L. Clark, manager of operations department, Florida State, Jacksonville, Fla. Gertrude Tracy, manager, Van Dyke theatre, Detroit, Mich. Albert Bethka, Temple, Ithaca, N. Y.

Happy Meininger, manager, Berwyn; K. Edgerly, co-manager, Paradise; both in Chicago. Gray Barker, manager, Pictureland and Lyric theatres, Glenville, W. Va.

**Assistant Managers:** Thomas Donigan, Eckel, Syracuse, N. Y. Edward Holmes, Arcadia; Charles Tucker, Warner; James Lamont, Grand; all in Wilmington, Del. Roy Jones, assistant manager; Jack Keiffer, second assistant; Stanley theatre, Pittsburgh, Pa.

**Junior Showmen:** Thomas W. II, born recently to Mr. and Mrs. T. W. Ryan of Detroit, Mich. Father manages the Piccadilly theatre in that city.

Jack P. Case, assistant manager of Loew's State, Los Angeles, Calif., and Mrs. Case, are the parents of a new son, Byron.

**Birthday Greetings:** Samuel Deskalakis, Saul L. Goldstein, Perry L. Lessy, George Bronson, J. P. Perry, Stan Andrews, David Wald, Frank Austin, Floyd Lincoln Gray, Robert K. Shapiro, T. H. Whittemore, Harry Black, James O. Childers.

Eddie Forester, Edgar B. Hands, Mrs. Avece T. Waldron, W. Horace Reese, Roy L. Patterson, Ted Smith, Theron R. Conklin, Earle M. Tate, John A. Ryan, Jr., Johnny J. Jones, V. M. Cummings, Milton L. Carr, Charles C. Hagedorn.

Lynn Smith, Edward I. Selette, Jack Litto, Bernard Buchanan, Joseph Rosenfield, J. Warrne Sever, Archie Connolly, Warren A. Slee, Melvin L. Blackledge, Charles E. August, Raymond E. Salisbury, Samuel Shafer, Frank B. Sitton, Gene Lutes.

## Patrons Must See Picture To Enter Cohen's Contest

A slightly new twist in connection with an essay contest for "The Razor's Edge" aroused unusual interest in connection with the current engagement of that picture at the Poli theatre in Hartford, Conn.

Lou Cohen, manager of the Poli, started his contest on opening day of the film, offering guest tickets and cash to newspaper readers who submitted the best letters answering the question, "Should Tyrone Power have taken the action he does in the picture, or should he have acted differently?"

Objectively the idea was to get the people to see the picture before they could answer the query.

For advance exploitation, Cohen offered guest tickets to see the picture to the first 20 patrons who wrote to the theatre giving the title of the first motion picture in which Tyrone Power starred.

## Gives Flowers to Patrons For "Abie's Irish Rose"

A novel promotion thought up by manager Ted E. Waggoner for "Abie's Irish Rose" greatly aided the playdate of the picture at the Rose theatre, Tahoka, Tex. Each time the cashier sold a ticket she gave the patron making the purchase a card with a flower attached. Copy on the card read: "This ain't no rose, but it is our way of telling you not to miss "Abie's Irish Rose."

## Clark Uses Programs, Displays

Weekly programs, a lobby display, three-sheet boards placed in front of the theatre and advertising in the local newspaper exploited the playdate on "The Marines Fly High" at the Bucklen theatre, Elkhart, Ind. The weekly programs were distributed through a special mailing list, inserted in Sunday newspapers and handed out at the theatre. The campaign was arranged by manager L. C. Clark.

## *Snow Birds Sell "Easy to Wed"*

Manager Louis Nye took advantage of a blizzard by inserting "Easy to Wed" cards in snow banks for the playdate of the picture at the Hoosier theatre, Whting, Ind. The cards attracted considerable attention. A 24-sheet flash cutout front also helped to exploit the picture.

For his engagement of "Two Sisters from Boston," Nye got around a city ordinance, prohibiting the painting of signs on the street, by using white adhesive tape to spell out the title and playdate. In addition, a boy paraded the streets with a "doll" trunk, supposedly containing the wardrobe of the "Two Sisters from Boston."

One week before the opening of "Bad Bascomb," Nye had his girl ticket taker and boy ushers wear black masks to advertise the picture. Small rope nooses with the letter of the title attached were hung in the lobby a week in advance. For street ballyhoo, a boy dressed as a sheriff of the Old West, with big star badge, mustache, two guns, etc., walked through the town, attracting a good deal of attention.

## Window Displays Carry Out Music Theme of "Skies"

A comprehensive window tieup with a leading department store gave impetus to the campaign arranged for "Blue Skies" at the Paramount theatre, Hollywood, Cal. The tieup was arranged by manager Harry Wallen with assistance from Ralph Ravenscroft. Through the tieup, the Broadway-Hollywood store devoted five windows to the picture, with each window carrying out the theme suggested by a song from the picture. In every instance, the title of the song inspiring the display was lettered artistically on parchment and prominently displayed.

# PICTURE GROSSES

*A statistical compilation and comparison of Box Office Performance in first run theatres*

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

## 13 RUE MADELEINE (20th-Fox)

*Intermediate Report:*

| | |
|---|---|
| Total Gross Tabulated | $744,600 |
| Comparative Average Gross | 627,700 |
| Over-all Performance | 118.6% |

BALTIMORE—New . . . . . 118.1%
BOSTON — Boston . . . . . 151.2%
(SA) Vaudeville
CLEVELAND—RKO Palace, 1st week . . . 108.1%
CLEVELAND—RKO Palace, 2nd week . . . 69.1%
LOS ANGELES—Chinese, 1st week . . . . 146.6%
LOS ANGELES—Chinese, 2nd week . . . . 71.8%
LOS ANGELES—Loew's State, 1st week . . 179.8%
LOS ANGELES—Loew's State, 2nd week . . 106.7%
LOS ANGELES—Loyola, 1st week . . . . 149.5%
LOS ANGELES—Loyola, 2nd week . . . . 74.7%
LOS ANGELES—Uptown, 1st week . . . . 165.3%
LOS ANGELES—Uptown, 2nd week . . . . 80.6%
MINNEAPOLIS — State . . . . . 134.3%
NEW YORK—Roxy, 1st week . . . . . 141.6%
(SA) Gracie Fields, others
NEW YORK—Roxy, 2nd week . . . . . 108.9%
(SA) Gracie Fields, others
NEW YORK—Roxy, 3rd week . . . . . 103.4%
(SA) Gracie Fields, others
PHILADELPHIA — Fox . . . . . 191.7%
PITTSBURGH—J. P. Harris . . . . . 153.2%
SAN FRANCISCO—Fox, 1st week . . . . . 100.0%
(DB) Invisible Informer (Rep.)
SAN FRANCISCO—Fox, 2nd week . . . . . 60.9%
(DB) Invisible Informer (Rep.)
ST. LOUIS—Fox . . . . . 118.4%
(DB) Dick Tracy vs. Cueball (RKO)

•

## THE MAGNIFICENT DOLL (Univ.)

*Final Report:*

| | |
|---|---|
| Total Gross Tabulated | $239,700 |
| Comparative Average Gross | 248,300 |
| Over-all Performance | 96.5% |

BALTIMORE—Keith's, 1st week . . . . . 126.0%
BALTIMORE—Keith's, 2nd week . . . . 75.6%
BOSTON—Memorial, 1st week . . . . . 112.9%
(DB) Little Miss Big (Univ.)
BOSTON—Memorial, 2nd week . . . . . 76.6%
(DB) Little Miss Big (Univ.)
BUFFALO—Lafayette . . . . . 130.4%
(DB) Mysterious Intruder (Col.)
CHICAGO—Palace, 1st week . . . . . 127.7%
(DB) Slightly Scandalous (Univ.)
CHICAGO—Palace, 2nd week . . . . . 83.9%
(DB) Slightly Scandalous (Univ.)
CINCINNATI—Keith's, 1st week . . . . . 215.0%
CINCINNATI—Keith's, 2nd week . . . . . 117.6%
CLEVELAND—RKO Allen . . . . . 80.1%
INDIANAPOLIS—Keith's, 1st week . . . . 178.0%
INDIANAPOLIS—Keith's, 2nd week . . . . 68.4%
KANSAS CITY—Esquire . . . . . 85.3%
KANSAS CITY—Uptown . . . . . 91.6%
LOS ANGELES—Guild, 1st week . . . . . 106.4%
LOS ANGELES—Guild, 2nd week . . . . . 68.8%
LOS ANGELES—Iris, 1st week . . . . . 105.5%
LOS ANGELES—Iris, 2nd week . . . . . 72.2%
LOS ANGELES—Ritz, 1st week . . . . . 128.3%
LOS ANGELES—Ritz, 2nd week . . . . . 77.8%
LOS ANGELES—Studio, 1st week . . . . . 104.3%
LOS ANGELES—Studio, 2nd week . . . . . 70.3%
LOS ANGELES—United Artists, 1st week . 100.6%
LOS ANGELES—United Artists, 2nd week . 76.2%
NEW YORK—Criterion, 1st week . . . . . 115.2%
NEW YORK—Criterion, 2nd week . . . . 94.6%
PHILADELPHIA—Boyd . . . . . 80.0%
PHILADELPHIA—J. P. Harris . . . . . 100.8%
SALE LAKE CITY—Centre . . . . . 104.1%
TORONTO—Uptown . . . . . 118.0%

•

## SWELL GUY (Univ.)

*First Report:*

| | |
|---|---|
| Total Gross Tabulated | $244,200 |
| Comparative Average Gross | 268,700 |
| Over-all Performance | 90.8% |

CHICAGO — Palace . . . . . 105.9%
(DB) Vacation in Reno (RKO)
CINCINNATI—Keith's, 1st week . . . . . 139.7%
CINCINNATI—Keith's 2nd week . . . . . 132.3%
INDIANAPOLIS—Keith's, 1st week . . . . 128.5%
INDIANAPOLIS—Keith's, 2nd week . . . . 57.1%
LOS ANGELES—Guild, 1st week . . . . . 80.5%
LOS ANGELES—Guild, 2nd week . . . . . 50.0%
LOS ANGELES—Iris, 1st week . . . . . 91.4%
LOS ANGELES—Iris, 2nd week . . . . . 50.0%
LOS ANGELES—Ritz, 1st week . . . . . 94.6%
LOS ANGELES—Ritz, 2nd week . . . . . 50.0%
LOS ANGELES—Studio, 1st week . . . . . 87.9%
LOS ANGELES—Studio, 2nd week . . . . . 50.0%
LOS ANGELES—United Artists, 1st week . 109.7%
LOS ANGELES—United Artists, 2nd week . 50.0%
NEW YORK—Winter Garden, 1st week . . 117.8%
NEW YORK—Winter Garden, 2nd week . . 97.6%
SALT LAKE CITY—Utah . . . . . 109.2%
SAN FRANCISCO—Orpheum, 1st week . . 105.4%
SAN FRANCISCO—Orpheum, 2nd week . . 78.3%

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## THE CHASE (UA)

*First Report:*

| | |
|---|---|
| Total Gross Tabulated | $152,300 |
| Comparative Average Gross | 164,200 |
| Over-all Performance | 92.7% |

BUFFALO—Hippodrome . . . . . 131.5%
(DB) The Pilgrim Lady (Rep.)
CINCINNATI — RKO Palace . . . . . 81.7%
CINCINNATI—RKO Shuhert, MO 1st week . 66.6%
CLEVELAND—Loew's Stillman . . . . . 120.3%
LOS ANGELES—Music Hall Beverly Hills 1st week . . . . . 109.0%
LOS ANGELES—Music Hall Beverly Hills 2nd week . . . . . 90.9%
LOS ANGELES—Music Hall Downtown, 1st week . . . . . 134.9%
LOS ANGELES—Music Hall Downtown, 2nd week . . . . . 61.3%
LOS ANGELES—Music Hall Hawaii, 1st week . . . . . 97.2%
LOS ANGELES—Music Hall Hawaii, 2nd week . . . . . 83.3%
LOS ANGELES—Music Hall Hollywood, 1st week . . . . . 101.7%
LOS ANGELES—Music Hall Hollywood, 2nd week . . . . . 98.0%
MINNEAPOLIS—State, 1st week . . . . . 85.8%
MINNEAPOLIS—State, 2nd week . . . . . 75.7%
SAN FRANCISCO—United Artists, 1st week . 81.4%
(DB) 'Neath Canadian Skies (Guild)
SAN FRANCISCO — United Artists, 2nd week . . . . . 76.3%
(DB) 'Neath Canadian Skies (Guild)

## Judge Reserves Decision On "Outlaw" Hearing

Justice Bernard L. Shientag last Wednesday in New York State Supreme Court reserved decision on a motion by Howard Hughes to dismiss the claims of the defense in his suit against City License Commissioner Benjamin Fielding and Police Commissioner Arthur Wallander to prevent them from revoking or suspending the license of any New York City theatre operator who exhibits Mr. Hughes' feature, "The Outlaw." At the same time the Justice granted the petition by attorneys for the League of New York Theatres to intervene in the suit as *amicus curiae*. The picture has been licensed by the Motion Picture Division of the State Education Department, but city officials are still of the belief that the feature cannot play in New York City without the exhibitor being liable to prosecution.

## Vote Sunday Films, Events For Winston-Salem, N. C.

A straw vote taken among the citizens of Winston-Salem, N. C. last week resulted in their approval of a proposition to amend the "blue" laws of the city to permit the showing of motion pictures and the holding of athletic contests on Sunday. The Board of Aldermen considers itself bound by the results of the election. According to Mayor George D. Lentz the board will take up the question of amendment February 18.

## Release "Boy! What a Girl!"

Herald Pictures' first of 12 all-Negro productions, "Boy! What a Girl!" is now in general release. The picture stars stage, radio and night club performers.




BEWARE!

DON'T SIGN until you first learn about Filmack's New Prevue Trailer Service—ready NOW! Write, wire, phone Filmack. 1325 S. Wabash, Chicago 5, Ill.

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THEATRE MANAGER NOW EMPLOYED IN California. Experienced, honest, sober, industrious, desires change. Will go anywhere. BOX 2075, MOTION PICTURE HERALD.

MANAGER—18 YEARS' EXPERIENCE IN BUYing, booking, supervising. Living presently in New Jersey. Married. Highest references. Go anywhere. BOX 2081, MOTION PICTURE HERALD.

MANAGER AND PUBLICITY MAN 12 YEARS circuit experience. Well known in industry. Best of references. Proposition must be high class and offer future. BOX 2083, MOTION PICTURE HERALD.

MANAGER AT LIBERTY—DISTRICT, CITY OR individual house. Long experience in first class operation. Capable in all essentials. Sober and responsible in every respect. Reliable references. Prefer Southern location. Address BOX 2084, MOTION PICTURE HERALD.

FILM BUYER. THOROUGHLY VERSED ALL phases modern chain operation, and values of motion pictures. Experienced head booker; theatre advertising, exploitation, etc. Interested only in position with unlimited opportunities and compensation commensurate with ability and initiative. Will travel anywhere for right position. BOX 2086, MOTION PICTURE HERALD.

## USED EQUIPMENT

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good back, 500 spring cushions, and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Lenox 3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

THEATRE CHAIRS. AMERICAN GOOD CONDItion 325 veneer, $1.50; 135 veneer, $2.00; 400 box spring insert panel backs, $4.00. SAVOY THEATRE, Grand Rapids, Michigan.

REDUCED BELOW OLD OPA AND SELLING fast—complete theatre outfits—Simplex SP, $995.00; Holmes L. I. Arc equipments, $1295.00; DeVry high intensity arc equipments, $2495.00. Ampro sound 16mm high intensity arc equipments, $1350.00. Condition excellent. S O. S. CINEMA SUPPLY CORP., 449 W. 42 St., New York 18.

900 AMERICAN SPRING EDGE CUSHION REupholstered metal lined, veneer back chairs, $6.95; same with panel back, $7.95; 900 American reupholstered mohair fully padded backs, reupholstered box-spring cushions, $9.25; 568 American ditto with spring edge cushions, $9.75; flameproof plastic coated leatherette, $1.35 yard (60 yd. rolls). Write for Stock List. S. O. S. CINEMA SUPPLY CORP., 449 W. 42 St., New York 18.

SIMPLEX REAR SHUTTER, SHOCKPROOF gears, double bearing mechanisms, rebuilt, $330.00; Powers, $109.50; Peerless, $199.50 pair; Weaver changeovers with Strong footswitches, new, $49.50. Catalog available. STAR CINEMA SUPPLY CO., 440 W. 45 St., New York 19.

ONE NEARLY NEW ROTH ACTODECTOR. INdividual arc type for two lamp operation. 35 Volts 50-50 Amps. Priced for immediate sale—$250.00. Also. Factory rebuilt hand operated 3-unit ticket machine—$95.00. ADMIRAL THEATRE, Omaha, Neb.

## WANTED TO BUY

JAN. 30, 1943 ISSUE OF MOTION PICTURE Herald. RICHARD A. JONES, 1935 Biltmore St., N. W., Washington 9, D. C.

## BUSINESS BOOSTERS

BINGO CARD. DIE CUTS, 1 TO 100 or 1 TO 75. $2.75 per thousand. $25.00 per 10,000. S. KLOUS, Care of MOTION PICTURE HERALD.

"PRINTED PROGRAM TIPS" 10c copy. FISCHER. 711 So. Boulevard, New York 55.

## TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

## NEW EQUIPMENT

NEW UNUSED SUPER STAR 220 VOLT MAchine $500. LITTLE THEATRE, Yellow Springs, Ohio.

SNOWLIKE FLAMEPROOF SOUNDSCREENS, spring roller 7' x 9', $39.50; Crystal beaded soundscreens, 49½c sq. ft.; Flextone washable, 42½c sq. ft.; Automatic record changers $19.95; New Victor 16mm sound projectors, $454.00; New Natco ditto, $497.00; Panic bolts, $22.50; 6 amp. Tungars, $2.95; Dimmers—2450W, $22.50; 2000W, $19.95; 1650W, $15.95; 1350W, $13.50. Catalog mailed. S. O. S. CINEMA SUPPLY CORP., 449 W. 42 St., New York 18.

FOREST MCS 65/65 AMPS SUPREX DRY RECtifier, new condition $484. Carbon Savers all lamps $1.10; 10" Black Plastic Marquee fallproof letters 60c; Tungar bulbs 15-amps $6.95. Everything for theatres. Get our low prices and save! Write for "Foto-Nite" facts. Makes your theatre A-Little-Gold-Mine. AMERICAN THEATRE SUPPLY, INC., 1504—14th at Pike, Seattle, Wash.

## STUDIO EQUIPMENT

NEW MITCHELL 24V CAMERA MOTORS, $295.00; Neumade 16mm 1600' automatic film cleaners, $189.50; BH Eyemo motorized cameras, 3 speeds, 2" lens, 24V motor, case, $295.00; new 35mm film phonographs, $795.00; Bardwell-McAlister floodlights on adjustable stand with casters for 3 photoflood lamps, excellent, $69.50; BH Eyemo turret camera, magazine, 4 lenses, motor, $995.00. Send for latest bulletin STURELAB. S. O. S. CINEMA SUPPLY CORP., 449 W. 42 St., New York 18.

16MM-35MM. USED AND NEW SOUND AND silent production equipment—cameras, film recorders, disc recorders, projectors, moviolas, tripods, dollies, lights, booms, Reeves Sensitester for Cinex tests, all types laboratory and studio equipment. CAMERA MART, 70 West 45 St., New York City.

## THEATRES

TWO THEATRES CONTROLLING TWO OREgon towns near Walla Walla, Washington. Owner shows total gross of $5150.00 per month. $30,750 will handle. Information to qualified buyers only. MR. BUTLER, A. B. C. Brokerage Co., 304 S. W. 4th Ave., Portland, Oregon or NOLEN HOWARD, A. B. C. Brokerage Company, Ritz Theatre Building, Payette, Idaho.

THEATRES. BEFORE YOU BUY, CONTACT Nolen Howard, Ritz Theatre Building, Payette, Idaho, or J. C. Butler, 304 S. W. 4th Avenue, Portland, Oregon. Information to qualified buyers only. A.B.C. BROKERAGE COMPANY.

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## Vanduesen Dies in Albany; Head Booker for RKO

Abram Vanduesen, Albany office manager and head booker for RKO Radio, died February 5 in Albany at St. Peter's Hospital following an operation. Widely known in Albany and New York film circles, Mr. Vanduesen had been with RKO and other companies for almost 25 years. He is survived by his wife, a son and daughter. Funeral services were held Saturday.

## Peggy O'Neill, Wife of Archer Bowles, Dies

Peggy O'Neill, one of San Francisco's best known theatrical personalities, died February 7 at Polyclinic Hospital. Miss O'Neill, in private life Mrs. Archer M. Bowles, widow of the former Fox West Coast Theatres division manager, had been ill for the last few months and had undergone several operations. Miss O'Neill was known as a producer of stage shows, and was responsible for starting many stage and screen careers. For a number of years, Miss O'Neill produced the stage shows at the Fox theatre, later moving to the Warfield, and finally handled the stage shows at the RKO Golden Gate. In 1938 she married Mr. Bowles.

## Isaac Seldner

Isaac Seldner, 81, relief manager of Loew's Mayfair theatre, New York, for the past two years, died at his home February 9, of a heart attack. He is survived by his widow, Bessie Postman Seldner.

## Legion of Decency Reviews Ten New Productions

The National Legion of Decency reviewed 10 new productions this week, approving all. In Class A-I, unobjectionable for general patronage, were "The Beginning or the End," "Bringing Up Father," "The Fabulous Dorseys" and "West of the Alamo." In Class A-II, unobjectionable for adults, were "The Brasher Doubloon," "Bedelia," "Cigarette Girl," "Easy Come Easy Go," "Smash Up" and "Stallion Road."

## Chicago Censor Rates Two for "Adults Only"

The Chicago censor board classified four pictures for "adults only" during January: "Swell Guy," "The Red House," "The Beast with Five Fingers," and 'The Love of Toreador" (Aztecas-Mexican). The censor board also rejected two films—both were Mexican product. They were "A Modern Virgin" and "Naughty Susan." During the month four cuts were made in 109 pictures. A total of 535,000 feet of film was reviewed during January.

## Set Italian Film Opening

"Before Him All Rome Trembled," will open at the Republic theatre, New York, February 21. The first of a series of Italian films to play at the Republic, Superfilm will distribute.

# PRODUCT DIGEST

*SHOWMEN'S REVIEWS*
*ADVANCE SYNOPSES*
*COMPANY CHART*
*THE RELEASE CHART*

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.**

## The Arnelo Affair

***MGM*—Murder Drama**

The same Arch Oboler whose radio plays have chilled and thrilled thousands of listeners on the air directed this picture and wrote its screenplay. The result is a good, tense thriller, crammed with all the ingredients that go into the makings of a successful film.

The picture was produced by Jerry Bresler. Its plot, actually two separate stories deftly fused by Mr. Oboler's skillful hand, relegates the murder to a secondary position and makes the most out of the futile romance between a lawyer's neglected wife and one of her husband's clients, a shady night club character. Performances are excellent throughout and the star names have good marquee appeal.

As he has done in his radio plays and other films in the past, Mr. Oboler again uses the "stream of consciousness" technique to good advantage, permitting the audience to share the main character's thoughts and emotions, although they are only indicated on the screen.

Frances Gifford, playing the part of a beautiful wife neglected by her husband, falls in love with John Hodiak, as a client of her husband's. He murders another girl, but the police find Miss Gifford's compact by the victim's body. Hodiak threatens her with exposure unless she keeps quiet, but when a detective gets on the right trail she decides that the only way out is suicide. Hodiak is shot after Miss Gifford's husband clears her of all suspicion and forgives her. Dean Stockwell as Miss Gifford's son turns in a moving performance as does George Murphy as the husband. Eve Arden gives a comic sparkle to the proceedings as Miss Gifford's friend.

*Seen at the home office projection room. Reviewer's Rating: Good.*—FRED HIFT.

Release date, not set. Running time 87 min. PCA No. 11993. General audience classification.

Tony Arnelo ..... John Hodiak
Ted Parkson ..... George Murphy
Anne Parkson ..... Frances Gifford
Ricky Parkson ..... Dean Stockwell
Eve Arden, Warner Anderson, Lowell Gilmore, Michael Branden, Ruth Brady, Ruby Dandridge, Joan Woodbury

## Suddenly It's Spring

***Paramount*—Whacky Fun**

There isn't much sense to it, but that has little to do with the case. The idea here was to go gay and merry. The idea, in general, succeeds.

In civilian life, Paulette Goddard was an attorney. So, too, was Fred MacMurray. She becomes a WAC, rises to a captaincy, and lectures on the pitfalls of war-time marriages and how best to preserve them in the peace. Having returned from the battle scene ahead of her, MacMurray falls into the talons of Arleen Whelan, whose object is matrimony. With Miss Goddard on hand, his current mission is to get her signature on documents necessary for divorce proceedings. Her current mission is to persuade him otherwise because with her it's still love. The pleasant wolf in the background is Macdonald Carey, who finds Miss Goddard attractive and MacMurray standing in the way of his objective.

From here, P. J. Wolfson's original story, welded into script form by him and Claude Binyon, proceeds. It doesn't always proceed at the same rate of speed. There are those stretches when strain begins to rear its troublesome head, yet in the main "Suddenly It's Spring" is light enough, screwball enough and well played enough to emerge as pleasant entertainment. MacMurray does it somewhat more broadly than is required even in a farce, but it seems to have made no difference to the attractive Miss Goddard and the fetching Miss Whelan. To be surrounded by them makes a couple of nice flanking actions.

Mitchell Leisen's direction is appropriate to the material at hand. It's a good commercial job. Binyon also produced.

*Seen at home office projection room. Reviewer's Rating: Good.*—RED KANN.

Release date, March 21, 1947. Running time, 87 min. PCA No. 11598. General audience classification.

Mary Morely ..... Paulette Goddard
Peter Morely ..... Fred MacMurray
Jack Lindsey ..... Macdonald Carey
Gloria Fay ..... Arleen Whelan
Frank Faylen, Lilian Fontaine, Frances Robinson, Victoria Horne, Georgia Backus, Jean Ruth, Roberta Jonay, Willie Best

## Odd Man Out

***Two Cities: G.F.D.*—Mason Magnificent**

Only rarely comes this dispensation of a film director vouchsafed the privilege of conducting not only his own symphony but a band of players so apt to the task that none could be bettered. Rarer still that the occasion should be one of box office acclaim. But here is the occasion.

The present reporter goes on sober record with the sentiment that Carol Reed herein presents Britain's most magnificent motion picture to date; one which ranks in excellence with the finest of the few, but which nevertheless will rate the munificent moneys of the many.

Unpredictable James Mason plays the lead as the local leader of an Irish Republican Army gang in Belfast, Northern Ireland stronghold of so-called Protestantism. Mason, the gang leader, has been in prison, has escaped, must recoup "the organization's" funds. He plans the holdup of a linen mill. That's where the picture starts. Mason rushing with his booty and all the other boy-os from the mill kills a man, he being badly wounded the while. The remainder of the film's 116 minutes' traffic is concerned with his pursuit by the police. Wounded and harried, he is on the run for eight hours until he dies.

It's a story whose first stumbling screen-steps lighted by loveliness even in that dismal Belfast background hasten in crescendo to the glorious illumination of a man confessedly at spiritual odds with himself, never daring to confess his love for the young woman who dies with and for him, yearning in dying delirium for that ultimate "particle of faith."

That's a new James Mason for the showman. But a Mason whose implacable integrity inevitably will make sure impact on every person of the remotest sensibility.

Yet, oddly, it's not Mason's film. He plays the hard core of the modern morality devised by Carol Reed. Mason is the fugitive, but it's the persons with whom he mingles on his dying way who make the picture's drama.

They're a queer jumble of oddities. The half-witted, half-starved, little man who wants to sell him to the highest bidder; the drink-crazed artist who must paint him while an unfrocked surgeon tries to stitch his wounds; the policeman with his relentless views of legalistic guilt or innocence debating with the humble parish priest who looks on guilt through other eyes; the ragamuffins and the drunks, but in particular that girl through whose drabness shines the authentic light of loveliness. They're all real.

The ragged company is played by artists recruited, in the main, from those choice assemblics of theatrical art which survived in Dublin throughout the recent war. Notable among them are Cyril Cusack, F. J. McCormick, Denis O'Dea, Willie Fay, Kathleen Ryan. Any of that band, particularly the youthful Miss Ryan, would well justify Hollywood's earnest attention. There are others—particularly Robert Beatty and Robert Newton—who also demand attention.

But in the end it's the picture's own merits which are its justification and will assuredly bring it esteem. Maybe it's a tragic tone-poem of the macabre and the miserable. Maybe it's a dozen things. But it has a glory and loveliness and a thousand thrills. Here is a picture which will live, and which should prove to be the imaginative showman's profit-maker.

*Seen at the Odeon, Leicester Square, press view, preliminary to the premiere attended and applauded by the whole of the Cabinet. Reviewer's rating: Excellent.*—PETER BURNUP.

Release date, not set. Running time, 116 min. British adult audience classification.

Johnny ..... James Mason
Lukey ..... Robert Newton
Dennis ..... Robert Beatty
Shell ..... F. J. McCormick
Rosie ..... Fay Compton
Maudie ..... Beryl Measor
Pat ..... Cyril Cusack
Nolan ..... Dan O'Herlihy
Murphy ..... Roy Irving
Theresa ..... Maureen Delany
Granny ..... Kitty Kirwan
Housekeeper ..... Min Milligan
Cabby ..... Joseph Tomelty

## The Sea of Grass

***MGM*—Rambling Drama**

Fortified with top-grade ingredients—Katharine Hepburn and Spencer Tracy as stars, Pandro S. Berman as producer, and Elia Kazan as director—"The Sea of Grass" probably ap-

peared formidable on paper. If so, that formidability is lacking in the finished job.

Conrad Richter wrote the novel from which the screenplay was prepared by Marguerite Roberts and Vincent Lawrence. The story deals with the conflict between those who would have kept the west for cattle-raising exclusively and those who would have opened it to homesteaders and thereby extend the boundaries of the American empire to the Pacific. Tracy, by devious and even shady device holding as much as one million acres of grazing land, represents the reactionary viewpoint, and Melvin Douglas, lawyer who becomes Federal judge, the progressive.

Miss Hepburn, politely reared in St. Louis, is the woman who affects the lives and principles of btoh men. She marries Tracy, finds herself overwhelmed by the grass country and her husband's granite attitudes. She bears him a daughter, then leaves for Denver to think matters out. There she unexpectedly meets Douglas and, on the rebound, has another child. He grows up to be rootin', shootin' Robert Walker, whose father, however, is Douglas.

At the boy's birth, Miss Hepburn's delirium —never directly reported from the sound track —tells Tracy the truth, but he takes it grimly and stoically. But the midwife, despite her pledge of secrecy, spreads the word around this frontier town in the Territory of New Mexico in the '80's. Ultmately, Miss Hepburn leaves again and, in fact, comes and goes quite a bit through the years until she returns presumably for the last time to see Walker, who is cut down by a posse's bullets for refusing to surrender on a murder charge. The daughter, now grown up to be Phyllis Thaxter, is the agency through whom Tracy and Miss Hepburn are reunited at the unconvincing close. Douglas continues to live in the same town, but he merely drops out of the picture.

It takes a lot of doing and a whale of a lot of footage—131 minutes—to convey this story. Brevity certainly would have been a virtue, but whether it would have made all the amends required to pump sustained life into this rambling, discursive and generally synthetic drama is a question not required as part of this review. The major performances, moreover, are listless and uninspired with the exception of Walker, who breathes some bite into the proceedings. Production values are representative of Metro's best.

*Seen in home office projection room. Reviewer's Rating: Fair.*—R. K.

Release date, not set. Running time, 131 min. PCA No. 11861. Adult audience classification.
Col. Jim Brewton .....Spencer Tracy
Lutie Cameron .....Katharine Hepburn
Brock Brewton .....Robert Walker
Brice Chamberlain .....Melvyn Douglas
Sara Beth Brewton .....Phyllis Thaxter
Edgar Buchanan, Harry Carey, Ruth Nelson, Bill Phillips, Robert Armstrong, James Bell, Robert Barrat, Charles Trowbridge, Russell Hicks, Trevor Bardette, Morris Ankrum

# Angel and the Badman

***Republic*—Western**

Perhaps the best among the many good things that can be said about John Wayne's first venture as both star and producer, is that the picture, while retaining all of the conventional western thrills, is more than just a run-of-the-mill sagebrush tale. The kids will love it and the grownups will go for it too because it is touching and tender in parts and it carries a message that transcends the usual "justice must triumph" formula.

James Edward Grant wrote the script and also directed. Under his clever guidance the comparatively slow theme of a badman converted by the faith of a Quaker girl is woven into an exciting fabric that includes well-photographed gun duels, horseback pursuits and fist fights.

Performances are spotty, but Wayne and Gail Russell as the Quaker girl are excellent. Their restrained portrayals provide realism and considerable emotional appeal.

Wayne, as the badman whose name is feared in the frontier-west, has an accident before the house of a Quaker family. They take him in and the daughter, Miss Russell, falls in love with him while nursing him back to health. He is hesitant to marry her because he realizes that she has no future with him and, despite her pleas, he leaves and renews his feud with Bruce Cabot who, he knows, killed his foster-father years back.

After a wild time in town Wayne returns to the girl he loves, but Cabot attacks him in the hills one day and the girl is almost killed. Wayne rides to avenge her, but the girl, strong in her faith and realizing that he is going to kill, recovers and goes after him to prevent him from harming Cabot. An alert sheriff in the end saves the day and Miss Russell gets her man.

*Seen at the home office projection room. Reviewer's Rating: Good.*—F.H.

Release date, February 15, 1947. Running time 100 min. PCA No. 11847. General audience classification.
Quirt Evans .....John Wayne
Prudence Worth .....Gail Russell
Wistful McClintock .....Harry Carey
Laredo Stevens .....Bruce Cabot
Irene Rich, Lee Dixon, Stephen Grant, Tom Powers, Paul Hurst, Olin Howlin, John Halloran, Joan Barton, Craig Woods, Marshall Reed

# Vigilantes of Boomtown

***Republic*—Western with a Twist**

Ever searching for new themes for incorporation in western pictures, R. G. Springsteen, the director, has taken an original screenplay by Earle Snell and has emerged with a western story with the usual elements of action and comedy, sprinkled with romance, plus the novel story twist of a Carson City heavyweight championship prize-fight between "Gentleman" Jim Corbett and Bob Fitzsimmons.

Again starring Allan Lane in another of the "Red Ryder" series of Westerns, "Vigilantes of Boomtown" has the usual cast of Bobby Blake, Martha Wentworth, Roy Barcroft and Peggy Stewart, and in addition Roscoe Karns, George Turner, Eddie Lou Simms and others, who lend sparkle to their roles.

The story concerns "Red Ryder" and his friends, who supply a ranch for the training site of "Gentleman Jim" and also lend their moral support. Peggy Stewart, however, throws a fly in the ointment when she leads a crusade to prohibit prize-fighting in the state of Nevada. Meanwhile, a band of desperadoes, headed by Roy Barcroft, swindle the townspeople preoccupied with the coming bout. Miss Stewart, aware of the outlaw's plans, joins sides with "Ryder" and, as in all good Westerns, justice triumphs and the criminals are punished.

Sidney Picker was the associate producer.

*Previewed at the Republic projection room in New York. Reviewer's Rating: Good.*—GEORGE H. SPIRES.

Release date, February 15, 1947. Running time, 56 min. PCA No. 11767. General audience classification.
Red Ryder .....Allan Lane
Little Beaver .....Bobby Blake
The Duchess .....Martha Wentworth
Delaney .....Roscoe Karns
Molly .....Peggy Stewart
Roy Barcroft, George Turner, Eddie Lou Simms, George Chesebro, Bobby Barber, George Lloyd, Ted Adams, John Dehner, Earl Hodgins, Harlan Briggs, Bud Buster, Jack O'Shea

# The Thirteenth Hour

***Columbia*—Murder Melodrama**

An ironic turn of fate alters the entire life of Richard Dix, as Steve Reynolds, in the latest of the Whistler series. Generally on par with others in the series, the film moves engrossingly, though occasionally a situation seems apparently contrived. The flow of events never lags and others in the cast who lend to the film's general acceptance include Karen Morley, Regis Toomey and John Kellogg.

A proprietor of a trucking firm, Dix has something of a feud with a rival firm, following which he is slugged by a masked assailant while driving a truck. To make matters worse, the mysterious assailant runs down a cop and leaves circumstances pointing to Dix as the killer.

It is a long and tortuous trail that Dix consequently follows. He has to be fleet-footed when the police are about and ubiquitous when the underworld characters are around. With only a glove as a clue, events become more baffling when diamonds are found stuffed in the thumb. After a series of shadowy adventures, one of the least suspected is revealed as the culprit.

The screenplay by Edward Bock and Raymond L. Schrock from Leslie Edgley's story, usually is more concerned with melodramatic effect than realism. Dix, in his accustomed role, turns in a performance that at once has rugged appeal and mellowness.

William Clemens directed; Rudolph C. Flothow directed.

*Seen at a New York projection room. Receiver's Rating: Fair.*—MANNY HERBSTMAN.

Release date, not set. Running time, 65 min. PCA No. 12112. General audience classification.
Steve Reynolds .....Richard Dix
Eileen Blair .....Karen Morley
John Kellogg, Jim Bannon, Regis Toomey, Bernadene Hayes, Mark Dennis, Anthony Warde, Ernie Adams, Cliff Clark

# The Shop at Sly Corner

***George King: British Lion* — Curare for Love**

Deftly woven from a stage play of the same name which earned considerable dividends in its London presentation, producer-director George King's piece—first offering from Korda's new British-Lion setup—is aimed shrewdly and successfully at every orthodox box office target. It has kindliness, ample if not overabundant wit, skill in the telling, some winsome sentimentality, plentiful supply of near-classical music (thereby attuning it heartily to the current mood of British filmgoers), suitable ration of murder and other forms of sudden death. In other words, and in ordinary circumstances, it would have been one of those comfortable if not completely irresistible thrillers.

But Mr. King cast the renowned Oscar Homolka as his leading player, thereby lifting his exhibit out of the rut of the also-rans into the ranks of assured successes.

Homolka plays a middle-aged, expatriate, Frenchman—Descius Heiss—who has twin passions: driving shrewd bargains in the antiques in which he deals at his Sly Corner Shop and the care of his motherless, violin-playing daughter. To the world he presents the picture of a happy, kindly, more-than-a-little sentimental, father. But behind Mr. Heiss's polite facade there's an ugly secret. His comfortable wealth derives not so much from his ostensible trade as from that of a receiver of stolen property. In justification of his wrong-doing, the story's authors plead that his experiences in France's penal settlement at Devil's Island had given him a twisted outlook on life.

The Heiss secret is discovered by his assistant —a nasty, snivelling, rat of a youth—who blackmails his master. From there on, the twenty-five cent patron knows, to an extent, what will occur. It does.

Old man Heiss duly despatches the blackmailer by strangling; is pursued by the police; dies at his own hand in a London concert-hall while his daughter is treating the audience to the Mendelssohn Violin Concerto. The old man utilizes the celebrated West African drug curare, thereby giving the event the similitude of heart failure.

Homolka's performance is a *tour de force*. The rest of the piece revolves continually around him. Kenneth Griffith infects the part of the blackmailer with a quite remarkable degree of detestability. Muriel Pavlow and Derek Farr play a couple of young lovers.

*Seen at the Studio One, London, trade show. Reviewer's Rating: Good.*—P. B.

Release date, not set. Running time, 91 min. British adult audience classification.
Descius Heiss .....Oscar Homolka
Robert Graham .....Derek Farr
Margaret Heiss .....Muriel Pavlow
Archie Fellowes .....Kenneth Griffith
Corder Morris .....Manning Whiley
Major Elliott .....Garry Marsh
Kathleen Harrison, Jan Van Loewen, Irene Handl, Johnnie Schofield

# Cigarette Girl

***Columbia*—Comedy Drama**

In story book fashion, Columbia's "Cigarette Girl" has boy meet girl, and for the sake of a favorable impression, each telling the other a little white lie. The boy conveys the fiction that he is an oil company president, while the girl, in verbal fantasy, becomes a popular night club singer.

Leslie Brooks and Jimmy Lloyd have the featured roles in the whirling masquerade, while Russ Morgan and his orchestra turn up frequently to provide the film with a plethora of melodies.

By an imaginative stretch of Henry K. Moritz's screenplay, from a story by Edward Huebsch, a complication of circumstances permits the hero to become the industry tycoon and the heroine a Broadway Cinderella.

While the story doesn't always command credulity, it is the type of film that twinkles along cheerily, making it easy for audiences to take. When the difficulties and misunderstandings are resolved, the couple learn that they are happiest when their humble selves.

Gunther V. Fritsch directed for producer William Bloom.

*Seen at a New York projection room. Reviewer's Rating: Fair.*—M. H.

Release date, February 13, 1947. Running time, 67 min. PCA No. 11987. Adult audience classification.
Ellen Wilcox .....Leslie Brooks
Joe Atkins .....Jimmy Lloyd
Otto .....Ludwig Donath
Doris Coleen, Howard Freeman, Joan Barton, Mary Forbes, Francis Pierlot, Eugene Borden, Arthur Loft, Emmett Vogan, David Bond, Paul Campbell, Helen Gerald, Russ Morgan and his orchestra

# Calendar Girl

***Republic*—Romantic Musical**

For entertainment value this film includes a number of catchy, pleasing musical numbers and a delightful story presented by a competent cast. Jane Frazee, who heads the cast, sings and dances and William Marshall and James Ellison are attractive rivals for Miss Frazee's favor. There is also Kenny Baker to sing some songs and Victor McLaglen for a few laughs. Gail Patrick and Irene Rich give good performances in small roles.

The appealing story, which is set in Greenwich Village at the turn of the century, is designed to entertain film-goers. William Marshall, as a composer, and James Ellison, as an artist, come to New York to pursue their art. Jane Frazee poses for a painting and Ellison wins the prize for the calendar he designed, but Marshall wins the girl.

The film has an outstanding musical score by Jimmy McHugh and Harold Adamson, which includes the title song, "Calendar Girl," "New York Is a Nice Place to Visit," "Have I Told You Lately," "Let's Have Some Pretzels and Beer" and "A Lovely Night to Go Dancing." Cy Feuer was the musical director. Allan Dwan was the associate producer and director. The screenplay was written by Mary Loos, Richard Sale and Lee Loeb from an original story by Lee Loeb.

*Seen at the home office projection room. Reviewer's Rating: Good.*—M. R. Y.

Release date, January 31, 1947. Running time, 88 min. PCA No. 11891. General audience classification.
Patricia O'Neil .....Jane Frazee
Johnny Bennett .....William Marshall
Olivia Radford .....Gail Patrick
Kenny Baker, Victor McLaglen, Irene Rich, James Ellison, Janet Martin, Franklin Pangborn, Gus Schilling, Charles Arnt, Lou Nova, Emory Parnell

*(Review reprinted from last week's* HERALD)

# Smash-Up

***UI-Wanger*—Portrait of an Alcoholic**

Producer Walter Wanger herewith presents with understanding, intelligence and without preachment or other undue underscoring a narrative portrait of an alcoholic. It is a fine picture, generically but not otherwise related to "Lost Weekend," and appears guaranteed to do tremendous business as word of what it's about and how it deals with its subject gets around. It rates top time in all situations and figures to set records both as to grosses and satisfied customers.

Susan Hayward, superbly executing a most difficult assignment, is seen as the wife of Lee Bowman, excellent in an almost equally difficult role, who rises from poverty to radio fame under her guidance and influence. Herself a singer before marriage, and given to reliance upon alcoholic encouragement before facing audiences, she abstains during their early years together but resorts to the bottle again when his thriving career necessitates separations which she regards as neglect.

Failing to comprehend the reasons for her increasing addiction, although his doctor and friend explain it to him, he institutes divorce proceedings and separates her from their child. Through a near-tragic attempt to recover the child, understanding and reconciliation are achieved, with the film closing hopefully.

John Howard Lawson's script, from an original story by Dorothy Parker and Frank Cravet, takes care to keep emphasis upon the unfolding plot steadily, approaching the subject of alcoholism always, and always temperately, as an element in the story, although the biggest one.

Director Stuart Heisler, who can count this film among his most prized credits, exercises similar restraint, presenting his scenes of drunkenness firmly and with impact but never for purposes of sensationalism. Martin Gabel, as associate producer, shares credit for a film distinguished in every department.

There is far-reaching power in the theme and impact as well as taste and discrimination in the handling given it.

*Previewed at the studio. Reviewer's Rating: Excellent.*—WILLIAM R. WEAVER.

Release date, February, 1947. Running time, 113 min. PCA No. 11977. General audience classification.
Angie .....Susan Hayward
Ken Conway .....Lee Bowman
Martha Gray .....Marsha Hunt
Steve .....Eddie Albert
Carl Esmond, Carleton Young, Charles D. Brown, Janet Murdoch, Tom Chatterton, Sharyn Payne, Robert Shayne, Larry Blake, George Meeker, Erville Alderson

*(Review reprinted from last week's* HERALD)

# ADVANCE SYNOPSES

## LIFE WITH FATHER
## (Warners)

**PRODUCER: Robert Buckner. DIRECTOR: Michael Curtiz. PLAYERS: Irene Dunne, William Powell, Elizabeth Taylor, Edmund Gwenn, Zasu Pitts, Jimmy Lydon, Derek Scott.**

COMEDY-DRAMA. Laid in New York in the '80s, this is a story of domestic life involving the Day family, composed of a dictatorial father, a flighty mother, and four sons. Various complications arise, the most outstanding of which is the father's refusal to be baptised, and the mother's equal insistence upon it. The boys, too, have problems of their own, but all are happily resolved at the end.

## PHILO VANCE'S SECRET MISSION
## (PRC)

**PRODUCER: Howard Welsch. DIRECTOR: Reginald Le Borg. PLAYERS: Alan Curtis, Sheila Ryan, Tala Birell, Frank Jenks, James Bell.**

MURDER MYSTERY. Philo Vance joins publisher Martin Jamison as technical adviser on crime books. Jamison plans to reveal to Vance how Sam Phillips, one-time partner of Jamison, was murdered. But before he can do so, Jamison, himself, is murdered. Vance solves the murder and succeeds in not getting himself entangled in any love interest.

## THE FABULOUS DORSEYS
## (UA - Embassy Productions)

**PRODUCER: Charles Rogers. DIRECTOR: Alfred Green. PLAYERS: Tommy Dorsey, Jimmy. Dorsey, Janet Blair, Paul Whiteman, Bill Lundigan, Arthur Shields, Sara Allgood.**

MUSICAL. This is the story of the rise to fame of the Dorsey brothers. A secondary theme concerns the romance that develops between the singer associated with one of the bands, and a member of a rival band.

## LOST HONEYMOON
## (Eagle-Lion)

**PRODUCER: Lee Marcus. DIRECTOR: Leigh Jason. PLAYERS: Franchot Tone, Ann Richards, Tom Conway, Frances Rafferty, Clarence Kolb.**

COMEDY-DRAMA. An American G. I., suffering from amnesia, marries a British girl who subsequently has twins. The father, meanwhile, has recovered from his amnesia and returned to America, recalling nothing of his brief marriage. His wife dies, and her best friend, assuming her identity and passport, sails for America with the twins to locate their father. After many complications, she does so, and marries him.

## FOREVER AMBER
## (20th Century-Fox)

**PRODUCER: William Perlberg. DIRECTOR: Otto Preminger. PLAYERS: Linda Darnell, Cornel Wilde, Richard Greene, Glenn Langan, George Sanders, Leo Carroll, Margot Grahame.**

PERIOD DRAMA. Based on the best-selling novel of the same name, this is the story of the life and loves of an English adventuress during the reign of Charles the Second.

## REPEAT PERFORMANCE
## (Eagle-Lion)

**PRODUCER: Aubrey Schenck. DIRECTOR: Alfred Werker. PLAYERS: Joan Leslie, Louis Hayward, Richard Basehart, Tom Conway, Benay Venuta.**

FANTASTIC MELODRAMA. Having shot her husband, a stage star expresses to a mad poet, recently escaped from an insane asylum, that she wishes she could relive the year preceding the murder. Her wish is granted. Despite her every effort, the pattern of the year repeats itself, although this time the murder is committed by the mad poet rather than the wife.

## RED STALLION
## (Eagle-Lion)

**PRODUCER: Ben Stoloff. DIRECTOR: Lesley Selander. PLAYERS: Robert Paige, Noreen Nash, Ted Donaldson, Jane Darwell, Pierre Watkin.**

HORSE-RACING STORY. When a little boy learns that his grandmother needs money to pay off the mortagage on her ranch, he starts training his stallion for racing. In a match against a thoroughbred owned by a wealthy man, the stallion wins. The wealthy man buys a partnership in the horse, and the boy turns the money over to his grandmother, thus saving the ranch.

## HOMESTEADERS OF PARADISE VALLEY
## (Republic)

**ASSOCIATE PRODUCER: Sidney Picker. DIRECTOR: R. G. Springsteen. PLAYERS: Allan Lane, Bobby Blake, Martha Wentworth, Ann Todd, Gene Stutenroth, John James.**

WESTERN. A group of pioneers, headed by "Red Ryder," settle in Paradise Valley to form a new community. A wealthy newspaper publisher from a nearby city employs outlaws to drive the settlers away, in an attempt to secure the local water rights, and thereby make a fortune. "Red Ryder," however, prevents the plan from coming to fruition.

# RELEASE CHART

## *By Companies*

***This chart lists feature product tradeshows or released since August 1, 1946. For listing of 1945-46 Features by Company, see Product Digest pages 3151-3152 issue of August 17, 1946. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.***

***(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.***

### COLUMBIA

| Prod. No. | Title | Tradeshow or Release Date |
|---|---|---|
| 7039 | Personality Kid | Aug. 8,'46 |
| 7210 | Heading West | Aug. 15,'46 |
| 7038 | It's Great to Be Young | Sept. 12,'46 |
| 7224 | Singing on the Trail | Sept. 12,'46 |
| 7002 | Gallant Journey | Sept. 24,'46 |
| 7042 | Shadowed | Sept. 26,'46 |
| 7006 | Thrill of Brazil | Sept. 30',46 |
| 805 | So Dark the Night | Oct. 10,'46 |
| 806 | Blondie Knows Best | Oct. 17,'46 |
| 861 | Landrush | Oct. 17,'46 |
| 816 | Crime Doctor's Man Hunt | Oct. 24,'46 |
| 818 | Secret of the Whistler | Nov. 7,'46 |
| 862 | Terror Trail | Nov. 21,'46 |
| 824 | Betty Co-ed | Nov. 28,'46 |
| 829 | Return of Monte Cristo | Dec.,'46 |
| 822 | Boston Blackie and the Law | Dec. 12,'46 |
| 854 | Lone Star Moonlight | Dec. 12,'46 |
| 863 | The Fighting Frontiersman | Dec. 19,'46 |
| 828 | Alias Mr. Twilight | Dec. 24,'46 |
| .... | Johnny O'Clock | (T) Dec. 26,'46 |
| 804 | Singin' in the Corn | Dec. 26,'46 |
| .... | The Jolson Story | Jan.,'47 |
| 807 | Blondie's Big Moment | Jan. 9,'47 |
| 823 | Lone Wolf in Mexico | Jan. 16,'47 |
| .... | South of the Chisholm Trail | Jan. 30,'47 |
| .... | Dead Reckoning | Feb.,'47 |
| .... | Mr. District Attorney | Feb.,'47 |
| .... | Blind Spot | Feb. 6,'47 |
| .... | The Thirteenth Hour | (T) Feb. 6,'47 |
| .... | Millie's Daughter | (T) Feb. 10,'47 |
| .... | Cigarette Girl | Feb. 13,'47 |
| .... | Over the Santa Fe Trail | Feb. 13,'47 |
| .... | The Lone Hand Texas | Feb. 20,'47 |

### EAGLE-LION

(Physical distribution through PRC exchanges.)

| | | |
|---|---|---|
| .... | It's a Joke, Son | Jan. 25,'47 |
| .... | Bedelia | Feb. 1,'47 |
| .... | Lost Honeymoon | Mar. 15,'47 |
| .... | The Adventuress | Apr. 1,'47 |
| .... | Red Stallion | May 1,'47 |
| .... | Repeat Performance | May 15,'47 |

### MGM

BLOCK 17

| | | |
|---|---|---|
| 625 | Boys' Ranch | July 18,'46 |
| 626 | Courage of Lassie | Aug. 8,'46 |
| 627 | Faithful in My Fashion | Aug. 22,'46 |
| 628 | Three Wise Fools | Aug. 29,'46 |
| .... | Captains Courageous (R) | (T) Aug. 21,'46 |
| .... | The Yearling | (T) Sept 13,'46 |
| .... | The Great Waltz (R) | (T) Sept. 30,'46 |
| 701 | Holiday In Mexico | Sept.,'46 |
| 703 | The Cockeyed Miracle | Oct.,'46 |
| 704 | No Leave, No Love | Oct.,'46 |
| 705 | Rage in Heaven (R) | Oct.,'46 |
| 707 | Undercurrent | Nov.,'46 |
| 706 | Two Smart People | Nov.,'46 |
| 709 | Secret Heart | Dec.,'46 |
| 708 | The Show-Off | Dec.,'46 |
| 702 | Gallant Bess | Jan.,'47 |
| 712 | Lady In the Lake | Jan.,'47 |
| 711 | Mighty McGurk | Jan.,'47 |
| .... | The Beginning or the End | (T) Jan. 21,47 |
| 710 | Till the Clouds Roll By | Jan.,'47 |
| 714 | Love Laughs at Andy Hardy | Feb.,'47 |
| 715 | My Brother Talks to Horses | Feb.,'47 |
| 713 | Boomtown (R) | Feb.,'47 |
| .... | Sea of Grass | (T) Feb. 11,'47 |
| .... | The Arnelo Affair | (T) Feb. 13,'47 |
| .... | It Happened in Brooklyn | (T) Feb. 28,'47 |
| .... | Undercover Maisie | (T) Feb. 28,'47 |
| .... | High Barbaree | (T) Mar. 11,'47 |
| .... | Cynthia's Secret | (T) Mar. 11,'47 |

### MONOGRAM

| | | |
|---|---|---|
| 520 | Below the Deadline | Aug. 3,'46 |
| 567 | Shadows on the Range | Aug. 10,'46 |
| 525 | The Missing Lady | Aug. 17,'46 |
| 512 | Spook Busters | Aug. 24,'46 |
| 517 | High School Hero | Sept. 7,'46 |
| 601 | Decoy | Sept. 14,'46 |
| 568 | Trigger Fingers | Sept. 21,'46 |
| 602 | Gentleman Joe Palooka | Oct. 5,'46 |
| 603 | Dangerous Money | Oct. 12,'46 |
| 605 | Wife Wanted | Nov. 2,'46 |
| 531 | Beauty and the Bandit | Nov. 9,'46 |
| 563 | Silver Range | Nov. 16,'46 |
| 604 | Bringing Up Father | Nov. 23,'46 |
| 607 | The Trap | Nov. 30,'46 |
| 608 | Mr. Hex | Dec. 7,'46 |
| 612 | Silver Stallion (R) | Dec. 14,'46 |
| 606 | Sweetheart of Sigma Chi | Dec. 21,'46 |
| 607 | Song the Sierras | Dec. 28,'46 |
| 609 | Ginger | Jan. 4,'47 |
| 610 | Riding the California Trail | Jan. 11,'47 |
| 564 | Raiders of the South | Jan. 18,'47 |
| 611 | Vacation Days | Jan. 25,'47 |
| 683 | Rainbow Over the Rockies | Feb. 8,'47 |
| 675 | Valley of Fear | Feb. 15,'47 |
| .... | Fall Guy | Mar. 15,'47 |
| .... | The Guilty | Mar. 22,'47 |
| 676 | Trailing Danger | Mar. 29,'47 |
| 684 | Six Gun Serenade | Apr. 5,'47 |
| .... | Violence | Apr. 12,'47 |
| .... | High Conquest | Apr. 19,'47 |

### PARAMOUNT

SPECIAL

| | | |
|---|---|---|
| 4532 | Monsieur Beaucaire | Aug. 30,'46 |

BLOCK 6

| | | |
|---|---|---|
| 4526 | O. S. S. | July 26,'46 |
| 4527 | The Searching Wind | Aug. 9,'46 |
| 4528 | Swamp Fire | Sept. 6,'46 |
| 4529 | Strange Love of Martha Ivers | Sept. 13,'46 |
| R5-3620 | Jungle Princess (R) | Sept. 1,'46 |
| R5-3624 | The Plainsman (R) | Sept. 1,'46 |
| 4601 | Two Years Before the Mast | Nov. 22,'46 |
| 4602 | Blue Skies | Dec. 27,'46 |
| 4603 | Cross My Heart | Jan. 10,'47 |
| 4604 | Perfect Marriage | Jan. 24,47 |
| 4605 | Ladies' Man | Feb. 7,'47 |
| .... | Big Town | (T) Feb. 14,'47 |
| .... | Fear in the Night | (T) Feb. 14,'47 |
| .... | Seven Were Saved | (T) Feb. 14,'47 |
| .... | Danger Street | (T) Feb. 21,'47 |
| .... | I Cover Big Town | (T) Feb. 21,'47 |
| .... | Jungle Flight | (T) Feb. 21,'47 |
| 4606 | California | Feb. 21,'47 |
| 4607 | Easy Come, Easy Go | Mar 7,'47 |
| 4608 | Suddenly It's Spring | Mar. 21,'47 |
| 4609 | My Favorite Brunette | Apr. 4,'47 |
| .... | The Imperfect Lady | Apr. 25,'47 |

### PRC PICTURES

| | | |
|---|---|---|
| .... | Terrors on Horseback | Aug. 14,'46 |
| .... | Down Missouri Way | Aug. 15,'46 |
| .... | Secrets of a Sorority Girl | Aug. 15,'46 |
| .... | Overland Riders | Aug. 21,'46 |
| .... | Blonde for a Day | Aug. 29,'46 |
| .... | Strange Holiday | Sept. 2,'46 |
| .... | Outlaw of the Plains | Sept. 22,'46 |
| .... | Her Sister's Secret | Sept. 23,'46 |
| .... | Accomplice | Sept. 29,'46 |
| .... | The Brute Man | Oct. 1,'46 |
| .... | Driftin' River | Oct. 1,'46 |
| .... | Gas House Kids | Oct. 28,'46 |
| .... | Tumbleweed Trails | Oct. 28,'46 |
| .... | Don Ricardo Returns | Nov. 5,'46 |
| .... | Stars Over Texas | Nov. 18,'46 |
| .... | Lady Chaser | Nov. 25,'46 |
| .... | Wild West | Dec. 1,'46 |
| .... | Lighthouse | Jan. 10,'47 |
| .... | Born to Speed | Jan. 12,'47 |
| .... | Wild Country | Jan. 17,'47 |
| .... | Philo Vance's Gamble | Feb. 27,'47 |
| .... | Law of the Lash | Feb. 28,'47 |
| .... | Devil on Wheels | Mar. 2,'47 |
| .... | Range Beyond the Blue | Mar. 17,'47 |
| .... | Philo Vance's Secret Mission | Mar. 20,'47 |
| .... | Untamed Fury | Mar. 22,'47 |
| .... | Kit Carson | Mar. 22,'47 |
| .... | The Last of the Mohicans | Mar. 22,'47 |
| .... | Three on a Ticket | Apr. 5,'47 |
| .... | Frontier Fighters | Apr. 12,'47 |
| .... | Philo Vance Returns | Apr. 15,'47 |
| .... | West to Glory | Apr. 22,'47 |

### RKO

SPECIALS

| | | |
|---|---|---|
| 761 | Notorious | Sept. 6,'46 |
| 792 | Fantasia (R) | Sept. 28,'46 |
| 751 | Best Years of Our Lives | Nov. 20,'46 |
| 791 | Song of the South | Nov. 20,'46 |
| 781 | It's a Wonderful Life | Jan. 7,'47 |
| 762 | Sinbad the Sailor | Jan. 13,'47 |

BLOCK 6

| | | |
|---|---|---|
| 626 | Till the End of Time | Aug. 1,'46 |
| 627 | Crack-Up | Sept. 6,'46 |
| 628 | Bedlam | May 10,'46 |
| 629 | The Falcon's Alibi | July 1,'46 |

BLOCK 1

| | | |
|---|---|---|
| 630 | The Bamboo Blonde | July 15,'46 |
| 705 | Step by Step | Aug. 30,'46 |
| 704 | Sunset Pass | Oct. 1,'46 |
| 701 | Sister Kenny | Oct. 10,'46 |
| 702 | Lady Luck | Oct. 18,'46 |
| 703 | Great Day (British) | Oct. 30,'46 |

BLOCK 2

| | | |
|---|---|---|
| 708 | Child of Divorce | Oct. 15,'46 |
| 710 | Genius at Work | Oct. 20,'46 |
| 706 | Nocturne | Oct. 29,'46 |
| 709 | Criminal Court | Nov. 20,'46 |

BLOCK 3

| | | |
|---|---|---|
| 712 | Vacation in Reno | Dec. 10,'46 |
| 715 | Falcon's Adventure | Dec. 13,'46 |
| 712 | San Quentin | Dec. 17,'46 |
| 714 | Dick Tracy Versus Cueball | Dec. 18,'46 |
| 711 | The Locket | Dec. 20,'46 |

BLOCK 4

| | | |
|---|---|---|
| .... | The Farmer's Daughter | Feb. 18,'47 |
| .... | Trail Street | Feb. 19,'47 |
| .... | Beat the Band | Feb. 19,'47 |
| .... | Code of the West | Feb. 20,'47 |
| .... | The Devil Thumbs a Ride | Feb. 20,'47 |

### REPUBLIC

SPECIAL

| | | |
|---|---|---|
| 601 | I've Always Loved You | Dec. 2,'46 |
| 526 | The Inner Circle | Aug. 7,'46 |
| 527 | The Last Crooked Mile | Aug. 9,'46 |
| 528 | G. I. War Brides | Aug. 12,'46 |
| 529 | The Invisible Informer | Aug. 19,'46 |
| 530 | Earl Carroll Swetchbook | Aug. 22,'46 |
| 541 | Under Nevada Skie | Aug. 26,'46 |
| 531 | Mysterious Mr. Valentine | Sept. 3,'46 |
| 558 | Rio Grande Raiders | Sept. 9,'46 |
| 542 | Roll on Texas Moon | Sept. 12,'46 |
| 5542 | Home in Oklahoma | Nov. 8,'46 |
| 532 | Plainsman and the Lady | Nov. 15,'46 |
| 661 | Santa Fe Uprising | Nov. 15,'46 |
| 603 | Affairs of Geraldine | Nov. 18,'46 |
| 681 | Sioux City Sue | Nov. 21,'46 |
| 5503 | Out California Way | Dec. 5,'46 |
| 604 | Fabulous Suzanne | Dec. 15,'46 |
| 543 | Heldorado | Dec. 15,'46 |
| 533 | That Brennan Girl | Dec. 23,'46 |
| 662 | Stagecoach to Denver | Dec. 23,'46 |
| 602 | The Pilgrim Lady | Jan. 22,'47 |
| 682 | Trail to San Antone | Jan. 25,'47 |
| 607 | Calendar Girl | Jan. 31,'47 |
| 5504 | Last Frontier Uprising | Feb. 1,'47 |
| 608 | Angel and the Badman | Feb. 15,'47 |
| 641 | Apache Rose | Feb. 15,'47 |
| 606 | The Magnificent Rogue | Feb. 15,'47 |
| 663 | Vigilantes of Boomtown | Feb. 15,'47 |
| .... | That's My Gal | Mar. 5,'47 |
| 605 | The Ghost Goes Wild | Mar. 8,'47 |
| .... | Hit Parade of 1947 | Mar. 22,'47 |
| .... | Homesteaders of Paradise Valley | Apr. 1,'47 |
| .... | Twilight on the Rio Grande | Apr. 1,'47 |
| .... | Yankee Fakir | Apr. 1,'47 |
| .... | Bells of San Angelo | Apr. 15,'47 |
| .... | Spoilers of the North. | Apr. 24,'47 |

### SCREEN GUILD

| | | |
|---|---|---|
| 4604 | Death Valley | Aug. 15,'46 |
| 4605 | Flight to Nowhere | Oct. 1,'46 |
| 4606 | 'Neath Canadian Skies | Oct. 15,'46 |
| 4607 | Rolling Home | Nov. 1,'46 |
| 4610 | North of the Border | Nov. 15,'46 |
| 4609 | My Dog Shep | Dec. 1,'46 |
| 4612 | Renegade Girl | Dec. 25,'46 |
| 4611 | Queen of the Amazons | Jan. 15,'47 |
| 4608 | Scared to Death | Feb. 1,'47 |
| 4613 | Buffalo Bill Rides Again | Feb. 15,'47 |
| 4614 | Bells of San Fernando | Mar. 1,'47 |
| 4615 | Shoot to Kill | Mar. 15,'47 |
| 633 | Centennial Summer | Aug.,'46 |
| 634 | Anna and the King of Siam | Aug.'46 |
| 635 | Deadline for Murder | Aug.,'46 |
| 636 | Black Beauty | Sept.,'46 |
| 637 | Claudia and David | Sept.,'46 |
| 638 | If I'm Lucky | Sept.,'46 |
| 641 | Sun Valley Serenade (R) | Sept.,'46 |
| 639 | Three Little Girls in Blue | Oct.,'46 |
| 640 | Home sweet Homicide | Oct.,'46 |
| 642 | The Bowery (R) | Oct.,'46 |
| 644 | Wanted for Murder (Brit.) | Nov.,'46 |
| 645 | My Darling Clementine | Nov.,'46 |
| 646 | Margie | Nov.,'46 |
| 648 | Dangerous Millions | Dec.,'46 |
| 649 | Wake Up and Dream | Dec.,'46 |
| 701 | The Razor's Edge | Jan.,'47 |
| 704 | Les Miserables (R) | Jan.,'47 |
| 703 | The Shocking Miss Pilgrim | Jan.,'47 |
| 702 | 13 Rue Madeleine | Jan.,'47 |
| 705 | Stanley and Livingstone (R) | Jan.,'47 |
| 706 | Boomerang | Feb.,'47 |
| 707 | The Brasher Doubloon | Feb.,'47 |
| 708 | Strange Journey | Feb.,'47 |
| 709 | Alexander's Ragtime Band (R) | Feb.,'47 |
| .... | How Green Was My Valley (R) | Apr.,'47 |

### 20TH-FOX

### UNITED ARTISTS

| | | |
|---|---|---|
| .... | Mr. Ace | Aug. 2,'46 |
| .... | Caesar and Cleopatra (Brit.) | Aug. 16,'46 |
| .... | The Bachelor's Daughters | Sept. 6,'46 |
| .... | Angel on My Shoulder | Sept. 20,'46 |
| .... | Little Iodine | Oct. 11,'46 |
| .... | Strange Woman | Oct. 25,'46 |
| .... | Devil's Playground | Nov. 15,'46 |
| .... | The Chase | Nov. 22,'46 |
| .... | Susie Steps Out | Dec. 13,'46 |
| .... | Abie's Irish Rose | Dec. 27,'46 |
| .... | Fool's Gold | Jan. 31,'47 |
| .... | The Red House | Feb. 7,'47 |
| .... | The Fabulous Dorseys | Feb. 21,'47 |
| .... | The Private Affairs of Bel Ami | Mar. 7,'47 |
| .... | Fun on a Weekend | Mar. 14,'47 |
| .... | The Macomber Affair | Mar. 21,'47 |
| .... | Unexpected Guest | Mar. 28,'47 |
| .... | The Sin of Harold Diddlebock | Apr. 4,'47 |
| .... | New Orleans | Apr. 18,'47 |
| .... | Ramrod | May 2,'47 |

### UNIVERSAL

| | | |
|---|---|---|
| 543 | The Black Angel | Aug. 2,'46 |
| 544 | Slightly Scandalous | Aug. 2,'46 |
| 545 | Wild Beauty | Aug. 9,'46 |
| 1105 | Rustler's Roundup | Aug. 9,'46 |
| 546 | The Time of Their Lives | Aug. 16,'46 |
| 1106 | Lawless Breed | Aug. 16,'46 |
| 547 | Dead of Night (Brit.) | Aug. 23,'46 |
| .... | Brief Encounter (Brit.) | (T) Aug. 24,'46 |
| 1107 | Gunman's Code | Aug. 30,'46 |
| 548 | The Killers | Aug. 30,'46 |
| 549 | Little Miss Big | Aug. 30,'46 |
| 550 | White Tie and Tails | Aug. 30,'46 |
| .... | Men of Two Worlds (Br.) | Sept. 9,'46 |
| 1065 | They Were Sisters (Brit.) | Sept. 20,'46 |
| .... | Johnny Frenchman (Brit.) | Oct.,'46 |
| 601 | Dark Mirror | Oct.,'46 |
| .... | A Lady Surrenders (Brit.) (T) | Oct. 4,'46 |
| 603 | Notorious Gentleman (Brit.) | Nov. 1,'46 |
| 602 | Magnificent Oil | Nov.,'46 |
| 604 | Temptation | Dec.,'46 |
| .... | Stairway to Heaven (Brit.) | (T) Dec. 9,'46 |
| 607 | I'll Be Yours | Jan.,'47 |
| 606 | Swell Guy | Jan.,'47 |
| 605 | Wicked Lady (British) | Jan.,'47 |
| 609 | Smash-Up | Feb.,'47 |
| 608 | Song of Scheherazade | Feb.,'47 |

### WARNER BROTHERS

| | | |
|---|---|---|
| 523 | Night and Day | Aug. 3,'46 |
| 524 | Two Guys from Milwaukee | Aug. 17,'46 |
| 601 | The Big Sleep | Aug. 31,'46 |
| 602 | Shadow of a Woman | Sept. 14,'46 |
| 603 | Cloak and Dagger | Sept. 28,'46 |
| 604 | Nobody Lives Forever | Oct. 12,'46 |
| 605 | Deception | Oct. 26,'46 |
| 606 | Never Say Goodbye | Nov. 9,'46 |
| 607 | The Verdict | Nov. 23,'46 |
| 603 | Kings Row (R) | Dec. 7,'46 |
| 609 | Wild Bill Hickok Rides (R) | Dec. 7,'46 |
| 610 | Time, Place and Girl | Dec. 28,'46 |
| 611 | The Man I Love | Jan. 11,'47 |
| 612 | Humoresque | Jan. 25,'47 |
| 613 | The Beast with Five Fingers | Feb. 8,'47 |
| 614 | Nora Prentiss | Feb. 22,'47 |
| 615 | Pursued | Mar. 2,'47 |

# THE RELEASE CHART

## *Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION*

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3462-3463, issue of February 8, 1947.

Feature product listed by Company on page 3476, issue of February 15, 1947. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

| Title | Company | Prod. Number | Stars | Tradeshow or Release Date | Running Time | REVIEWED — M. P. Herald Issue | REVIEWED — Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| ABIE'S Irish Rose | UA | .... | Michael Chekhov-Joanna Dru | Dec. 27,'46 | 96m | Nov. 30,'46 | 3334 | 3066 | .... |
| Accomplice | PRC | .... | Richard Arlen-Veda Ann Borg | Sept. 29,'46 | 68m | Sept. 28,'46 | 3224 | 3187 | 3464 |
| † Adventure (Special) | MGM | 616 | Clark Gable-Greer Garson | Mar.,'46 | 126m | Dec. 22,'45 | 2765 | 2628 | 3100 |
| Adventuress (Br.) (Eagle-Lion) (formerly I See a Dark Stranger) | PRC | .... | Deborah Kerr-Trevor Howard | Apr. 1,'47 | 112m | Aug. 3,'46 | 3125 | .... | .... |
| Affairs of Geraldine, The | Rep. | 603 | Jane Withers-James Lydon | Nov. 18,'46 | 68m | Nov. 30,'46 | 3334 | 2951 | .... |
| Alexander's Ragtime Band (R.) | 20th-Fox | 709 | Tyrone Power-Alice Faye | Feb.,'47 | 105m | Jan. 4,'47 | 3398 | .... | .... |
| Alias Billy the Kid | Rep. | 555 | Sunset Carson-Peggy Stewart | Apr. 17,'46 | 56m | June 29,'46 | 3065 | 2981 | .... |
| Alias Mr. Twilight | Col. | 828 | Michael Duane-Trudy Marshall | Dec. 24,'46 | 69m | Dec. 28,'46 | 3386 | 3312 | 3412 |
| Angel and the Badman, The | Rep. | 608 | John Wayne-Irene Rich | Feb. 15,'47 | 100m | Feb. 15,'47 | 3474 | 3336 | .... |
| † Angel on My Shoulder | UA | .... | Paul Muni-Anne Baxter | Sept. 20,'46 | 101m | Sept. 21,'46 | 3210 | 2859 | 3464 |
| † Anna and the King of Siam | 20th-Fox | 634 | Irene Dunne-Rex Harrison | Aug.,'46 | 128m | June 8,'46 | 3029 | 2907 | 3288 |
| Apache Rose | Rep. | 641 | Roy Rogers-Dale Evans | Feb. 15,'47 | .... | ..... | .... | 3434 | .... |
| Appassionata (Swedish) | Saga | .... | Viveca Lindfors-George Rydeberg | Nov. 16,'46 | 93m | Dec. 7,'46 | 3347 | .... | .... |
| Appointment with Crime (Br.) | Natl.-Anglo | .... | William Hartnell-Raymond Lovell | Not Set | 90m | June 15,'46 | 3042 | .... | .... |
| Arnelo Affair, The | MGM | .... | John Hodiak-George Murphy | (T) Feb. 13,'47 | 87m | Feb. 15,'47 | 3473 | 3459 | .... |
| Avalanche | PRC | .... | Bruce Cabot-Roscoe Karns | June 20,'46 | 70m | May 4,'46 | 2973 | .... | .... |
| BACHELOR and the Bobby Soxer, The | RKO | .... | Cary Grant-Myrna Loy-S. Temple | Not Set | .... | ..... | .... | 3363 | .... |
| Bachelor's Daughters, The | UA | .... | Gail Russell-Claire Trevor | Sept. 6,'46 | 88m | Sept. 14,'46 | 3197 | 3007 | 3350 |
| Bad Bascomb (Block 16) | MGM | 619 | Wallace Beery-Margaret O'Brien | Apr.-May,'46 | 112m | Feb. 9,'46 | 2837 | 2784 | 3288 |
| † Badman's Territory | RKO | 622 | Randolph Scott-Ann Richards | Block 5 | 98m | Apr. 20,'46 | 2949 | .... | 3350 |
| Bamboo Blonde (Block 6) | RKO | 630 | Frances Langford-Russell Wade | July 15,'46 | 67m | June 22,'46 | 3054 | 2784 | .... |
| Beast with Five Fingers, The | WB | 613 | Robert Alda-Andrea King | Feb. 8,'47 | 88m | Dec. 21,'46 | 3374 | 2786 | 3464 |
| Beat the Band (Block 4) | RKO | .... | Frances Langford-Gene Krupa | Feb. 19,'47 | .... | ..... | .... | 3126 | .... |
| Beauty and the Bandit | Mono. | 531 | Gilbert Roland-Ramsay Ames | Nov. 9,'46 | 77m | Dec. 7,'46 | 3347 | 3312 | .... |
| Bedelia (British) (Eagle-Lion) | PRC | .... | Margaret Lockwood-Ian Hunter | Feb. 1,'47 | 83m | Feb. 1,'47 | 3445 | .... | .... |
| Bedlam (Block 6) | RKO | 628 | Boris Karloff-Anna Lee | May 10,'46 | 80m | Apr. 27,'46 | 2962 | 2951 | 3350 |
| Beginning or the End, The | MGM | .... | Brian Donlevy-Robert Walker | (T) Jan. 21,'47 | 112m | ..... | .... | 3076 | .... |
| Behind the Mask | Mono. | 526 | Kane Richmond-Barbara Reed | May 25,'46 | 67m | Apr. 6,'46 | 2926 | .... | .... |
| Bells of San Angelo | Rep. | .... | Roy Rogers-Dale Evans | Apr. 15,'47 | .... | ..... | .... | .... | .... |
| Bells of San Fernando | Screen Guild | 4614 | Donald Woods-Gloria Warren | Mar. 1,'47 | .... | ..... | .... | 3422 | .... |
| Beloved Enemy (Reissue) | Film Classics | .... | Merle Oberon-David Niven | Apr. 15,'46 | 86m | Dec. 19,'36 | .... | .... | .... |
| Below the Deadline | Mono. | 520 | Warren Douglas-Ramsay Ames | Aug. 3,'46 | 65m | Sept. 28,'46 | 3224 | 3127 | .... |
| Best Years of Our Lives (Spcl.) | RKO | 751 | Myrna Loy-Fredric March | Nov. 20,'46 | 172m | Nov. 30,'46 | 3335 | 3312 | 3464 |
| Betty Co-ed | Col. | 824 | Jean Porter-William Mason | Nov. 28,'46 | 71m | Dec. 7,'46 | 3346 | 3274 | .... |
| Beware | Astor | .... | Louis Jordan-Frank Wilson | July,'46 | 55m | June 22,'46 | 3054 | .... | .... |
| Beware of Pity (Br.) | Eagle-Lion PRC | .... | Lilli Palmer-Albert Lieven | July 22,'46 | 105m | Aug. 3,'46 | 3126 | .... | .... |
| † Big Sleep, The | WB | 601 | Humphrey Bogart-Lauren Bacall | Aug. 31,'46 | 114m | Aug. 17,'46 | 3249 | 3126 | 3464 |
| Big Town | Para. | .... | Philip Reed-Hillary Brooke | (T) Feb. 14,'47 | 60m | ..... | .... | 2776 | .... |
| Black Angel, The | Univ. | 543 | Dan Duryea-June Vincent | Aug. 2,'46 | 80m | Aug. 10,'46 | 3137 | 3076 | .... |
| Black Beauty | 20th-Fox | 636 | Mona Freeman-Richard Denning | Sept.,'46 | 76m | July 20,'46 | 3102 | 2778 | 3412 |
| Blind Spot | Col. | .... | Chester Morris-Constance Dowling | Feb. 6,'47 | 73m | Feb. 1,'47 | 3445 | 3388 | .... |
| Blonde Alibi | Univ. | 527 | Tom Neal-Martha O'Driscoll | Apr. 12,'46 | 62m | Mar. 23,'46 | 2905 | 2850 | .... |
| Blonde for a Day | PRC | .... | Hugh Beaumont-Katheryn Adams | Aug. 29,'46 | 68m | Aug. 10,'46 | 3137 | 3030 | .... |
| Blondie Knows Best | Col. | 806 | Penny Singleton-Arthur Lake | Oct. 17,'46 | 70m | Sept. 21,'46 | 3211 | 3031 | 3350 |
| Blondie's Big Moment | Col. | 807 | Penny Singleton-Arthur Lake | Jan. 9,'47 | 69m | Dec. 14,'46 | 3361 | 3347 | .... |
| Blondie's Lucky Day | Col. | 7020 | Penny Singleton-Arthur Lake | Apr. 4,'46 | 70m | Sept. 21,'46 | 3211 | 3031 | .... |
| Blood Red Rose (Italian) | Superfilm | .... | Viviane Romance-George Flamant | Dec. 19,'46 | 93m | Jan. 11,'47 | 3409 | .... | .... |
| † Blue Dahlia, The (Block 4) | Para. | 4517 | Alan Ladd-Veronica Lake | Apr. 19,'46 | 99m | Feb. 2,'46 | 2829 | 2786 | 3164 |
| † Blue Skies (color) | Para. | 4602 | Bing Crosby-Fred Astaire | Dec. 27,'46 | 104m | Sept. 28,'46 | 3221 | 2884 | 3464 |
| Bohemian Girl, The (Reissue) | Film Classics | .... | Stan Laurel-Oliver Hardy | Mar. 15,'46 | 74m | Mar. 7,'36 | .... | .... | .... |
| Bon Voyage | 20th-Fox | .... | Jeanne Crain-Sir Aubrey Smith | Not Set | .... | ..... | .... | 2230 | .... |
| Boomerang | 20th-Fox | 706 | Dana Andrews-Jane Wyatt | Feb.,'47 | 88m | Feb. 1,'47 | 3446 | 3434 | .... |
| Boom Town (R.) | MGM | 713 | Clark Gable-Claudette Colbert | Feb.,'47 | 119m | Sept. 28,'46 | 3225 | .... | .... |
| Born to Kill (formerly Deadlier Than the Male) | RKO | .... | Claire Trevor-Lawrence Tierney | Not Set | .... | ..... | .... | 3078 | .... |
| Born to Speed | PRC | .... | Johnny Sands-Terry Austin | Jan. 12,'47 | 61m | Jan. 25,'47 | 3434 | 3410 | .... |
| Boston Blackie and the Law | Col. | 822 | Chester Morris-Trudy Marshall | Dec. 12,'46 | 69m | Nov. 23,'46 | 3322 | 3312 | .... |
| Bowery, The (Reissue) | 20th-Fox | 642 | George Raft-Wallace Beery | Oct.,'46 | 84m | Aug. 24,'46 | 3162 | .... | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Bowery Bombshell | Mono. | 511 | Leo Gorcey-Huntz Hall | July 20,'46 | 65m | July 27,'46 | 3114 | .... | .... |
| Boy, a Girl and a Dog, A | Film Classics | .... | Jerry Hunter-Sharyn Moffett | July,'46 | 77m | June 29,'46 | 3065 | 3031 | .... |
| Boys' Ranch (Block 17) | MGM | 625 | James Craig-"Butch" Jenkins | July 18,'46 | 97m | May 4,'46 | 2973 | 2926 | 3464 |
| Boy! What a Girl! | Herald | .... | Tim Moore-Elwood Smith | Feb.,'47 | 70m | Feb. 8,'47 | 3458 | .... | .... |
| Brasher Doubloon, The | 20th-Fox | 707 | George Montgomery-Nancy Guild | Feb.,'47 | 72m | Feb. 8,'47 | 3458 | 3238 | .... |
| Bride Wore Boots, The (Block 5) | Para. | 4521 | Barbara Stanwyck-Robert Cummings | May 31,'46 | 86m | Mar. 23,'46 | 2905 | 2784 | 3350 |
| Brief Encounter (Brit.) | Univ. | .... | Celia Johnson-Trevor Howard (T) | Aug. 24,'46 | 85m | Aug. 31,'46 | 3174 | .... | 3228 |
| Bringing Up Father | Mono. | 604 | Joe Yule-Renie Riano | Nov. 23,'46 | 68m | Oct. 19,'46 | 3262 | 3186 | .... |
| Broadway Limited (R.) | Favorite Films | .... | Victor McLaglen-Marjorie Woodworth | Jan. 1,'47 | .... | ..... | .... | .... | .... |
| Brute Man, The | PRC | .... | Rondo Hatton-Jane Adams | Oct. 1,'46 | 58m | Oct. 26,'46 | 3273 | 2764 | .... |
| Buffalo Bill Rides Again | Screen Guild | 4613 | Richard Arlen-Jennifer Holt | Feb. 15,'47 | 70m | ..... | .... | 3410 | .... |
| † CAESAR and Cleopatra (color) (British) | UA | .... | Claude Rains-Vivian Leigh | Aug. 16,'46 | 126m | Aug. 10,'46 | 3137 | .... | 3288 |
| Calcutta | Para. | .... | Alan Ladd-William Bendix | Not Set | .... | ..... | .... | 2884 | .... |
| Calendar Girl | Rep. | 607 | Jane Frazee-William Marshall | Jan. 31,'47 | 88m | Feb. 15,'47 | 3475 | 3335 | .... |
| California (color) | Para. | 4606 | Ray Milland-Barbara Stanwyck | Feb. 21,'47 | 98m | Dec. 21,'46 | 3373 | 2784 | 3464 |
| † Canyon Passage (color) | Univ. | 541 | Dana Andrews-Susan Hayward | July 26,'46 | 90m | July 20,'46 | 3101 | 2883 | 3350 |
| Captain Caution (Reissue) | Favorite Films | .... | Victor Mature-Alan Ladd | Aug. 1,'46 | 86m | ..... | .... | .... | .... |
| Captain Fury (Reissue) | Favorite Films | .... | Brian Aherne-Victor McLaglen | Aug. 1,'46 | 88m | ..... | .... | .... | .... |
| Captains Courageous (R.) | MGM | .... | Freddie Bartholomew-Spencer Tracy (T) | Aug. 21,'46 | 117m | Aug. 24,'46 | 3162 | .... | .... |
| Captive Heart, The (British) | Univ. | .... | Michael Redgrave-Rachel Kempson | Not Set | 108m | Apr. 20,'46 | 2950 | .... | .... |
| Caravan (British) | GFD | .... | Stewart Granger-Ann Crawford | Not Set | 122m | May 4,'46 | 2974 | .... | .... |
| Caravan Trail, The (color) | PRC | .... | Eddie Dean-Al LaRue | Apr. 20,'46 | 57m | Mar. 30,'46 | 2918 | 2884 | .... |
| Carmen (French) | Superfilm | .... | Viviane Romance-Jean Marais | Nov. 26,'46 | 102m | Dec. 7,'46 | 3346 | .... | .... |
| Carnival (British) | GFD | .... | Sally Gray-Michael Wilding | Not Set | 93m | Nov. 9,'46 | 3297 | .... | .... |
| Carnival in Costa Rica (col.) | 20th-Fox | .... | Dick Haymes-Celeste Holme | Not Set | .... | ..... | .... | 3090 | .... |
| Cat Creeps, The | Univ. | 532 | Lois Collier-Fred Brady | May 17,'46 | 58m | Apr. 13,'46 | 2938 | 2884 | .... |
| Catman of Paris, The | Rep. | 514 | Carl Esmond-Leonore Aubert | Apr. 20,'46 | 65m | Feb. 23,'46 | 2858 | .... | .... |
| † Centennial Summer (color) | 20th-Fox | 633 | Jeanne Craine-Cornel Wilde | Aug.,'46 | 102m | June 8,'46 | 3030 | 2884 | 3264 |
| Chase, The | UA | .... | Robert Cummings-Michele Morgan | Nov. 22,'46 | 86m | Oct. 19,'46 | 3262 | .... | 3412 |
| Cheyenne | WB | .... | Dennis Morgan-Jane Wyman | Not Set | .... | ..... | .... | 2939 | .... |
| Child of Divorce (Block 2) | RKO | 708 | Sharyn Moffett-Regis Toomey | Oct. 15,'46 | 62m | Oct. 19,'46 | 3262 | 2972 | .... |
| Children of Paradise (French) | Korda | .... | Jean-Louis Barrault-Arletty | Nov. 15,'46 | 161m | Nov. 9,'46 | 3298 | .... | .... |
| Cigarette Girl | Col. | .... | Leslie Brooks-Jimmy Lloyd | Feb. 13,'47 | 67m | Feb. 15,'47 | 3475 | 3411 | .... |
| Cinderella Jones | WB | 513 | Joan Leslie-Robert Alda | Mar. 9,'46 | 92m | Feb. 16,'46 | 2849 | 2838 | 2975 |
| City for Conquest (Reissue) | WB | 515 | James Cagney-Ann Sheridan | Apr. 13,'46 | 103m | Sept. 14,'40 | .... | .... | .... |
| Clandestine (French) | Western Hemisphere | .... | Constant Remy-Suzy Carrier | Feb. 7,'47 | 85m | Jan. 18,'47 | 3421 | .... | .... |
| Claudia and David | 20th-Fox | 637 | Dorothy McGuire-Robert Young | Sept.,'46 | 78m | July 27,'46 | 3113 | 2939 | 3350 |
| † Cloak and Dagger | WB | 603 | Gary Cooper-Lilli Pamer | Sept. 28,'46 | 106m | Sept. 14,'46 | 3197 | 2939 | 3288 |
| † Cluny Brown | 20th-Fox | 628 | Charles Boyer-Jennifer Jones | June,'46 | 100m | Apr. 27,'46 | 2961 | 2859 | 3164 |
| Cockeyed Miracle, The | MGM | 703 | Frank Morgan-Keenan Wynn | Oct.,'46 | 81m | July 20,'46 | 3102 | 2883 | 3412 |
| Code of the West (Block 4) | RKO | .... | James Warren-Debra Alden | Feb. 20,'47 | .... | ..... | .... | 3410 | .... |
| Colorado Serenade (color) | PRC | .... | Eddie Dean-Roscoe Ates | June 30,'46 | 68m | June 15,'46 | 3042 | 2884 | .... |
| Come and Get It (Reissue) | Film Classics | .... | Joel McCrea-Edward Arnold | May 15,'46 | 99m | Nov. 7,'36 | .... | .... | .... |
| Condemned to Devil's Island (Reissue) | Film Classics | .... | Ronald Colman-Ann Harding | Mar. 15,'46 | 87m | ..... | .... | .... | .... |
| Conquest of Cheyenne | Rep. | 568 | "Wild" Bill Elliot-Alice Fleming | July 29,'46 | 55m | June 29,'46 | 3065 | .... | .... |
| Courage of Lassie (color) (Bl. 17) | MGM | 626 | Elizabeth Taylor-"Lassie"-Frank Morgan | Aug. 8,'46 | 93m | May 11,'46 | 2985 | 2926 | 3412 |
| Cowboy Blues | Col. | 7223 | Ken Curtis-Jeff Donnell | July 18,'46 | .... | ..... | .... | 3055 | .... |
| Crack-Up (Block 6) | RKO | 627 | Pat O'Brien-Claire Trevor | Sept. 6,'46 | 93m | June 22,'46 | 3054 | 2951 | 3228 |
| Crime Doctor's Man Hunt, The | Col. | 816 | Warner Baxter-Ellen Drew | Oct. 24,'46 | 61m | Sept. 21,'46 | 3210 | 3187 | .... |
| Criminal Court (Block 2) | RKO | 709 | Tom Conway-Martha O'Driscoll | Nov. 20,'46 | 59m | Aug. 10,'46 | 3137 | 2963 | .... |
| Cross My Heart | Para. | 4603 | Betty Hutton-Sonny Tufts | Jan. 10,'47 | 83m | Nov. 23,'46 | 3321 | 3055 | .... |
| Cry Wolf | WB | .... | Errol Flynn-Barbara Stanwyck | Not Set | .... | ..... | .... | 3138 | .... |
| Cuban Pete | Univ. | 542 | Desi Arnaz-Ethel Smith | July 26,'46 | 61m | Sept. 14,'46 | 3198 | 3066 | .... |
| Cynthia's Secret | MGM | .... | Lucille Bremer-James Craig (T) | Mar. 11,'47 | .... | ..... | .... | 3459 | .... |
| DANGEROUS Business | Col. | 7037 | Forrest Tucker-Lynn Merrick | June 20,'46 | .... | ..... | .... | 2963 | .... |
| Dangerous Millions | 20th-Fox | 648 | Kent Taylor-Dona Drake | Dec.,'46 | 69m | Dec. 7,'46 | 3345 | 3336 | .... |
| Dangerous Money | Mono. | 603 | Sydney Toler-Gloria Warren | Oct. 12,'46 | 66m | Oct. 12,'46 | 3250 | 3186 | .... |
| Danger Street | Para. | .... | Jane Withers-Robert Lowery (T) | Feb. 21,'47 | 66m | ..... | .... | 2972 | .... |
| Danger Woman | Univ. | 539 | Brenda Joyce-Don Porter | July 12,'46 | 60m | July 13,'46 | 3089 | 3030 | .... |
| Dark Alibi | Mono. | 519 | Sidney Toler-Benson Fong | May 25,'46 | 61m | Apr. 27,'46 | 2962 | 2809 | .... |
| Dark Corner, The | 20th-Fox | 625 | Lucille Ball-William Bendix | May,'46 | 99m | Apr. 6,'46 | 2925 | 2859 | 3188 |
| Dark Horse, The | Univ. | 540 | Phil Terry-Ann Savage | July 19,'46 | 59m | July 20,'46 | 3102 | 3030 | .... |
| Dark Is the Night (Russian) | Artkino | .... | Irina Radchenko-Ivan Kuznetsov | Mar. 16,'46 | 70m | Mar. 23,'46 | 2906 | .... | .... |
| † Dark Mirror, The | Univ. | 601 | Olivia de Havilland-Lew Ayres | Oct.,'46 | 85m | Oct. 5,'46 | 3237 | 2883 | 3464 |
| Days and Nights (Russian) | Artkino | .... | Vladimir Soloviev-Dimitri Sagal | Apr. 27,'46 | 90m | May 4,'46 | 2974 | .... | .... |
| Deadlier Than the Male | RKO | .... | Claire Trevor-Lawrence Tierney | Not Set | .... | ..... | .... | 3078 | .... |
| Deadline at Dawn | RKO | 617 | Susan Hayward-Paul Lukas | Block 4 | 82m | Feb. 23,'46 | 2859 | 2776 | 2930 |
| Deadline for Murder | 20th-Fox | 635 | Paul Kelly-Kent Taylor | Aug.,'46 | 65m | June 22,'46 | 3053 | 2963 | .... |
| Dead of Night (British) | Univ. | 547 | Mervyn Johns-Roland Carver | Aug. 23,'46 | 77m | July 6,'46 | 3077 | .... | .... |
| Dead Reckoning | Col. | .... | Humphrey Bogart-Lizabeth Scott | Feb.,'47 | 100m | Jan. 4,'47 | 3397 | 3387 | 3464 |
| Death Valley (color) | Screen Guild | 4604 | Robert Lowery-Helen Gilbert | Aug. 15,'46 | 72m | ..... | .... | 3090 | .... |
| Deception | WB | 605 | Bette Davis-Paul Henried | Oct. 26,'46 | 112m | Oct. 19,'46 | 3261 | 3238 | 3412 |
| Decoy | Mono. | 601 | Jean Gillie-Edward Norris | Sept. 14,'46 | 76m | Sept. 14,'46 | 3198 | 3031 | .... |
| Desert Horseman, The | Col. | 7209 | Charles Starrett-Smiley Burnette | July 11,'46 | 57m | July 27,'46 | 3124 | 3055 | .... |
| Devil Bat's Daughter | PRC | .... | Rosemary LaPlanche-John James | Apr. 15,'46 | 66m | Apr. 13,'46 | 2938 | .... | .... |
| Devil on Wheels | PRC | .... | Damian O'Flynn-Lenita Lane | Mar. 2,'47 | 67m | Feb. 1,'47 | 3446 | 3410 | .... |
| Devil's Hand, The (French) | Dist. Films | .... | Pierre Fesnay-Josseline Gael | Not Set | 80m | Nov. 16,'46 | 3310 | .... | .... |
| Devil's Mask, The | Col. | 7026 | Anita Louise-Jim Bannon | May 23,'46 | 66m | ..... | .... | 2926 | .... |
| Devil's Playground, The | UA | .... | William Boyd-Andy Clyde | Nov. 15,'46 | 62m | Sept. 21,'46 | 3211 | 3078 | .... |
| Devil Thumbs a Ride, The (Bl. 4) | RKO | .... | Lawrence Tierney-Nan Leslie | Feb. 20,'47 | .... | ..... | .... | 3410 | .... |
| Devotion | WB | 517 | Olivia de Havilland-Ida Lupino | Apr. 20,'46 | 107m | Apr. 6,'46 | 2925 | 2756 | 3164 |

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| Dick Tracy Versus Cueball (Bl. 3) | RKO | 714 | Morgan Conway-Anne Jeffreys | Dec. 18,'46 | 62m | Nov. 16,'46 | 3310 | 3031 | .... |
| Ding Dong Williams | RKO | 623 | Glenn Vernon-Marcia McGuire | Block 5 | 62m | Apr. 20,'46 | 2950 | 2695 | .... |
| Dodsworth (Reissue) | Film Classics | .... | Walter Huston-Ruth Chatterton | May 15,'46 | 101m | Sept. 26,'36 | .... | .... | .... |
| Don Ricardo Returns | PRC | .... | Fred Colby-Isabelita | Nov. 5,'46 | 63m | Dec. 7,'46 | 3347 | 3240 | .... |
| Don't Gamble with Strangers | Mono. | 508 | Kane Richmond-Bernadene Hayes | June 22,'46 | 68m | May 25,'46 | 3005 | .... | .... |
| Do You Love Me? (color) | 20th-Fox | 626 | Maureen O'Hara-Dick Haymes | May,'46 | 91m | Apr. 20,'46 | 2949 | 2499 | 3412 |
| Down Missouri Way | PRC | .... | Martha O'Driscoll-William Wright | Aug. 15,'46 | 75m | July 20,'46 | 3102 | 3007 | 3288 |
| Down to Earth (color) | Col. | .... | Rita Hayworth-Larry Parks | Not Set | .... | ..... | .... | 3126 | .... |
| † Dragonwyck | 20th-Fox | 623 | Gene Tierney-Vincent Price | Apr.,'46 | 103m | Feb. 23,'46 | 2857 | 2403 | 3188 |
| Dressed to Kill | Univ. | 534 | Basil Rathbone-Nigel Bruce | June 7,'46 | 72m | May 25,'46 | 3007 | 2987 | .... |
| Driftin' River | PRC | .... | Eddie Dean-Shirley Patterson | Oct. 1,'46 | 59m | Oct. 5,'46 | 3237 | 3187 | .... |
| Duel in the Sun (color) | Selznick | .... | Jennifer Jones-Joseph Cotten | Not Set | 135m | Jan. 11,'47 | 3409 | 3363 | .... |
| EARL Carroll Sketchbook | Rep. | 530 | Constance Moore-William Marshall | Aug. 22,'46 | 90m | Aug. 24,'46 | 3162 | 2939 | 3228 |
| Easy Come, Easy Go | Para. | 4607 | Sonny Tufts-Diana Lynn | Mar. 7,'47 | 77m | Feb. 8,'47 | 3458 | 2748 | .... |
| † Easy to Wed (color) (Special) | MGM | 624 | Esther Williams-Van Johnson | July 25,'46 | 111m | Apr. 13,'46 | 2937 | 2366 | 3350 |
| Egg and I, The | Univ. | .... | Claudette Colbert-Fred MacMurray | Not Set | .... | ..... | .... | 3312 | .... |
| El Paso Kid | Rep. | 556 | Sunset Carson-Marie Harmon | May 22,'46 | 54m | Aug. 3,'46 | 3125 | 2972 | .... |
| Escape Me Never | WB | .... | Errol Flynn-Ida Lupino | Not Set | .... | ..... | .... | 2861 | .... |
| Extenuating Circumstances (French) | Lopert | .... | Michael Simon-Suzanne Dantes | Sept. 14,'46 | 82m | Oct. 5,'46 | 3238 | .... | .... |
| FABULOUS Dorseys, The | UA | .... | Tommy Dorsey-Jimmy Dorsey | Feb. 21,'47 | .... | ..... | .... | 3475 | .... |
| Fabulous Suzanne | Rep. | 604 | Barbara Britton-Rudy Vallee | Dec. 15,'46 | 71m | Dec. 21,'46 | 3374 | 2926 | .... |
| Faithful in My Fashion (Bl. 17) | MGM | 627 | Tom Drake-Donna Reed | Aug. 22,'46 | 81m | June 15,'46 | 3042 | 2951 | .... |
| Falcon's Adventure, The (Bl. 3) | RKO | 715 | Tom Conway-Madge Meredith | Dec. 13,'46 | 61m | Dec. 14,'46 | 3362 | 3348 | .... |
| Falcon's Alibi, The (Block 6) | RKO | 629 | Tom Conway-Rita Corday | July 1,'46 | 63m | Apr. 20,'46 | 2950 | .... | .... |
| Fall Guy | Mono. | .... | Bob Pierce-Teala Loring | Mar. 15,'47 | .... | ..... | .... | 3410 | .... |
| Fantasia (R.) (Spl.) (Color) | RKO | 792 | Disney Musical Feature | Sept. 28,'46 | 124m | Oct. 5,'46 | 3238 | .... | .... |
| Farmer's Daughter, The (Bl. 4) | RKO | .... | Loretta Young-Joseph Cotten | Feb. 18,'47 | .... | ..... | .... | 3364 | .... |
| Fear | Mono. | 507 | Warren William-Peter Cookson | Mar. 2,'46 | 68m | Jan. 5,'46 | 2785 | 2598 | .... |
| Fear in the Night | Para. | .... | Paul Kelly-Kay Scott | (T) Feb. 14,'47 | 72m | ..... | .... | 3459 | .... |
| Fiesta (color) | MGM | .... | Esther Williams-Ricardo Montalban | Not Set | .... | ..... | .... | 2939 | .... |
| Fighting Frontiersman, The | Col. | 863 | Charles Starrett-Smiley Burnette | Dec. 19,'46 | 61m | Nov. 16,'46 | 3309 | .... | .... |
| Flight to Nowhere | Screen Guild | 4605 | Alan Curtis-Evelyn Ankers | Oct. 1,'46 | 74m | ..... | .... | 3078 | .... |
| Fool's Gold | UA | .... | William Boyd-Andy Clyde | Jan. 31,'47 | 63m | Oct. 12,'46 | 3249 | .... | .... |
| Forever Amber (color) | 20th-Fox | .... | Linda Darnell-Cornel Wilde | Not Set | .... | ..... | .... | 3475 | .... |
| Freddie Steps Out | Mono. | 515 | Freddie Stewart-June Preisser | June 29,'46 | 75m | June 1,'46 | 3017 | 2926 | .... |
| French Key, The | Rep. | 519 | Albert Dekker-Evelyn Ankers | May 18,'46 | 67m | May 25,'46 | 3006 | .... | .... |
| From This Day Forward | RKO | 616 | Joan Fontaine-Mark Stevens | Block 4 | 95m | Mar. 2,'46 | 2869 | 2861 | 3264 |
| Frontier Fighters | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | Apr. 12,'47 | .... | ..... | .... | .... | .... |
| Fun on a Weekend | UA | .... | Eddie Bracken-Priscilla Lane | Mar. 14,'47 | .... | ..... | .... | .... | .... |
| GAIETY George (British) | Geo. King | .... | Richard Greene-Ann Todd | Not Set | 98m | May 4,'46 | 2974 | .... | .... |
| Gallant Bess (color) | MGM | 702 | Marshall Thompson-George Tobias | Jan.,'47 | 98m | Sept. 7,'46 | 3185 | 2778 | 3350 |
| Gallant Journey | Col. | 7002 | Glenn Ford-Janet Blair | Sept. 24,'46 | 86m | Sept. 14,'46 | 3198 | 2939 | 3412 |
| Galloping Thunder | Col. | 7207 | Charles Starrett-Smiley Burnette | Apr. 25,'46 | 54m | May 25,'46 | 3006 | 2778 | .... |
| Gas House Kids | PRC | .... | Robert Lowery-Teala Loring | Oct. 28,'46 | 68m | Oct. 12,'46 | 3250 | 3238 | .... |
| Gay Cavalier, The | Mono. | 529 | Gilbert Roland-Martin Garralaga | Mar. 30,'46 | 65m | June 15,'46 | 3042 | 2963 | .... |
| Gay Intruders, The (British) | Four Continents | .... | Godfrey Tearle-Jeanne de Casalis | Mar. 15,'46 | 84m | Mar. 30,'46 | 2917 | .... | .... |
| Genius and the Nightingale (Italian) | Superfilm | .... | Maria Cebotaria-Rossano Brazzi | Nov. 8,'46 | 137m | Dec. 7,'46 | 3347 | .... | .... |
| Genius at Work (Block 2) | RKO | 710 | Alan Carney-Anne Jeffreys | Oct. 20,'46 | 61m | Aug. 10,'46 | 3138 | 3078 | .... |
| Gentleman from Texas, The | Mono. | 562 | Johnny Mack Brown-Claudia Drake | June 8,'46 | 55m | Aug. 31,'46 | 3174 | 2963 | .... |
| Gentleman Joe Palooka | Mono. | 602 | Leon Errol-Joe Kirkwood | Oct. 5,'46 | 72m | Sept. 28,'46 | 3221 | 3126 | .... |
| Gentleman Misbehaves, The | Col. | 7034 | Osa Massen-Robert Stanton | Feb. 28,'46 | 74m | July 27,'46 | 3114 | 2792 | .... |
| Gentlemen with Guns | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | Mar. 27,'46 | 52m | Mar. 23,'46 | 2906 | .... | .... |
| Ghost Goes Wild, The | Rep. | 605 | James Ellison-Anne Gwynne | Mar. 8,'47 | 66m | ..... | .... | 2972 | .... |
| Ghost of Hidden Valley | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | June 3,'46 | 56m | June 1,'46 | 3017 | .... | .... |
| † Gilda | Col. | 7001 | Rita Hayworth-Glenn Ford | Apr. 25,'46 | 107m | Mar. 23,'46 | 2907 | 2776 | 3264 |
| Ginger | Mono. | 609 | Frank Albertson-Barbara Reed | Jan. 4,'47 | 57m | Jan. 25,'47 | 3434 | 3312 | .... |
| Girl and the Devil, The (Swed.) | Scandia | .... | Gunn Wallgren-Stig Jarrel | Sept. 28,'46 | 90m | Oct. 26,'46 | 3274 | .... | .... |
| Girl in a Million, A (Br.) | British Lion | .... | Hugh Williams-Joan Greenwood | Not Set | 86m | June 8,'46 | 3029 | .... | .... |
| G.I. War Brides | Rep. | 528 | James Ellison-Anna Lee | Aug. 12,'46 | 69m | Aug. 17,'46 | 3150 | 3127 | .... |
| Glass Alibi | Rep. | 516 | Paul Kelly-Anna Gwynne | Apr. 27,'46 | 68m | May 4,'46 | 2974 | 2792 | .... |
| God's Country (color) | Screen Guild | 003 | Robert Lowery-Helen Gilbert | Apr.,'46 | 62m | July 27,'46 | 3114 | .... | 3264 |
| Great Day (British) (Block 1) | RKO | 703 | Eric Portman-Flora Robson | Oct. 30,'46 | 69m | July 27,'46 | 3114 | .... | .... |
| Great Expectations (Brit.) | GFD | .... | John Mills-Valerie Hobson | Not Set | 118m | Dec. 28,'46 | 3385 | .... | .... |
| Great Waltz, The (R.) | MGM | .... | Luise Rainer-Fernand Gravet | (T) Sept. 30,'46 | 106m | Sept. 21,'46 | 3212 | .... | .... |
| Green for Danger (Brit.) | GFD | .... | Leo Genn-Henry Edwards | Not Set | 91m | Dec. 28,'46 | 3386 | .... | .... |
| † Green Years, The (Special) | MGM | 623 | Charles Coburn-Tom Drake | July 4,'46 | 128m | Mar. 16,'46 | 2893 | 2883 | 3228 |
| Guilty, The | Mono. | .... | Bonita Granville-Don Castle | Mar. 22,'47 | .... | ..... | .... | 3410 | .... |
| Gunman's Code | Univ. | 1107 | Kirby Grant-Fuzzy Knight | Aug. 30,'46 | .... | ..... | .... | 3187 | .... |
| Gunning for Vengeance | Col. | 7206 | Charles Starrett-Phyliss Adair | Mar. 21,'46 | 53m | Apr. 27,'46 | 2962 | 2784 | .... |
| † HARVEY Girls, The (color) (Block 15) | MGM | 611 | Judy Garland-John Hodiak | Jan.-Feb.,'46 | 104m | Jan. 5,'46 | 2785 | 2354 | 2975 |
| Haunted Mine, The | Mono. | 566 | Johnny Mack Brown-Linda Johnson | Mar. 2,'46 | 51m | Aug. 1,'46 | 2926 | 2792 | .... |
| Heading West | Col. | 7210 | Charles Starrett-Smiley Burnette | Aug. 15,'46 | 56m | Aug. 24,'46 | 3161 | 3127 | 3188 |
| Heartbeat (Special) | RKO | 662 | Ginger Rogers-Jean Pierre Aumont | Apr. 30,'46 | 101m | Apr. 27,'46 | 2961 | 2883 | 3412 |
| Heldorado | Rep. | 543 | Roy Rogers-George "Gabby" Hayes | Dec. 15,'46 | 70m | Jan. 4,'47 | 3397 | 3348 | .... |
| Henry the Fifth (British) (color) | UA | .... | Laurence Olivier-Robert Newton | (T) June 17,'46 | 134m | Sept. 1,'45 | 2626 | .... | .... |
| Her Adventurous Night | Univ. | 538 | Dennis O'Keefe-Helen Walker | July 5,'46 | 75m | June 29,'46 | 3065 | 3007 | .... |
| Here Comes Trouble | UA | .... | William Tracy-Beverly Lloyd | Not Set | .... | ..... | .... | 3363 | .... |
| Her Kind of Man | WB | 518 | Zachary Scott-Janis Paige | May 11,'46 | 78m | Apr. 27,'46 | 2961 | 2838 | 3264 |
| Her Sister's Secret | PRC | .... | Nancy Coleman-Philip Reed | Sept. 23,'46 | 85m | Sept. 21,'46 | 3210 | 3090 | 3464 |
| High Conquest | Mono. | .... | Anna Lee-Warren Douglas | Apr. 19,'47 | .... | ..... | .... | 3435 | .... |
| High Barbaree | MGM | .... | Van Johnson-June Allyson | (T) Mar. 11,'47 | .... | ..... | .... | 3238 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| High School Hero | Mono. | 517 | Freddie Stewart-June Preisser | Sept. 7,'46 | 69m | Aug. 24,'46 | 3161 | 3126 | .... |
| Hit Parade of 1947 | Rep. | .... | Eddie Albert-Constance Moore | Mar. 22,'47 | .... | ..... | .... | 3459 | .... |
| † Holiday in Mexico (color) | MGM | 701 | Walter Pidgeon-Ilona Massey | Sept.,'46 | 128m | July 27,'46 | 3113 | 2764 | 3288 |
| Home in Oklahoma | Rep. | 5542 | Roy Rogers-Dale Evans | Nov. 8,'46 | 72m | Nov. 9,'46 | 3298 | 3163 | .... |
| Home on the Range (color) | Rep. | 5501 | Monte Hale-Adrian Booth | Apr. 18,'46 | 55m | Apr. 13,'46 | 2938 | 2926 | .... |
| Homesteaders of Paradise Valley | Rep. | .... | Allan Lane-Bobby Blake | Apr. 1,'47 | .... | ..... | .... | 3475 | .... |
| Home Sweet Homicide | 20th-Fox | 640 | Lynn Bari-Randolph Scott | Oct.,'46 | 90m | July 27,'46 | 3124 | 2939 | 3288 |
| Honeymoon | RKO | .... | Shirley Temple-Guy Madison | Not Set | .... | ..... | .... | 2939 | .... |
| Hoodlum Saint (Block 16) | MGM | 618 | William Gargan-Philip Reed | June 28,'46 | 93m | Feb. 9,'46 | 2837 | 2830 | 3164 |
| Hot Cargo (Block 5) | Para. | 4523 | William Powell-Esther Williams | Apr.-May,'46 | 57m | Mar. 16,'46 | 2894 | 2870 | .... |
| Hotel Reserve (British) | RKO | 615 | James Mason-Lucie Mannheim | Block 3 | 79m | Mar. 9,'46 | 2881 | .... | .... |
| Housekeeper's Daughter (Reissue) | Favorite Films | .... | Joan Bennett-Victor Mature | Oct. 1,'46 | 79m | ..... | .... | .... | .... |
| House of Horrors | Univ. | 525 | Robert Lowery-Virginia Grey | Mar. 29,'46 | 66m | Mar. 9,'46 | 2881 | 2850 | .... |
| How Green Was My Valley (R.) | 20th-Fox | .... | Walter Pidgeon-Maureen O'Hara | Apr.,'47 | 118m | Jan. 4,'47 | 3398 | .... | .... |
| Humoresque | WB | 612 | Joan Crawford-John Garfield | Jan. 25,'47 | 125m | Dec. 28,'46 | 3385 | 3363 | .... |
| Hungry Hill (British) | GFD | .... | Margaret Lockwood-Dennis Price | Not Set | 109m | Jan. 25,'47 | 3433 | .... | .... |
| I COVER Big Town | Para. | .... | Philip Reed-Hillary Brooke | (T) Feb. 21,'47 | 63m | ..... | .... | 3459 | .... |
| If I'm Lucky | 20th-Fox | 638 | Vivian Blaine-Harry James | Sept.,'46 | 79m | Aug. 31,'46 | 3174 | 3066 | 3412 |
| I Know Where I'm Going (Brit.) | Univ. | .... | Wendy Hiller-Roger Livesey | Not Set | 91m | Dec. 15,'45 | 2758 | .... | .... |
| I Live as I Please (Ital.) | Superfilm | .... | Ferruccio Tagliavini-Silvana Jachino | Jan. 3,'47 | 80m | Feb. 8,'47 | 3459 | .... | .... |
| I'll Be Yours | Univ. | 607 | Deanna Durbin-Tom Drake | Jan.,'47 | 93m | Jan. 25,'47 | 3433 | 3348 | .... |
| Imperfect Lady | Para. | .... | Teresa Wright-Ray Milland | Apr. 25,'47 | .... | ..... | .... | 2870 | .... |
| In Fast Company | Mono. | 510 | Leo Gorcey-Huntz Hall | June 22,'46 | 63m | May 11,'46 | 2986 | 2972 | .... |
| Inner Circle, The | Rep. | 526 | Warren Douglas-Lynn Roberts | Aug. 7,'46 | 57m | Sept. 21,'46 | 3211 | 3127 | .... |
| In Old Sacramento | Rep. | 517 | William Elliott-Constance Moore | May 31,'46 | 89m | May 4,'46 | 2973 | .... | 3188 |
| Inside Job | Univ. | 537 | Preston Foster-Ann Rutherford | June 28,'46 | 65m | June 22,'46 | 3053 | 2987 | .... |
| Invisible Informer, The | Rep. | 529 | Linda Stirling-William Henry | Aug. 19,'46 | 57m | Aug. 24,'46 | 3161 | 3127 | .... |
| It Happened in Brooklyn | MGM | .... | Frank Sinatra-Kathryn Grayson | (T) Feb. 28,'47 | .... | ..... | .... | 3238 | .... |
| It Happened on Fifth Avenue | Mono. | .... | Don DeFore-Ann Harding | Not Set | 115m | Feb. 8,'47 | 3457 | .... | .... |
| It's Great To Be Young | Col. | 7038 | Leslie Brooks-Jimmy Lloyd | Sept. 12,'46 | 68m | Sept. 21,'46 | 3210 | 3163 | .... |
| It's a Joke, Son (Eagle-Lion) | PRC | .... | Kenny Delmar-Una Merkel | Jan. 25,'47 | 64m | Jan. 25,'47 | 3433 | 3387 | .... |
| It's a Wonderful Life (Special) | RKO | 781 | James Stewart-Donna Reed | Jan. 7,'47 | 130m | Dec. 21,'46 | 3373 | 3186 | .. . |
| It Shouldn't Happen to a Dog | 20th-Fox | 632 | Carole Landis-Allyn Joslyn | July,'46 | 70m | June 1,'46 | 3017 | 2963 | .... |
| † I've Always Loved You (color) (Special) | Rep. | 601 | Maria Ouspenskaya-Philip Dorn | Dec. 2,'46 | 117m | Sept. 7,'46 | 3185 | 2628 | 3464 |
| JANIE Gets Married | WB | 520 | Joan Leslie-Robt. Hutton | June 22,'46 | 91m | June 8,'46 | 3029 | 2655 | 3228 |
| Jericho (French) | Lelarge | .... | Pierre Brasseur-Larquey | Dec. 14,'46 | 139m | Dec. 28,'46 | 3386 | .... | .... |
| Joe Palooka, Champ | Mono. | 502 | Joe Kirkwood-Elyse Knox | May 28,'46 | 70m | Apr. 13,'46 | 2938 | 2809 | 3164 |
| Johnnie Comes Flying Home | 20th-Fox | 624 | Martha Stewart-Richard Crane | Apr.,'46 | 65m | Mar. 23,'46 | 2905 | 2764 | .... |
| Johnny Frenchman (British) | Univ. | .... | Francoise Rosay-Tom Walls | Oct.,'46 | 104m | Nov. 2,'46 | 3286 | .... | .... |
| Johnny in the Clouds (Br.) | UA | .... | Michael Redgrave-John Mills | Mar. 15,'46 | 109m | Nov. 17,'45 | 2717 | .... | .... |
| Johnny O'Clock | Col. | .... | Dick Powell-Evelyn Keyes | (T) Dec. 26,'46 | 85m | Jan. 4,'47 | 3397 | 3388 | .... |
| Jolson Story, The (color) | Col. | .... | Larry Parks-William Demarest | Jan.,'47 | 128m | Sept. 21,'46 | 3209 | 2883 | 3464 |
| Journey Together (British) | English | .... | Edward G. Robinson-Bessie Love | Mar. 2,'46 | 80m | Mar. 9,'46 | 2881 | .... | .... |
| Jungle Flight | Para. | .... | Robert Lowery-Anne Savage | (T) Feb. 21,'47 | .... | ..... | .... | 3126 | .... |
| Jungle Princess (Reissue) | Para. | R5-3620 | Dorothy Lamour-Ray Milland | Sept. 1,'46 | 84m | Sept. 21,'46 | 3212 | .... | .... |
| Junior Prom | Mono. | 514 | Freddie Stewart-June Preisser | May 11,'46 | 69m | Mar. 2,'46 | 2869 | .... | .... |
| Just Before Dawn (formerly Exposed by the Crime Doctor) | Col. | 7021 | Warner Baxter-Mona Barrie | Mar. 7,'46 | 65m | ..... | .... | 2756 | ... |
| † KID from Brooklyn, The (color) | RKO | 652 | Danny Kaye-Virginia Mayo | Special | 114m | Mar. 30,'46 | 2918 | 2628 | 3412 |
| † Killers, The | Univ. | 548 | Burt Lancaster-Ava Gardner | Aug. 30,'46 | 102m | Aug. 17,'46 | 3150 | 3055 | 3464 |
| Kings Row (Reissue) | WB | 608 | Ann Sheridan-Robert Cummings | Dec. 7,'46 | 127m | Nov. 2,'46 | 3286 | .... | .... |
| Kit Carson | PRC | .... | Dana Andrews-Lynn Bari | Mar. 22,'47 | .... | ..... | .... | .... | .... |
| † Kitty (Block 2) | Para. | 4509 | Paulette Goddard-Ray Milland | May 10,'46 | 104m | Oct. 6,'45 | 2669 | 2093 | 3288 |
| LADIES' Man | Para. | 4605 | Eddie Bracken-Virginia Welles | Feb. 7,'47 | 90m | Jan. 11,'47 | 3409 | 2809 | .... |
| Lady Chaser | PRC | .... | Robert Lowery-Ann Savage | Nov. 25,'46 | 58m | Dec. 28,'46 | 3386 | 3312 | .... |
| Lady in the Lake | MGM | 712 | Robert Montgomery-Audrey Totter | Jan.,'47 | 105m | Nov. 30,'46 | 3333 | 3312 | .... |
| Lady Luck (Block 1) | RKO | 702 | Robert Young-Barbara Hale | Oct. 18,'46 | 97m | July 20,'46 | 3102 | 2756 | 3350 |
| Lady Surrenders, A (Brit.) | Univ. | .... | Margaret Lockwood-Stewart Granger | (T) Oct. 4,'46 | 117m | Oct. 12,'46 | 3249 | .... | .... |
| Landrush | Col. | 861 | Charles Starrett-Smiley Burnette | Oct. 17,'46 | 54m | Sept. 21,'46 | 3211 | 2895 | .... |
| Larceny in Her Heart | PRC | .... | Hugh Beaumont-Cheryl Walker | July 10,'46 | 68m | May 25,'46 | 3006 | 2963 | .... |
| Last Chance, The (Bl. 16) (Swiss) | MGM | 621 | E. G. Morrison-John Hoy | Apr.-May,'46 | 105m | Nov. 24,'45 | 2726 | .... | 2930 |
| Last Crooked Mile, The | Rep. | 527 | Donald Barry-Ann Savage | Aug. 9,'46 | 67m | Aug. 17,'46 | 3150 | .... | .... |
| Last Frontier Uprising | Rep. | 5504 | Monte Hale-Adrian Booth | Feb. 1,'47 | .... | ..... | .... | 3187 | .... |
| Last of the Mohicans | PRC | .... | Randolph Scott-Binnie Barnes | Mar. 22,'47 | .... | ..... | .... | .... | .... |
| La Symphone Pastorale (Fr.) | Films Gibe | .... | Michele Morgan-Pierre Blanchar | Not Set | 115m | Dec. 7,'46 | 3346 | .... | .... |
| Late George Apley, The | 20th-Fox | .... | Ronald Colman-Peggy Cummins | Not Set | 98m | Feb. 8,'47 | 3457 | 3434 | .... |
| Laughing Lady (Brit.) | Brit. Natl. | .... | Anne Ziegler-Webster Booth | Not Set | 91m | Nov. 2,'46 | 3285 | .... | .... |
| Lawless Breed | Univ. | 1106 | Kirby Grant-Fuzzy Knight | Aug. 16,'46 | 58m | Dec. 14,'46 | 3362 | 3312 | .... |
| Law of the Lash | PRC | .... | Al LaRue-Mary Scott | Feb. 28,'47 | .... | ..... | .... | 3410 | .... |
| Les Miserables (Reissue) | 20th-Fox | 704 | Fredric March-Charles Laughton | Jan.,'47 | 105m | Jan. 4,'47 | 3398 | .... | .... |
| Life and Miracles of Blessed Mother Cabrini, The (Ital.) | Elliott | .... | La Cheduzzi-Mila Lanza | July 6,'46 | 60m | July 6,'46 | 3077 | .... | .... |
| Life With Father (color) | WB | .... | Irene Dunne-William Powell | Not Set | .... | ..... | .... | 3475 | .... |
| Lighthouse | PRC | .... | John Litel-June Lang | Jan. 10,'47 | 62m | Feb. 8,'47 | 3458 | 2963 | .... |
| Likely Story, A | RKO | .... | Bill Williams-Barbara Hale | Not Set | .... | ..... | .... | 3312 | .... |
| Lisbon Story (British) | Natl. Anglo | .... | Patricia Burke-David Farrar | Not Set | 100m | Mar. 16,'46 | 2894 | .... | .... |
| Little Iodine | UA | .... | Jo Ann Marlowe-Marc Cramer | Oct. 11,'46 | 94m | June 8,'46 | 3030 | 2926 | 3412 |
| Little Miss Big | Univ. | 549 | Fay Holden-Beverly Simmons | Aug. 30,'46 | 57m | Sept. 14,'46 | 3198 | 3066 | .... |
| Little Mister Jim | MGM | .... | "Butch" Jenkins-Frances Gifford | (T) June 4,'46 | 61m | Sept. 7,'46 | 3186 | 2963 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Locket, The (Block 3) | RKO | 711 | Laraine Day-Brian Aherne | Dec. 20,'46 | 85m | Dec. 21,'46 | 3373 | 2939 | .... |
| Lone Hand Texan | Col. | .... | Charles Starrett-Smiley Burnette | Feb. 20,'47 | .... | ..... | .... | 3422 | .... |
| Lone Star Moonlight | Col. | 854 | Ken Curtis-Joan Barton | Dec. 12,'46 | 67m | Dec. 14,'46 | 3362 | 3274 | .... |
| Lone Wolf in Mexico, The | Col. | .... | Gerald Mohr-Eric Blore | Jan. 16,'47 | 69m | Jan. 4,'47 | 3398 | 3348 | .... |
| Lost Honeymoon (Eagle-Lion) | PRC | .. | Franchot Tone-Ann Richards | Mar. 15,'47 | .. | ..... | .... | 3475 | .... |
| Love Laughs at Andy Hardy | MGM | 714 | Mickey Rooney-Bonita Granville | Feb.,'47 | 91m | Dec. 7,'46 | 3345 | 3127 | .... |
| Lover Come Back | Univ. | 536 | George Brent-Lucille Ball | June 21,'46 | 90m | June 22,'46 | 3054 | 2939 | .... |
| Loyal Heart (British) | Strand-Anglo | .. | Harry Welchmann-Percy Marmont | Not Set | 78m | Mar. 16,'46 | 2895 | .... | .... |
| MACOMBER Affair, The | UA | .. | Gregory Peck-Joan Bennett | Mar. 21,'47 | 90m | Feb. 1,'47 | 3445 | 3076 | .... |
| Madonna of the Seven Seas (British) | Univ. | 526 | Phyllis Calvert-Stewart Granger | Apr. 5,'46 | 88m | Jan. 26,'46 | 2818 | .... | .... |
| Magic Bow, The (British) | GFD | .. | Stewart Granger-Phyllis Calvert | Not Set | 106m | Oct. 19,'46 | 3262 | .... | .... |
| Magnificent Doll | Univ. | 602 | Ginger Rogers-Burgess Meredith | Nov.,'46 | 95m | Nov. 23,'46 | 3321 | 3274 | 3412 |
| Magnificent Rogue | Rep. | 606 | Lynn Roberts-Warren Douglas | Feb. 15,'47 | 74m | Nov. 16,'46 | 3309 | .... | .... |
| Make Mine Music (color) (Spcl.) | RKO | 692 | Disney Musical Feature | (T) July 4,'46 | 74m | Apr. 27,'46 | 2662 | ... | 3264 |
| Man from Morocco, The (Brit.) | English | ... | Anton Walbrook-Margaretta Scott | Nov. 23,'46 | 89m | Nov. 30,'46 | 3334 | .... | .... |
| Man from Rainbow Valley (color) | Rep. | 5502 | Monte Hale-Adrian Booth | June 15,'46 | 56m | June 22,'46 | 3053 | 2963 | .... |
| Man I Love, The | WB | 611 | Ida Lupino-Robert Alda | Jan. 11,'47 | 96m | Dec. 28,'46 | 3385 | 2784 | 3464 |
| Man in Grey, The (Brit.) | Univ. | 523 | Margaret Lockwood-James Mason | Mar. 15,'46 | 90m | Dec. 8,'45 | 2746 | .... | .... |
| Man Who Dared, The | Col. | 7040 | Leslie Brooks-George Macready | May 30,'46 | 65m | June 29,'46 | 3065 | 2926 | .... |
| † Margie (color) | 20th-Fox | 646 | Jeanne Crain-Alan Young | Nov.,'46 | 94m | Oct. 19,'46 | 3261 | 2884 | 3412 |
| Mask of Diijon | PRC | ... | Erich Von Stroheim-Jeanne Bates | Apr. 9,'46 | 74m | Feb. 2,'46 | 2829 | 2792 | 3018 |
| Meet Me at Dawn (British) | 20th-Fox | ... | William Eythe-Stanley Holloway | Not Set | 99m | Jan. 25,'47 | 3434 | .... | .... |
| Meet the Navy (Br.) | Natl.-Anglo | .. | Oscar Naske | Not Set | 81m | June 15,'46 | 3043 | .... | .... |
| Men of Two Worlds (Br.) (color) | Univ. | .. | Eric Portman-Phyllis Cavert | Sept. 9,'46 | 109m | Sept. 28,'46 | 3224 | ... | .... |
| Michigan Kid, The (color) | Univ. | ... | Jon Hall-Rita Johnson | Not Set | .... | ..... | .... | 3090 | .... |
| Mighty McGurk, The | MGM | 719 | Wallace Beery-Edward Arnold | Jan.,'47 | 87m | Nov. 23,'46 | 3321 | 3066 | 3464 |
| Millie's Daughter | Col. | ... | Gladys George-Gay Nelson | (T) Feb. 10,'47 | .... | ..... | .... | 3459 | .... |
| Missing Lady, The | Mono. | 525 | Kane Richmond-Barbara Reed | Aug. 17,'46 | 60m | Sept. 21,'46 | 3211 | 3031 | .... |
| † Miss Susie Slagle's (Block 3) | Para. | 4513 | Sonny Tufts-Veronica Lake | Mar. 8,'46 | 88m | Dec. 8,'45 | 2745 | 2216 | .... |
| Mr. Ace | UA | .... | George Raft-Sylvia Sydney | Aug. 2,'46 | 84m | Aug. 31,'46 | 3173 | 2926 | 3412 |
| Mr. District Attorney | Col. | .... | Dennis O'Keefe-Marg. Chapman | Feb.,'47 | 81m | Jan. 4,'47 | 3398 | .... | .... |
| Mr. Hex | Mono. | 608 | Leo Gorcey-Huntz Hall | Dec. 7,'46 | 63m | Dec. 14,'46 | 3362 | 3240 | .... |
| † Monsieur Beaucaire (Special) | Para. | 4532 | Bob Hope-Joan Caulfield | Aug. 30,'46 | 93m | May 18,'46 | 2997 | 2883 | 3464 |
| Murder in the Music Hall | Rep. | 512 | Vera Hruba Ralston-William Marshal | Apr. 10,'46 | 84m | Feb. 23,'46 | 2858 | 2748 | .... |
| Murder in Reverse (Brit.) | Four Con. | .... | William Hartnell-Jimmy Hanley | Jan.,'47 | 80m | Dec. 28,'46 | 3385 | .... | .... |
| Murder Is My Business | PRC | .... | Hugh Beaumont-Cheryl Walker | Apr. 10,'46 | 63m | Mar. 9,'46 | 2881 | .... | .... |
| My Brother Talks to Horses | MGM | 715 | Peter Lawford-"Butch" Jenkins | Feb.,'47 | 94m | Nov. 23,'46 | 3322 | 3031 | .... |
| † My Darling Clementine | 20th-Fox | 645 | Henry Fonda-Linda Darnell | Nov.,'46 | 97m | Oct. 12,'46 | 3249 | 3078 | 3464 |
| My Dog Shep | Screen Guild | 4609 | Tom Neal-Helen Chapman-"Flame" | Dec. 1,'46 | 60m | ..... | .... | 3163 | .... |
| My Favorite Brunette | Para. | 4609 | Bob Hope-Dorothy Lamour | Apr. 4,'47 | .... | ..... | .... | 3388 | .... |
| My Pal Trigger | Rep. | 5541 | Roy Rogers-George "Gabby" Hayes | July 10,'46 | 79m | June 22,'46 | 3053 | .... | .... |
| My Heart Goes Crazy (Br.) (col.) (formerly London Town) | Univ. | .... | Syd Field-Greta Gynt | Not Set | 121m | Sept. 21,'46 | 3209 | .... | .... |
| Mysterious Intruder | Col. | 7025 | Richard Dix-Barton MacLane | Apr. 11,'46 | 61m | Mar. 30,'46 | 2917 | 2907 | .... |
| Mysterious Mr. Valentine | Rep. | 531 | William Henry-Linda Stirling | Sept. 3,'46 | .... | ..... | .... | 3312 | .... |
| 'NEATH Canadian Skies | Screen Guild | 4606 | Russell Hayden-Inez Cooper | Oct. 15,'46 | 41m | ..... | .... | 3127 | .... |
| Never Say Goodbye | WB | 606 | Erroll Flynn-Eleanor Parker | Nov. 9,'46 | 97m | Oct. 26,'46 | 3273 | 2838 | 3464 |
| New Orleans | UA | .... | Arturo de Cordova-Dorothy Patrick | Apr. 18,'47 | .... | ..... | .... | .... | .... |
| † Night and Day (color) | WB | 523 | Cary Grant-Alexis Smith | Aug. 3,'46 | 132m | July 13,'46 | 3089 | 2838 | 3228 |
| Night Boat to Dublin (Brit.) | A.B.P.C.-Pathe | .... | Robert Newton-Raymond Lovell | Not Set | 100m | Feb. 2,'46 | 2830 | .... | .... |
| Night Editor | Col. | 7023 | William Gargan-Janis Carter | Apr. 18,'46 | 67m | Apr. 6,'46 | 2925 | 2895 | .... |
| Night in Casablanca, A | UA | .... | Marx Brothers-Lois Collier | May 10,'46 | 85m | Apr. 20,'46 | 2949 | 2884 | 3288 |
| Night in Paradise, A (color) | Univ. | 529 | Merle Oberon-Turhan Bay | May 3,'46 | 84m | Apr. 13,'46 | 2937 | 2278 | 3100 |
| Night Train to Memphis | Rep. | 523 | Roy Acuff-Adele Mara | July 12,'46 | 67m | July 27,'46 | 3114 | 2748 | 3288 |
| Nobody Lives Forever | WB | 604 | John Garfield-Geraldine Fitzgerald | Oct. 12,'46 | 100m | Sept. 28,'46 | 3221 | 2830 | 3412 |
| Nocturne (Block 2) | RKO | 706 | George Raft-Lynn Bari | Oct. 29,'46 | 87m | Oct. 19,'46 | 3261 | 3055 | 3412 |
| † No Leave, No Love | MGM | 704 | Van Johnson-Marie Wilson | Oct.,'46 | 117m | Aug. 31,'46 | 3173 | 2818 | 3412 |
| Nora Prentiss | WB | 614 | Ann Sheridan-Kent Smith | Feb. 22,'47 | 113m | Feb. 8,'47 | 3457 | 2883 | .... |
| North of the Border | Screen Guild | 4610 | Russell Hayden-Inez Cooper | Nov. 15,'46 | 42m | ..... | .... | 3090 | .... |
| No Time for Comedy (Reissue) | WB | 516 | James Stewart-Rosalind Russell | Apr. 13,'46 | 99m | Sept. 7,'40 | .... | .... | .... |
| † Notorious (Special) | RKO | 761 | Ingrid Bergman-Cary Grant | Sept. 6,'46 | 101m | July 27,'46 | 3113 | 2870 | 3464 |
| Notorious Gentleman (British) | Univ. | 603 | Rex Harrison-Lilli Palmer | Nov. 1,'46 | 109m | Oct. 26,'46 | 3273 | .... | 3412 |
| ODD Man Out (British) | GFD | .... | James Mason-Robert Newton | Not Set | 116m | Feb. 15,'47 | 3473 | .... | .... |
| Of Human Bondage | WB | 522 | Paul Henreid-Eleanor Parker | July 20,'46 | 105m | July 6,'46 | 3077 | 3031 | 3228 |
| Of Mice and Men (Reissue) | Favorite Films | .... | Burgess Meredith-Betty Field | Dec. 1,'46 | 105m | ..... | .... | .... | .... |
| One Exciting Week | Rep. | 521 | Al Pearce-Arline Harris | June 8,'46 | 69m | June 15,'46 | 3042 | 2809 | .... |
| One Million B.C. (Reissue) | Favorite Films | .... | Victor Mature-Carole Landis | Oct. 1,'46 | 79m | ..... | .... | .... | .... |
| One More Tomorrow | WB | 519 | Ann Sheridan-Dennis Morgan | June 1,'46 | 89m | May 18,'46 | 2997 | 2838 | 3228 |
| Open City (Italian) | Mayer-Burstyn | .... | Aldo Fabrizi-Anna Magnani | Not Set | 100m | Mar. 2,'46 | 2870 | .... | .... |
| † O.S.S. (Block 6) | Para. | 4526 | Alan Ladd-Geraldine Fitzgerald | July 26,'46 | 107m | May 18,'46 | 2997 | 2963 | 3350 |
| Our Hearts Were Growing Up (Block 5) | Para. | 4522 | Gail Russell-Diana Lynn | June 14,'46 | 84m | Mar. 16,'46 | 2893 | 2555 | 3264 |
| Out California Way (color) | Rep. | 5503 | Monte Hale-Adrian Booth | Dec. 5,'46 | 67m | Dec. 14,'46 | 3362 | 3127 | .... |
| Outlaw of the Plains | PRC | .... | Buster Crabbe-Al St. John | Sept. 22,'46 | 56m | Sept. 28,'46 | 3225 | 3126 | .... |
| Overlanders, The (British) | GFD | .... | Chips Rafferty-John N. Hayward | Not Set | 91m | Oct. 19,'46 | 3261 | .... | .... |
| Overland Riders | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | Aug. 21,'46 | 54m | Aug. 24,'46 | 3162 | 3126 | .... |
| Over the Santa Fe Trail | Col. | .... | Ken Curtis-Jennifer Holt | Feb. 13,'47 | .... | ..... | .... | 3422 | .... |
| PARIS Frills (French) | Leo Cohen | .... | Micheline Presle-Raymond Rouleau | Nov. 24,'46 | 123m | Dec. 7,'46 | 3347 | .... | .... |
| Partners in Time | RKO | 625 | Pamela Blake-John James | Block 5 | 76m | Apr. 20,'46 | 2951 | .... | .... |
| Passkey to Danger | Rep. | 518 | Stephanie Bachelor-Kane Richmond | May 11,'46 | 58m | Aug. 24,'46 | 3161 | 2987 | .... |

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| Perfect Marriage, The | Para. | 4604 | Loretta Young-David Niven | Jan. 24,'47 | 87m | Nov. 23,'46 | 3321 | 2883 | .... |
| Perilous Holiday | Col. | 7008 | Pat O'Brien-Ruth Warrick | Mar. 21,'46 | 89m | May 25,'46 | 3007 | 2776 | 3018 |
| Perils of Pauline (color) | Para. | .... | Betty Hutton-John Lund | Not Set | .... | ..... | .... | 2939 | .. |
| Personality Kid | Col. | 7039 | Anita Louise-Michael Duane | Aug. 8,'46 | 68m | Aug. 24,'46 | 3161 | 3031 | .... |
| Phantom Thief, The | Col. | 7031 | Chester Morris-Jeff Donnell | May 2,'46 | 65m | June 22,'46 | 3053 | 2926 | .... |
| Philo Vance Returns | PRC | .... | Alan Curtis-Terry Austin | Apr. 15,'47 | .... | ..... | .... | 3422 | .... |
| Philo Vance's Gamble | PRC | .... | Alan Curtis-Tala Birell | Feb. 27,'47 | .... | ..... | .... | 3434 | .... |
| Philo Vance's Secret Mission | PRC | .... | Alan Curtis-Sheila Ryan | Mar. 20,'47 | .... | ..... | .... | 3475 | .... |
| Piccadilly Incident (British) | Pathe | .... | Anna Neagle-Michael Wilding | Sept. 20,'46 | 100m | Sept. 7,'46 | 3185 | .... | .... |
| Pilgrim Lady, The | Rep. | 602 | Adele Mara-Warren Douglas | Jan. 22,'47 | 67m | Jan. 25,'47 | 3433 | 3347 | .... |
| Pinocchio (color) (Reissue) | RKO | 691 | Disney Feature Cartoon | Special | 85m | Feb. 3,'40 | .... | .... | .... |
| Pirates of Monterey (color) | Univ. | .... | Maria Montez-Rod Cameron | Not Set | .... | ..... | .... | 3127 | .... |
| Plainsman, The (Reissue) | Para. | R5-3624 | Gary Cooper-Jean Arthur | Sept. 1,'46 | 113m | Sept. 21,'46 | 3212 | .... | .... |
| Plainsman and the Lady, The | Rep. | 532 | William Elliott-Vera Hruba Ralston | Nov. 15,'46 | 87m | Nov. 9,'46 | 3297 | 3127 | 3350 |
| Portrait of a Woman (French) | Mayer-Burstyn | .... | Francoise Rosay-Henry Guisol | Apr. 20,'46 | 80m | Apr. 20,'46 | 2950 | .... | .... |
| Possessed | WB | .... | Joan Crawford-Van Heflin | Not Set | .... | ..... | .... | 3078 | .... |
| † Postman Always Rings Twice, The (Block 16) | MGM | 620 | Lana Turner-John Garfield | Apr.-May,'46 | 113m | Mar. 16,'46 | 2893 | 2883 | 3228 |
| Postmaster's Daughter (French) | Vog | ... | Harry Baur-Jeanine Crispin | Aug. 17,'46 | 74m | Aug. 24,'46 | 3162 | .... | .... |
| Prairie Badmen | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | July 17,'46 | 55m | July 27,'46 | 3114 | 3055 | .... |
| Private Affairs of Bel Ami | UA | .... | George Sanders-Angela Lansbury | Mar. 7,'47 | .... | ..... | .... | 3311 | .... |
| Pursued | WB | 615 | Teresa Wright-Robert Mitchum | Mar. 2,'47 | .... | ..... | .... | 3435 | .... |
| QUEEN of Burlesque | PRC | .... | Evelyn Ankers-Carleton Young | July 24,'46 | 70m | July 6,'46 | 3078 | 2987 | .... |
| Queen for a Night (Swed.) | Saga | .... | Gurli Lemon Bernhard-Gosta Bjoerling | Dec. 28,'46 | 89m | Jan. 4,'47 | 3398 | .... | .... |
| Queen of the Amazons | Screen Guild | 4611 | Robert Lowery-Patricia Morrison | Jan. 15,'47 | 62m | ..... | .... | 3311 | .... |
| Quiet Weekend (British) | ABP | .... | Derek Farr-Frank Cellier | Not Set | 90m | May 25,'46 | 3006 | .... | .... |
| RAGE in Heaven (R.) | MGM | 705 | Ingrid Bergman-Robert Montgomery | Oct.,'46 | 85m | Aug. 24,'46 | 3162 | .... | .... |
| Raider, The (British) (color) | English | .... | Documentary | May,'46 | 70m | Oct. 5,'46 | 3237 | .... | .... |
| Raiders of the South | Mono. | 564 | Johnny Mack Brown-Raymond Hatton | Jan. 18,'47 | .... | ..... | .... | 3348 | .... |
| Rainbow Over the Rockies | Mono. | 683 | Jimmy Wakely-Lee "Lasses" White | Feb. 8,'47 | .... | ..... | .... | 3410 | .... |
| Ramrod | UA | .... | Joel McCrea-Veronica Lake | May 2,'47 | .... | ..... | .... | .... | .... |
| Range Beyond the Blue | PRC | .... | Eddie Dean-Roscoe Ates | Mar. 17,'47 | .... | ..... | .... | 3411 | .... |
| † Razor's Edge, The | 20th-Fox | 701 | Tyrone Power-Gene Tierney | Jan.,'47 | 146m | Nov. 30,'46 | 3334 | 3127 | 3464 |
| Rebecca (Reissue) | UA | .... | Laurence Olivier-Joan Fontaine | Apr. 26,'46 | 125m | Mar. 30,'40 | .... | .... | .... |
| Red House, The | UA | .... | Edw. G. Robinson-Lon McCallister | Feb. 7,'47 | 99m | Feb. 8,'47 | 3457 | 3090 | .... |
| Red River Renegades | Rep. | 557 | Sunset Carson-Peggy Stewart | July 25,'46 | 55m | Sept. 7,'46 | 3185 | 3066 | .... |
| Red Stallion (Eagle-Lion) | PRC | .... | Robert Paige-Ted Donaldson | May 1,'47 | .... | ..... | .... | 3475 | .... |
| Rendezvous 24 | 20th-Fox | 627 | William Gargan-Marie Palmer | May,'46 | 70m | May 4,'46 | 2974 | 2951 | .... |
| Rendezvous With Annie | Rep. | 525 | Eddie Albert-Faye Marlowe | July 22,'46 | 89m | Aug. 17,'46 | 3149 | .... | .... |
| Renegade Girl | Screen Guild | 4612 | Alan Curtis-Ann Savage | Dec. 25,'46 | 65m | ..... | .... | 3363 | .... |
| Renegades (color) | Col. | 7003 | Evelyn Keyes-Willard Parker | June 13,'46 | 87m | May 25,'46 | 3005 | 2776 | 3228 |
| Repeat Performance (Eagle-Lion) | PRC | .... | Joan Leslie-Louis Hayward | May 15,'47 | .... | ..... | .... | 3475 | .... |
| Resistance (French) | Vog | .... | Lucien Coedel-Yvonne Gaudeau | July,'46 | 76m | July 13,'46 | 3089 | .... | .... |
| Return of Monte Cristo, The | Col. | 829 | Louis Hayward-Barbara Britton | Dec.,'46 | 91m | Dec. 7,'46 | 3345 | 3312 | 3412 |
| Return of Rin Tin Tin, The | PRC | .... | Donald Woods-Bobby Blake | Feb. 20,'47 | .... | ..... | .... | .... | .... |
| Return of Rusty, The | Col. | 7032 | Ted Donaldson-Barbara Wooddell | June 27,'46 | .... | ..... | .... | 3007 | .... |
| Riding the California Trail | Mono. | 610 | Gilbert Roland-Martin Garralaga | Jan. 11,'47 | 59m | Feb. 8,'47 | 3459 | 3287 | .... |
| Rio Grande Raiders | Rep. | 558 | Sunset Carson-Peggy Stewart | Sept. 9,'46 | 57m | Oct. 12,'46 | 3250 | 3163 | 3350 |
| Riverboat Rhythm | RKO | 620 | Leon Erroll-Glenn Vernon | Block 4 | 65m | Feb. 16,'46 | 2849 | .... | .... |
| † Road to Utopia (Special) | Para. | 4531 | Bing Crosby-Bob Hope-D. Lamour | Mar. 22,'46 | 89m | Dec. 8,'45 | 2745 | 2744 | 3088 |
| Rolling Home | Screen Guild | 4607 | Jean Parker-Russell Hayden | Nov. 1,'46 | 71m | Feb. 8,'47 | 3459 | 3163 | .... |
| Roll On, Texas Moon | Rep. | 542 | Roy Rogers-Dale Evans | Sept. 12,'46 | 68m | Sept. 31,'46 | 3211 | 3030 | .... |
| Romance of the West (color) | PRC | .... | Eddie Dean-Joan Barton | Mar. 20,'46 | 58m | Feb. 9,'46 | 2838 | 2792 | .... |
| Runaround, The | Univ. | 535 | Ella Raines-Rod Cameron | June 14,'46 | 86m | June 15,'46 | 3043 | 2987 | 3350 |
| Russia on Parade (Russ.) (col.) | Artkino | .... | Documentary | Sept. 6,'46 | 45m | Sept. 28,'46 | 3221 | .... | .... |
| Rustler's Roundup | Univ. | 1105 | Kirby Grant-Fuzzy Knight | Aug. 9,'46 | 56m | Nov. 9,'46 | 3297 | 3138 | .... |
| SAN QUENTIN (Block 3) | RKO | 712 | Lawrence Tierney-Marion Carr | Dec. 17,'46 | 66m | Dec. 7,'46 | 3345 | 3336 | 3412 |
| Santa Fe Uprising | Rep. | 661 | Allan Lane-Bobby Blake | Nov. 15,'46 | .... | ..... | .... | 3322 | .... |
| † Saratoga Trunk | WB | 514 | Gary Cooper-Ingrid Bergman | Mar. 30,'46 | 135m | Nov. 24,'45 | 2725 | 1431 | 2975 |
| Scared to Death (color) | Screen Guild | 4608 | Bela Lugosi-Joyce Compton | Feb. 1,'47 | 65m | ..... | .... | 3127 | .... |
| School for Secrets (Brit.) | GFD | .... | Ralph Richardson-Raymond Huntley | Not Set | 108m | Dec. 7,'46 | 3346 | .... | .... |
| Sea of Grass | MGM | .... | Spencer Tracy-Katharine Hepburn | (T) Feb. 11,'47 | 131m | Feb. 15,'47 | 3473 | 3238 | .... |
| Searching Wind, The (Block 6) | Para. | 4527 | Robert Young-Ann Richards | Aug. 9,'46 | 107m | May 11,'46 | 2985 | 2884 | 3288 |
| Secret Heart, The | MGM | 709 | Claudette Colbert-Walter Pidgeon | Dec.,'46 | 97m | Nov. 30,'46 | 3334 | 3274 | 3464 |
| Secret of the Whistler | Col. | 818 | Richard Dix-Leslie Brooks | Nov. 7,'46 | 65m | Nov. 2,'46 | 3286 | 3274 | .... |
| Secrets of a Sorority Girl | PRC | .... | Mary Ware-Rick Vallin | Aug. 15,'46 | 58m | Aug. 24,'46 | 3161 | 3031 | .... |
| Sentimental Journey | 20th-Fox | 621 | John Payne-Maureen O'Hara | Mar.,'46 | 94m | Feb. 9,'46 | 2837 | 2756 | 2975 |
| Seven Were Saved | Para. | .... | Richard Denning-Catherine Craig | (T) Feb. 14,'47 | .... | ..... | .... | 2972 | .... |
| Shadowed | Col. | 7042 | Anita Louise-Robert Scott | Sept. 26,'46 | 70m | Nov. 30,'46 | 3334 | 3163 | .... |
| Shadow of a Woman | WB | 602 | Andrea King-Helmut Dantine | Sept. 14,'46 | 78m | Aug. 17,'46 | 3150 | 2543 | 3288 |
| Shadows on the Range | Mono. | 567 | Johnny Mack Brown-R. Hatton | Aug. 10,'46 | 57m | Oct. 12,'46 | 3250 | 3066 | .... |
| Shadows Over Chinatown (formerly The Mandarin Secret) | Mono. | 518 | Sidney Toler-Sen Yung | July 27,'46 | 64m | ..... | .... | 2963 | .... |
| Sheriff of Redwood Valley | Rep. | 566 | "Wild" Bill Elliott-Alice Fleming | Mar. 29,'46 | 54m | Apr. 13,'46 | 2938 | 2778 | .... |
| She-Wolf of London | Univ. | 531 | June Lockhart-Jan Wiley | May 17,'46 | 61m | Apr. 13,'46 | 2938 | 2809 | .... |
| She Wrote the Book | Univ. | 533 | Joan Davis-Jack Oakie | May 31,'46 | 76m | May 11,'46 | 2987 | 2870 | .... |
| Shocking Miss Pilgrim, The (color) | 20th-Fox | 703 | Betty Grable-Dick Haymes | Jan.,'47 | 85m | Jan. 4,'47 | 3397 | 2884 | .... |
| Shoot to Kill | Screen Guild | 4615 | Russell Wade-Susan Maters | Mar. 15,'47 | .... | ..... | .... | .... | .... |
| Shop at Sly Corner, The (Brit.) | Br. Lion | .... | Oscar Homolka-Derek Farr | Not Set | 91m | Feb. 15,'47 | 3474 | .... | .... |
| Show-Off, The | MGM | 708 | Red Skelton-Marilyn Maxwell | Dec.,'46 | 83m | Aug. 17,'46 | 3149 | 2951 | 3464 |
| Silver Range | Mono. | 563 | Johnny Mack Brown-Raymond Hatton | Nov. 16,'46 | 53m | Dec. 7,'46 | 3346 | 3240 | .... |
| Silver Stallion (Reissue) | Mono. | 612 | David Sharpe-Janet Waldo | Dec. 14,'46 | 57m | ..... | .... | .... | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Sinbad, the Sailor (color) (Bl. 2) | RKO | 762 | D. Fairbanks, Jr.-Maureen O'Hara | Jan. 13,'47 | 117m | Jan. 18,'47 | 3421 | 3031 | .... |
| Singin' in the Corn | Col. | 804 | Judy Canova-Allen Jenkins | Dec. 26,'46 | 68m | Nov. 23,'46 | 3322 | 3312 | 3464 |
| Singing on the Trail | Col. | 7224 | Ken Curtis-Jeff Donnell | Sept. 12,'46 | .... | ..... | .... | 3187 | .... |
| Sing While You Dance | Col. | 7033 | Ellen Drew-Robert Stanton | July 25,'46 | .... | ..... | .... | 3055 | .... |
| Sin of Harold Diddlebock, The | UA | .... | Harold Lloyd-Raymond Walburn | Apr. 4,'47 | ... | ..... | .... | 2870 | .... |
| Sioux City Sue | Rep. | 681 | Gene Autry-Lynn Roberts | Nov. 21,'46 | 69m | Dec. 7,'46 | 3345 | 3322 | .... |
| Sirocco (French) | Leo Cohen | .... | Viviane Romance-Dalio | Aug. 10,'46 | 90m | Aug. 17,'46 | 3150 | .... | .... |
| Sister Kenny (Block 1) | RKO | 701 | Rosalind Russell-Alexander Knox | Oct. 10,'46 | 118m | July 20,'46 | 3101 | 2907 | 3350 |
| Six Gun Serenade | Mono. | 684 | Jimmy Wakely-Kay Morley | Apr. 5,'47 | .... | ..... | .... | 3459 | .... |
| Slightly Scandalous | Univ. | 544 | Sheila Ryan-Fred Brady | Aug. 2,'46 | 62m | Aug. 3,'46 | 3125 | 3031 | .... |
| Smash-Up | Univ. | 609 | Susan Hayward-Lee Bowman | Feb.,'47 | 113m | Feb. 15,'47 | 3475 | 3421 | .... |
| † Smoky (color) | 20th-Fox | 631 | Fred MacMurray-Anne Baxter | July,'46 | 87m | June 15,'46 | 3041 | 2628 | 3350 |
| Smooth as Silk | Univ. | 521 | Kent Taylor-Virginia Grey | Mar. 1,'46 | 65m | Mar. 9,'46 | 2882 | 2809 | .... |
| So Dark the Night | Col. | 805 | Micheline Cheirel-Steven Geray | Oct. 10,'46 | 70m | Sept. 21,'46 | 3211 | 2850 | .... |
| So Goes My Love | Univ. | 528 | Myrna Loy-Don Ameche | Apr. 19,'46 | 88m | Mar. 30,'46 | 2917 | 2809 | 3018 |
| Somewhere in the Night | 20th-Fox | 629 | John Hodiak-Nancy Guild | June,'46 | 110m | May 11,'46 | 2986 | 2859 | .... |
| Song of Scheherazade (color) | Univ. | 608 | Brian Donlevy-Yvonne de Carlo | Feb.,'47 | 106m | Feb. 1,'47 | 3445 | 3312 | .... |
| Song of the Sierras | Mono. | 681 | Jimmy Wakely-Lee "Lasses" White | Dec. 28,'46 | 58m | Jan. 18,'47 | 3421 | 3240 | .... |
| Song of the South (Spcl.) (col.) | RKO | 791 | Disney Feature Cartoon | Nov. 20,'46 | 95m | Nov. 2,'46 | 3285 | .... | 3412 |
| South of the Chisholm Trail | Col. | .... | Charles Starrett-Smiley Burnette | Jan. 30,'47 | 58m | Feb. 1,'47 | 3446 | 3387 | .... |
| South of Monterey | Mono. | 530 | Gilbert Roland-Frank Yacanelli | July 10,'46 | 63m | Sept. 28,'46 | 3224 | 3127 | .... |
| Specter of the Rose | Rep. | 524 | Ivan Kirov-Viola Essen | July 5,'46 | 90m | May 25,'46 | 3006 | 2776 | 3350 |
| Spider Woman Strikes Back, The | Univ. | 524 | Gale Sundergaard-Kirby Grant | Mar. 22,'46 | 59m | Mar. 23,'46 | 2906 | 2850 | .... |
| † Spiral Staircase, The | RKO | 611 | George Brent-Dorothy McGuire | Block 3 | 83m | Jan. 5,'46 | 2785 | 2695 | 2930 |
| Splendor (Reissue) | Film Classics | .... | Miriam Hopkins-Joel McCrea | June 15,'46 | 75m | ..... | .... | .... | .... |
| Spoilers of the North | Rep. | .... | Paul Kelly-Adrian Booth | Apr. 24,'47 | .... | ..... | .... | .... | .... |
| Spook Busters | Mono. | 512 | Leo Gorcey-Huntz Hall | Aug. 24,'46 | 68m | Aug. 24,'46 | 3162 | 3138 | .... |
| Spring Song (British) | Brit. Natl. | .... | Peter Graves-Carol Raye | Not Set | 90m | Oct. 26,'46 | 3273 | .... | .... |
| Stagecoach to Denver | Rep. | 662 | Allan Lane-Bobby Blake | Dec. 23,'46 | 56m | Jan. 4,'47 | 3398 | 3348 | .... |
| Stairway to Heaven (Brit.) (col.) | Univ. | .... | David Niven-Kim Hunter | (T) Dec. 9,'46 | 104m | Nov. 16,'46 | 3310 | .... | .... |
| Stallion Road | WB | .... | Zachary Scott-Alexis Smith | Not Set | .... | ..... | .... | 2939 | .... |
| Stanley and Livingstone (R.) | 20th-Fox | 705 | Spencer Tracy-Nancy Kelly | Jan.,'47 | 101m | Jan. 4,'47 | 3398 | .... | .... |
| Stars Over Texas | PRC | .... | Eddie Dean-Shirley Patterson | Nov. 18,'46 | 57m | Dec. 28,'46 | 3386 | 3287 | .... |
| Step by Step (Block 1) | RKO | 705 | Lawrence Tierney-Anne Jeffreys | Aug. 30,'46 | 62m | July 20,'46 | 3101 | 3076 | .... |
| † Stolen Life, A | WB | 521 | Bette Davis-Glenn Ford | July 6,'46 | 109m | May 4,'46 | 2973 | 2756 | 3350 |
| Stone Flower, The (Russ.) (col.) | Artkino | .... | Vladimir Druzhnikov-Elena Derevschikova | Dec. 27,'46 | 88m | Jan. 11,'47 | 3409 | .... | .... |
| Stormy Waters (French) | MGM | .... | Jean Gabin-Michele Morgan | (T) June 5,'46 | 80m | July 13,'46 | 3089 | .... | .... |
| Story of the Pope, The | Chapel | .... | Documentary | Dec. 19,'46 | 65m | Dec. 28,'46 | 3386 | .... | .... |
| Strange Conquest | Univ. | 530 | Jane Wyatt-Lowell Gilmore | May 10,'46 | 63m | Apr. 20,'46 | 2950 | 2883 | .... |
| Strange Holiday | PRC | .... | Claude Rains-Barbara Bate | Sept. 2,'46 | 56m | Nov. 2,'46 | 3286 | .... | .... |
| Strange Impersonation | Rep. | 513 | Brenda Marshall-William Gargan | Mar. 16,'46 | 62m | Feb. 23,'46 | 2859 | 2776 | .... |
| Strange Journey | 20th-Fox | 708 | Paul Kelly-Osa Massen | Feb.,'47 | 65m | Sept. 14,'46 | 3197 | .... | .... |
| † Strange Love of Martha Ivers (Block 6) | Para. | 4529 | Barbara Stanwyck-Van Heflin | Sept. 13,'46 | 117m | Mar. 23,'46 | 2907 | 3870 | 3412 |
| Stranger, The (Special) | RKO | 683 | Edw. G. Robinson-Loretta Young | (T) July 15,'46 | 95m | May 25,'46 | 3005 | 2756 | 3350 |
| Strange Triangle | 20th-Fox | 630 | Signe Hasso-John Shepperd | June,'46 | 65m | May 11,'46 | 2986 | 2951 | .... |
| Strange Voyage | Mono. | 521 | Eddie Albert-Forrest Taylor | July 6,'46 | 61m | Mar. 2,'46 | 2870 | .... | .... |
| Strange Woman, The | UA | .... | Hedy Lamar-George Sanders | Oct. 25,'46 | 101m | Nov. 2,'46 | 3285 | 2884 | 3464 |
| Strike Me Pink (Reissue) | Film Classics | .... | Eddie Cantor-Ethel Merman | May 15,'46 | 100m | Jan. 25,'36 | .... | .... | .... |
| Suddenly It's Spring | Para. | 4608 | Fred MacMurray-Paulette Goddard | Mar. 21,'47 | 87m | Feb. 15,'47 | 3473 | 2987 | .... |
| Sunset Pass (Block 1) | RKO | 704 | James Warren-Nan Leslie | Oct. 1,'46 | 59m | July 20,'46 | 3102 | 3090 | .... |
| Sun Valley Cyclone | Rep. | 567 | "Wild" Bill Elliott-Bobby Blake | May 10,'46 | 56m | June 15,'46 | 3042 | 2987 | .... |
| Sun Valley Serenade (R.) | 20th-Fox | 641 | Sonja Henie-John Payne | Sept.,'46 | 86m | Aug. 24,'46 | 3163 | .... | .... |
| Susie Steps Out | UA | .... | David Bruce-Cleatus Caldwell | Dec. 13,'46 | 65m | Nov. 23,'46 | 3322 | 3078 | .... |
| Suspense (Special) | Mono. | 699 | Belita-Barry Sullivan | June 15,'46 | 101m | Mar. 30,'46 | 2917 | .... | 3100 |
| Swamp Fire (Block 6) | Para. | 4528 | Johnny Weissmueller-Virginia Grey | Sept. 6,'46 | 69m | May 11,'46 | 2986 | 2963 | 3228 |
| Sweetheart of Sigma Chi | Mono. | 606 | Elyse Knox-Phil Regan | Dec. 21,'46 | 75m | Dec. 7,'46 | 3346 | 3240 | .... |
| Swell Guy | Univ. | 606 | Sonny Tufts-Ann Blyth | Jan.,'47 | 87m | Dec. 14,'46 | 3361 | 3274 | 3412 |
| Swing Parade of 1946 | Mono. | 503 | Gale Storm-Phil Regan | Mar. 16,'46 | 74m | Jan. 26,'46 | 2817 | 2628 | .... |
| Symphonie D'Amour (French) | Alganzy | .... | Fernand Gravet-Jacqueline Francell | Mar. 9,'46 | 90m | Mar. 23,'46 | 2906 | .... | .... |
| TALK About a Lady | Col. | 7016 | Jinx Falkenburg-Joe Besser | Mar. 28,'46 | 71m | June 8,'46 | 3030 | 2818 | .... |
| Tangier | Univ. | 522 | Maria Montez-Preston Foster | Mar. 8,'46 | 76m | Mar. 16,'46 | 2895 | 2756 | 2975 |
| Tarzan and the Leopard Woman | RKO | 618 | Johnny Weissmueller-J. Sheffield-B. Joyce | Block 4 | 72m | Feb. 16,'46 | 2849 | 2655 | .... |
| Temptation | Univ. | 604 | Merle Oberon-George Brent | Dec.,'46 | 98m | Dec. 21,'46 | 3374 | 3076 | .... |
| Tenth Avenue Angel | MGM | .... | Margaret O'Brien-George Murphy | Not Set | .... | ..... | .... | 3031 | .... |
| Terrors on Horseback | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | Aug. 14,'46 | 55m | Apr. 20,'46 | 2951 | 2884 | .... |
| Terror Trail | Col. | 862 | Charles Starrett-Smiley Burnett | Nov. 21,'46 | 55m | Nov. 2,'46 | 3286 | 3274 | .... |
| That Brennan Girl | Rep. | 533 | James Dunn-Mona Freeman | Dec. 23,'46 | 95m | Nov. 16,'46 | 3310 | 3090 | .... |
| That's My Gal | Rep. | .... | Lynn Roberts-Donald Barry | Mar. 5,'47 | .... | ..... | .... | 3434 | .... |
| That Texas Jamboree | Col. | 7223 | Ken Curtis-Jeff Donnell | May 16,'46 | 67m | ..... | .... | 2786 | .... |
| That Way With Women | WB | .... | Sydney Greenstreet-Martha Vickers | Not Set | .... | ..... | .... | 3031 | .... |
| Theirs Is the Glory (British) | GFD | .... | Documentary | Oct. 14,'46 | 82m | Sept. 21,'46 | 3210 | .... | .... |
| They Made Me a Killer (Bl. 4) | Para. | 4518 | Robert Lowery-Barbara Britton | May 3,'46 | 66m | Jan. 26,'46 | 2817 | 2695 | .... |
| They Were Sisters (British) | Univ. | 1065 | James Mason-Phyllis Calvert | Sept. 20,'46 | 108m | Aug. 3,'46 | 3125 | .... | .... |
| Thieves' Holiday (formerly Scandal in Paris) | UA | .... | George Sanders-Signe Hasse | July 19,'46 | 100m | July 20,'46 | 3112 | 2764 | .... |
| 13 Rue Madeleine | 20th-Fox | 702 | James Cagney-Annabella | Jan.,'47 | 95m | Dec. 21,'46 | 3374 | .... | .... |
| Thirteenth Hour, The | Col. | .... | Richard Dix-Karen Morley | (T) Feb. 6,'47 | 65m | Feb. 15,'47 | 3474 | 3421 | .... |
| This Man Is Mine (Brit.) | Col. Brit. | .... | Tom Walls-Jeanne de Casalis | Not Set | 103m | Sept. 28,'46 | 3224 | .... | .... |
| This Time for Keeps (color) | MGM | .... | Esther Williams-Jimmy Durante | Not Set | .... | ..... | .... | 3238 | .... |
| † Three Little Girls in Blue (color) | 20th-Fox | 639 | June Haver-Vivian Blaine | Oct.,'46 | 90m | Sept. 14,'46 | 3198 | 2907 | 3464 |
| Three on a Ticket | PRC | .... | Hugh Beaumont-Cheryl Walker | Apr. 5,'47 | .... | ..... | .... | 3435 | .... |
| Three Wise Fools (Block 17) | MGM | 628 | Margaret O'Brien-Lionel Barrymore | Aug. 29,'46 | 90m | June 22,'46 | 3054 | 2907 | 3350 |
| Thrill of Brazil | Col. | 7006 | Evelyn Keyes-Keenan Wynn | Sept. 30,'46 | 91m | Sept. 21,'46 | 3209 | 3090 | 3264 |

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|---|---|---|---|---|---|---|---|---|---|
| Throw a Saddle on a Star | Col. | 7221 | Ken Curtis-Adele Roberts | Mar. 14,'46 | 65m | Mar. 23,'46 | 2906 | 2850 | .... |
| Thunder Town | PRC | .... | Bob Steele-Syd Saylor | Apr. 10,'46 | 57m | Apr. 6,'46 | 2926 | .... | .... |
| Till the Clouds Roll By (color) | MGM | 710 | Robert Walker-Judy Garland | Jan.,'47 | 137m | Nov. 16,'46 | 3309 | 2963 | 3464 |
| Till the End of Time (Block 6) | RKO | 626 | Dorothy McGuire-Guy Madison | Aug. 1,'46 | 105m | June 15,'46 | 3041 | 2784 | 3350 |
| Time of Their Lives | Univ. | 546 | Bud Abbott-Lou Costello | Aug. 16,'46 | 82m | Aug. 17,'46 | 3149 | 2939 | 3464 |
| Time, the Place, the Girl (color) | WB | 610 | Dennis Morgan-Jack Carson | Dec. 28,'46 | 105m | Dec. 14,'46 | 3361 | 2555 | 3464 |
| † To Each His Own (Block 5) | Para. | 4524 | Olivia De Havilland-John Lund | July 5,'46 | 122m | Mar. 16,'46 | 2894 | 2861 | 3288 |
| Traffic in Crime | Rep. | 522 | Kane Richmond-Adele Mara | June 28,'46 | .... | ..... | .... | 3055 | .... |
| Trailing Danger | Mono. | 676 | Johnny Mack Brown-Raymond Hatton | Mar. 29,'47 | .... | ..... | .... | 3435 | .... |
| Trail Street (Block 4) | RKO | .... | Randolph Scott-Anne Jeffreys | Feb. 19,'47 | .... | ..... | .... | 3364 | .... |
| Trail to Mexico | Mono. | 574 | Jimmy Wakely-Lee "Lasses" White | June 29,'46 | 56m | July 6,'46 | 3077 | 3031 | .... |
| Trail to San Antone | Rep. | 682 | Gene Autry-Peggy Stewart | Jan. 25,'47 | 67m | Feb. 1,'47 | 3446 | 3434 | .... |
| Trap, The | Mono. | 607 | Sidney Toler-Manton Moreland | Nov. 30,'46 | 62m | Jan. 18,'47 | 3421 | 3287 | .... |
| Trigger Fingers | Mono. | 568 | Johnny Mack Brown-Raymond Hatton | Sept. 21,'46 | 56m | Oct. 5,'46 | 3237 | 3126 | .... |
| Trouble with Women | Para. | .... | Ray Milland-Teresa Wright | Not Set | .... | ..... | .... | 2776 | .... |
| Truth About Murder, The | RKO | 624 | Bonita Granville-Morgan Conway | Block 5 | 63m | Apr. 20,'46 | 2950 | 2776 | .... |
| Tumbleweed Trails | PRC | .... | Edie Dean-Shirley Patterson | Oct. 28,'46 | 57m | Nov. 9,'46 | 3297 | .... | .... |
| Turning Point, The (Russian) | Artkino | .... | Mikhail Derzhaven-Pavel Andrievsky | Oct. 26,'46 | 107m | Nov. 9,'46 | 3298 | .... | .... |
| Twilight on the Rio Grande | Rep. | .... | Gene Autry-Adele Mara | Apr. 1,'47 | .... | ..... | .... | .... | .... |
| Two Fisted Stranger | Col. | 7208 | Charles Starrett-Smiley Burnette | May 30,'46 | 50m | June 15,'46 | 3043 | 2951 | .... |
| † Two Guys from Milwaukee | WB | 524 | Dennis Morgan-Joan Leslie | Aug. 17,'46 | 90m | Aug. 3,'46 | 3126 | 2884 | 3350 |
| Two Mrs. Carrolls, The | WB | .... | Barbara Stanwyck-Humphrey Bogart | Not Set | .... | ..... | .... | 2628 | .... |
| † Two Sisters from Boston (Bl. 16) | MGM | 622 | Jimmy Durante-June Allyson | Apr.-May,'46 | 112m | Mar. 9,'46 | 2881 | 2695 | 3264 |
| Two Smart People | MGM | 706 | John Hodiak-Lucille Ball | Nov.,'46 | 93m | June 8,'46 | 3029 | 2748 | 3288 |
| † Two Years Before the Mast | Para. | 4601 | Alan Ladd-Brian Donlevy | Nov. 22,'46 | 98m | Aug. 31,'46 | 3173 | 3055 | 3464 |
| UNDER Arizona Skies | Mono. | 561 | Johnny Mack Brown-Raymond Hatton | Apr. 27,'46 | 59m | June 8,'46 | 3030 | 2870 | .... |
| Unexpected Guest | UA | .... | Bill Boyd-Rand Brooks | Mar. 28,'47 | 61m | Dec. 14,'46 | 3362 | .... | .... |
| Undercover Maisie | MGM | .... | Ann Sothern-Barry Nelson | (T) Feb. 28,'47 | .... | ..... | .... | 3459 | .... |
| Undercover Woman | Rep. | 515 | Stephanie Bachelor-Robert Livingston | Apr. 11,'46 | 56m | July 6,'46 | 3077 | 2748 | .... |
| † Undercurrent | MGM | 707 | Katharine Hepburn-Robert Taylor | Nov.,'46 | 116m | Oct. 5,'46 | 3237 | 3007 | 3412 |
| Under Nevada Skies | Rep. | 541 | Roy Rogers-Dale Evans | Aug. 26,'46 | 69m | Aug. 31,'46 | 3174 | 3127 | .... |
| Unfinished Dance (color) | MGM | .... | Margaret O'Brien-Cyd Charisse | Not Set | .... | ..... | .... | 3240 | .... |
| Unholy Garden (Reissue) | Film Classics | .... | Ronald Colman-Fay Wray | July 29,'46 | 77m | Aug. 8,'31 | .... | .... | .... |
| Unknown, The | Col. | 7027 | Karen Morley-Jim Bannon | July 4,'46 | 70m | Dec. 21,'46 | 3374 | 2055 | .... |
| Untamed Fury | PRC | .... | Mikel Conrad-Gaylord Pendleton | Mar. 22,'47 | .... | ..... | .... | 3435 | .... |
| VACATION Days | Mono. | 611 | Freddie Stewart-June Preisser | Jan. 25,'47 | .... | ..... | .... | 3363 | .... |
| Vacation in Reno (Block 3) | RKO | 713 | Jack Haley-Anne Jeffreys | Dec. 10,'46 | 60m | Oct. 12,'46 | 3249 | 3127 | .... |
| Valley of Fear | Mono. | 675 | Johnny Mack Brown-Raymond Hatton | Feb. 15,'47 | .... | ..... | .... | 3410 | .... |
| Valley of the Zombies | Rep. | 520 | Robert Livingston-Adrian Booth | May 24,'46 | 56m | June 1,'46 | 3017 | 3007 | .... |
| Verdict, The | WB | 607 | Sydney Greenstreet-Peter Lorre | Nov. 23,'46 | 86m | Nov. 9,'46 | 3297 | 2764 | 3464 |
| Vigilantes of Boomtown | Rep. | 663 | Allan Lane-Bobby Blake | Feb. 15,'47 | 56m | Feb. 15,'47 | 3474 | 3435 | .... |
| Violence | Mono. | .... | Nancy Coleman-Michael O'Shea | Apr. 12,'47 | .... | ..... | .... | 3459 | .... |
| † Virginian, The (color) (Bl. 4) | Para. | 4516 | Joel McCrea-Brian Donlevy | Apr. 5,'46 | 90m | Jan. 26,'46 | 2817 | 2242 | 3228 |
| WAKE Up and Dream (col.) | 20th-Fox | 649 | John Payne-June Haver | Dec.,'46 | 92m | Nov. 30,'46 | 3333 | 2499 | .... |
| Walk in the Sun, A | 20th-Fox | 616 | Dana Andrews-Richard Conte | Mar.,'46 | 117m | Dec. 1,'45 | 2733 | 2242 | 2979 |
| Walls Came Tumbling Down, The | Col. | 7011 | Lee Bowman-Marguerite Chapman | June 7,'46 | 82m | May 25,'46 | 3005 | 2963 | 3188 |
| Wanted for Murder (Brit.) | 20th-Fox | 644 | Eric Portman-Dulcie Gray | Nov.,'46 | 91m | Nov. 9,'46 | 3298 | .... | .... |
| Way We Live, The (British) | GFD | .... | Peter Willes | Not Set | 64m | Aug. 24,'46 | 3162 | .... | .... |
| Wedding Night (Reissue) | Film Classics | .... | Gary Cooper-Anna Sten | June 15,'46 | 83m | Feb. 23,'35 | .... | .... | .... |
| Welcome, Stranger | Para. | .... | Bing Crosby-Barry Fitzgerald | Not Set | .... | ..... | .... | 2939 | .... |
| Welldigger's Daughter (Fr.) | Siritzky | .... | Raimu-Fernandel-Josette Day | Sept. 28,'46 | 122m | Oct. 5,'46 | 3238 | .... | .... |
| † Well Groomed Bride, The (Bl. 4) | Para. | 4519 | Ray Milland-Olivia DeHavilland | May 17,'46 | 75m | Feb. 2,'46 | 2829 | 2786 | 3228 |
| West of the Alamo | Mono. | 573 | Jimmy Wakely-Lee "Lasses" White | Apr. 20,'46 | 58m | May 25,'46 | 3006 | 2883 | .... |
| West to Glory | PRC | .... | Eddie Dean-Roscoe Ates | Apr. 22,'47 | .... | ..... | .... | 3422 | .... |
| Where There's Life | Para. | .... | Bob Hope-Signe Hasso | Not Set | .... | ..... | .... | 3078 | .... |
| While Nero Fiddled (Brit.) | Bacon-Bell | .... | Tommy Trinder-Frances Day | Apr. 29,'46 | 65m | Mar. 11,'46 | 2986 | .... | .... |
| White Tie and Tails | Univ. | 550 | Dan Duryea-Ella Raines | Aug. 30,'46 | 74m | Sept. 14,'46 | 3197 | .... | .... |
| Wicked Lady, The (British) | Univ. | 605 | Margaret Lockwood-James Mason | Jan.,'47 | 98m | Dec. 14,'46 | 3361 | .... | 3412 |
| Wife of Monte Cristo | PRC | .... | John Loder-Lenore Aubert | Apr. 23,'46 | 80m | Mar. 30,'46 | 2918 | 2895 | 3018 |
| Wife Wanted | Mono. | 605 | Kay Francis-Paul Cavanaugh | Nov. 2,'46 | 73m | Oct. 26,'46 | 3273 | 3138 | .... |
| Wild Bill Hickok Rides (R.) | WB | 609 | Bruce Cabot-Constance Bennett | Dec. 7,'46 | 72m | Nov. 2,'46 | 3286 | .... | .... |
| Wild Beauty | Univ. | 545 | Don Porter-Lois Collier | Aug. 9,'46 | 61m | Aug. 17,'46 | 3150 | 3076 | .... |
| Wild Country | PRC | .... | Eddie Dean-Al "Fuzzy" St. John | Jan. 17,'47 | 55m | Feb. 1,'47 | 3446 | 3411 | .... |
| Wild West (color) | PRC | .... | Eddie Dean-Al LaRue | Dec. 1,'46 | 73m | Dec. 7,'46 | 3347 | 3138 | .... |
| Without Dowry (Russian) | Artkino | .... | Olga Pyshova-Nina Alisova | Apr. 6,'46 | 81m | Apr. 27,'46 | 2962 | .... | .... |
| † Without Reservations | RKO | 621 | Claudette Colbert-John Wayne | Block 5 | 107m | May 11,'46 | 2985 | 2884 | 3164 |
| Woman Chases Man (R.) | Film Classics | .... | Miriam Hopkins-Joel McCrea | May 15,'46 | 70m | May 1,'37 | .... | .... | .... |
| Woman of My Own, A | MGM | .... | Greer Garson-Richard Hart | Not Set | .... | ..... | .... | 3287 | .... |
| Woman on the Beach (formerly Desirable Woman) | RKO | .... | Joan Bennett-Robert Ryan | Not Set | .... | ..... | .... | 2883 | .... |
| Woman to Woman (British) | Brit. Nat'l | .... | Douglass Montgomery-Joyce Howard | Not Set | 100m | Nov. 16,'46 | 3310 | .... | .... |
| YANK in London, A (Br.) | 20th-Fox | 622 | Anna Neagle-Dean Jagger | Mar.,'46 | 106m | Feb. 23,'46 | 2858 | .... | .... |
| Yank in Rome, A (Ital.) | World Wide | .... | Valentina Cortese-Leo Dale | Jan. 31,'47 | 110m | Feb. 8,'47 | 3458 | .... | .... |
| Yankee Fakir | Rep. | .... | Douglas Fowley-Joan Woodbury | Apr. 1,'47 | .... | ..... | .... | 3459 | .... |
| Yearling, The (color) | MGM | .... | Gregory Peck-Jacqueline White | (T) Sept. 13,'46 | 135m | Nov. 30,'46 | 3333 | 2883 | .... |
| Years Between, The (British) | Univ. | .... | Michael Redgrave-Valerie Hobson | Not Set | 100m | Apr. 20,'46 | 2949 | .... | .... |
| Young Widow | UA | .... | Jane Russell-Louis Hayward | Mar. 1,'46 | 98m | Feb. 23,'46 | 2857 | 2454 | 3264 |
| † ZIEGFELD Follies of 1946 (color) (Special) | MGM | 617 | MGM Contract Stars | Mar.,'46 | 110m | Aug. 25,'45 | 2638 | 1913 | 3188 |

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Hollywood

By LOUELLA O. PARSON

Motion Picture Editor International News Service

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# MOTION PICTURE HERALD

*REVIEWS*

*(In Product Digest)*

Pursued
My Favorite Brunette
The Beginning or the End
Trail Street
Big Town
Michigan Kid
Fear in the Night
Seven Were Saved
Renegade Girl
Over the Santa Fe Trail
Dangerous Venture
Millie's Daughter
That Way With Women
Raiders of the South

*(In News Section)*

Ramrod
The Farmer's Daughter
Sin of Harold Diddlebock

***GOP WAR ON GOVERNMENT IN BUSINESS TAKES NEW YORK TRUST DECREE TO CONGRESS***

***MAJOR DEFENDANTS AND U.S. POISED TO APPEAL DECREE— WAIT TO SEE WHO'LL GO FIRST***

***JOHNSTON ENLISTS MARSHALL AID ON FOREIGN MARKETS***

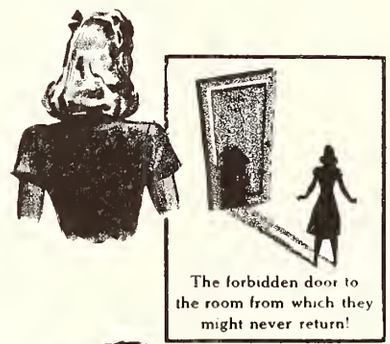
***U.S. FILMS "OUR BREAD AND BUTTER"—BRITISH EXHIBITOR***

*VOL. 166, NO. 8; FEBRUARY 22, 1947*

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# MOTION PICTURE HERALD

*MARTIN QUIGLEY, Editor-in-Chief and Publisher* *TERRY RAMSAYE, Editor*

Vol. 166, No. 8 February 22, 1947

## COURTS & BUSINESS

THE appeal of Columbia Pictures from the decree in the Government suit raises a fundamental issue of far-reaching implication for the total relation of all industry. The flat question is: Are the courts, which have been considered to be concerned with law enforcement, empowered also to make laws for and rule business?

In the course of his document of appeal, Mr. Louis Frohlich, attorney for Columbia, referring to the Sherman Act, says:

*"There is nothing in the act which empowers the court to lay down a system of policing and regulation which directly or indirectly places the defendant in a straitjacket and compels him to do business in the manner outlined by the court or get out of business. . . ."*

It will be appropriate to have that settled now. The Consent Decree method of superimposing Federal control on the conduct of industry has been in operation for many years. It has gained its state of apparent authority through that one word, "consent".

A reporter with a memory can recall instances of the long ago where the United States Attorney appeared in conference with corporation defendants with a consent decree in one hand and a bundle of indictments in the other, offering a choice. In those days the decrees were mainly agreements to "cease and desist". The more modern trend, coming on the wave of increasing dictation, under a program addressed at the whole American scene, has been toward increasing specification of detail, as complete, in fact, as that program launched under the Blue Eagle.

The consequence has been more and more legislation, both by bureaus and bureaucrats and the courts, filled with appointed personages. Legislators as contemplated by the American Way are elected.

■ ■ ■

## HENRY V, HAMLET ET. AL.

SLOWLY there is abuilding a literature of the motion picture. In 1915 there was only one book about the films. Today there are hundreds, of which probably less than a dozen are worth the reading by those who would know something about the institution of the screen.

A foretaste of a book of special significance to come is had in an article entitled "If We Shadows Have Offended" by Dr. Robert Hamilton Ball in the initial issue of *The Pacific Spectator*, a quarterly from the Stanford University Press. It is the first organized attention to the endeavours of the camera to deal with the materials of Shakespeare.

Just in case the landscape gets obscured by the clouds of critical glory about the current version of Henry V, it may be recorded that so long ago as 1908 the now-forgotten Kalem company made "As You Like It" up in Connecticut, and that "A Midsummer Night's Dream" was Vitagraph's Christmas release in 1909.

It is your editor's notion that Shakespeare, like Niagara Falls, the Leaning Tower of Pisa and the Grand Canyon, gets too much publicity. However, those who would satisfy their cultural hungers by studying Shakespeare on the screen will inevitably learn something about the screen, which is considerably more important.

* * * *

ANOTHER addition to the motion picture bookshelf comes under the title of "Freedom of the Movies", indicated as a report from the Commission on Freedom of the Press. The Commission was underwritten by Time, Inc., and Encyclopedia Britannica, Inc., to "consider the freedom, functions and responsibilities of the major agencies of mass communication in our time".

The author of the report is Dr. Ruth A. Inglis, a sociologist of the University of Washington. She decides on what to do about everything and everybody in the picture business. She would open the screen to discussions of white slavery, venereal disease and miscegenation. She is also in favour of not giving "judges or the clergy protection against indirect censure or ridicule". She would have, in behalf of freedom, mind you, "a national advisory board to review and propose changes from time to time in the Motion Picture Production and Advertising Codes. . . . " The advisory board would be made up of "distinguished and responsible citizens".

What Dr. Inglis is asking is a set of national censors to tell the picture business what to do.

There is much discussion of the industry's current methods of self-regulation and of the Production Code and its origins and patterning, all generally hostile to it. The text gives evidence that authoritative sources which were consulted were not heeded.

Why Time, Inc., and Britannica should underwrite a prescription for the conduct of this industry is not disclosed. Who asked them?

■ ■ ■

## RED CROSS CALL

THE Red Cross Fund Campaign of 1947 urges that the cessation of hostilities in Europe and the Far East has left the organization with greater demands than ever for its services of relief and mercy.

The principal address through the motion picture is a request for showing "Call to Action", a seven-minute short produced by the March of Time, for at least one complete program booking in each theatre. It is said that three thousand prints have been made to permit coverage of the nation in five weeks. The Red Cross is not asking for audience collections or for lobby booths. However, exhibitors are of course entirely free for any manner of local cooperations with local committees.

It may be observed that the Red Cross, apart from the emergencies of war and sequels to war, is always concerned with crises created by disaster, everywhere. There is no limit to the obligations of mercy. —*Terry Ramsaye*

# THIS WEEK IN THE NEWS

## Cold Laugh

AS BRITONS shivered last week under both an intense cold wave and a serious coal crisis, British theatre-goers got at least one good laugh when the newsreels showed their king in shorts, sunning himself on the deck of the battleship *Vanguard*. The Royal Family is on its way for a state visit to The Union of South Africa. Said one bartender with no little logic: "The papers say he's keeping in close touch with the situation. Well, 4,000 miles would be close enough for me, too."

## Love That Decree

THE METROPOLITAN theatre in Providence, R. I., a member of the Snyder circuit, took newspaper space last week to thank the Government for the decree in the New York anti-trust suit. "Thank You, Uncle Sam," ran the announcement, "for your recent court ruling which now makes it possible for the Metropolitan theatre to obtain first run, major produced motion pictures." The house, which seats about 3,000, has now announced a policy of double feature first runs. It has been playing stage and screen shows on the weekends and filling it with concerts.

## Opera Rivals

BOTH the Columbia Recording Corporation and R. C. A. Victor Records announced Wednesday that they would soon begin to record full-length operas featuring the casts of New York's Metropolitan Opera Company. Columbia says it has exclusive rights to record the official performances, thus gaining the opera house stage, the orchestra, the chorus and some of the major artists. Victor came along then with a list of opera artists signed exclusively to perform for full-length recordings to be made in Victor's studios with a specially-assembled orchestra and chorus.

## Partners Confer

PARAMOUNT officials and Paramount partners began a week-long series of hush-hush meetings in St. Augustine, Fla., Monday to consider ways and means of splitting up their theatre holdings in compliance with the decree in the New York anti-trust suit. The decree expressly states that no film company may own less than 95 per cent of a theatre nor more than five per cent. If the percentage falls between those two figures then the company must either buy or sell. Paramount has a few more than 1,000 theatres affected by that ruling and thus the St. Augustine meeting may well be one of the most momentous in recent Paramount history.

However, it was not considered likely that Paramount would make a definite decision during this week's meetings. Leonard Goldeson, Paramount vice-president in charge of theatre operations, pointed out that the possibility of appeals from the decree to the Supreme Court would make any immediate final decision unnecessary.

Among those who attended the meeting were Barney Balaban, Austin Keough, Louis Phillips, Mr. Goldenson and Walter Gross from the home office; Y. Frank Freeman, studio vice-president, and theatre associates E. V. Richards, John Balaban, A. H. Blank, Sam Pinanski, Martin Mullin, R. B. Wilby, H. F. Kincey, Frank C. Walker, Earl Hudson, M. A. Lightman, Karl Hoblitzelle, R. J. O'Donnell, Hunter Perry, W. K. Jenkins and Harry Nace.

## Full Schedule

UNITED ARTISTS has its publicists truly busy. Within 10 days, the company is opening four pictures in four states. "The Sin of Harold Diddlebock" opened Tuesday night at the Lincoln, Miami Beach; "Ramrod" was to open Friday at the Utah, Salt Lake City; "The Fabulous Dorseys," February 26 at the Regent, Harrisburg, and "The Private Affairs of Bel Ami," February 27 at the State, Cleveland.

## Price Joins UN

BYRON PRICE resigned Wednesday as vice-president of the Motion Picture Association, in charge of West Coast operations, to accept the post of assistant secretary general of the United Nations. Mr. Price, previously chief of the Washington bureau of the Associated Press and United States Director of Censorship, joined the MPA February 1, 1946.

## DeMille

CECIL BLOUNT DeMILLE, Paramount's senior producer-director of big pictures, played host and narrator to a select group of trade writers at luncheon Wednesday in New York's exclusive "21" Club. Notably omitting mention of his appearances twice this week before a Senate labor committee, Mr. DeMille spoke of his forthcoming picture, "The Unconquered," outlining its research problems. Also, in typically DeMille fashion, he defended his conception of the epic picture required and beloved by our American audience, the picture in which the issues are large but clear, and in which the broad struggle of good against evil may be delineated with wide strokes from the DeMille palette. And, by indirection, he talked slowly and quietly about a current trend of "psychopathic type of hero and heroine" now popular.


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JOHNSTON carries foreign trade campaign to the White House Page 14

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FILM Foundation now a fact; will organize on national basis Page 21

ADMISSION prices at Chicago Loop theatres reach new peak Page 22

EXHIBITOR group takes fight on local theatre taxes to the public Page 26

BRITISH exhibition leader raps quota plan of producers Page 28

RANK organization moves into the film market in Portugal Page 50

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## The Grierson Case

PUBLICITY of a sort different from that he formerly enjoyed seems to be dogging John Grierson, documentary film producer and former Canadian National Film Board commissioner. When Canada was holding its now famous "Russian spy trials," an employee of Mr. Grierson's board was linked to the case. Last week as Mr. Grierson sought to enter the United States on immigration quota visa, he was reportedly refused a visa. The State Department "explained" in Washington that Mr. Grierson is "not eligible" under present quota laws, and that, anyway, the consul at Montreal, who reportedly turned the application down, has "complete discretion." Also, this week, Mr. Grierson's expenditures were in the light. Canadian Auditor Watson Sellar told the Dominion Parliament that although Mr. Grierson in October, 1945, was severed from the board, it paid $342 three months later for a flight from London.

## To Russia

THE FIRST of a series of daily, hour-long broadcasts, designed to give the Russians a true picture of America and its aims, was beamed to the Soviet Union this week. Sponsored by the State Department, the program originated in New York, was sent to Munich and from there beamed at the Moscow-Leningrad area by three 85,000-watt transmitters.

Included in the initial offering were a resume of American history and politics, a summary of world news and a couple of believe-it-or-not items such as the fact that Texas is larger than Germany and Rhode Island smaller than Corsica. Proceedings were brightened up by some musical ditties.

Nobody bothered to point out that Russia collected all short-wave sets at the start of the war, that most people who now have operating short-wave receivers in their possession are party members and officials.

## Travelers

THE grim tale of cold waves and snowstorms that paralyzed British industry this and last week, figured prominently in the accounts given by film industry representatives as they disembarked in New York from the Queen Elizabeth Tuesday.

Among those who arrived were Ben Goetz, managing director of London Films, Ltd.; Murray Silverstone, president of 20th-Fox International Corporation; General E. G. Curtis, vice-president of the Eastman Kodak Company; Leslie Mitchell, newly-appointed publicity head for Sir Alexander Korda's London Films, and Morris Goodman, former MPEA representative in Germany.

Mr. Silverstone said the bad weather conditions, which necessitated a drastic cut in electricity, had seriously affected the whole entertainment field in Britain. 20th-Fox was prepared to spend up to £1,000,000 on reconstructing its Wembley studio.

General Curtis, back from a one-month survey trip through Britain and France, found British plants turning out motion picture film in large quantities, but said the coal shortage would force a temporary shutdown in two or three weeks. About $2,000,000 have been spent on plant expansion in England and the output is now greater than before the war. The French Kodak plant is producing twice the pre-war volume at Vincennes, near Paris, he said.

Mr. Goodman said conditions in Germany were such that in the next few months the industry would resume operations.

Mr. Mitchell had been hurled against a railing by a particularly heavy roller and had hurt his left arm. He also suffered possible internal injuries. He is here to learn about American methods.

## In Negotiation

HARRY COHN, president of Columbia Pictures, since June 30, 1945, has been working without a contract, it was made known this week in letters to stockholders which said: "Our directors feel that it is important that a new contract be made with Mr. Cohn assuring the company of his services for a number of years. There have been negotiations during the past year and our directors are anxious to find a contract basis mutually acceptable."

The new contract for which stockholders' approval is sought, is for seven years from last January 1 at a salary of $2,500 weekly and expense allowance of $300 weekly, compared with $2,000 weekly and $200 expense allowance under the old contract.

Notice was given to stockholders that a meeting would be held at the home office on March 11, in lieu of the annual meeting of stockholders. Seven directors will be elected and shareholders will be asked to approve new employment contracts with Jack Cohn, executive vice-president, and Abe Montague, vice-president in charge of domestic sales, together with the issuance of stock options to Mr. Montague, B. B. Kahane, Lester Roth, Irving Briskin and Gerald Rackett.

# PEOPLE

NED CLARKE, RKO Radio Latin American division manager, returned to New York last weekend after a business trip to the company's offices in the Caribbean area and South America.

NORMAN ELSON, vice-president of Trans-Lux Theatres, left New York Monday for a two-week business trip to Mexico City.

PHILIP R. SHAYS has been appointed personnel and office manager of United Artists' home office and will assume all duties previously handled by ROBERT GOLDFARB, who has been transferred to the sales department in an executive capacity.

SIMON B. SCHIFFRIN, formerly affiliated with Loew's International, has been decorated as a Chevalier of the Legion of Honor by the French Government for services as head of the film division of the French Ministry of Information.

LITA WARNER, daughter of the late SAM WARNER of Warner Brothers, was married Tuesday to DR. NATHAN HIATT. The wedding ceremony was held in Beverly Hills, Cal.

JOSEPH ROSENSTEIN has been promoted to service manager of Filmack's new prevue service in Chicago. He served in a similar capacity in the Filmack special trailer department for the past nine years.

JACK D. BRAUNAGEL has announced his resignation as theatre supervisor of Northio Theatres, Paramount affiliate in Ohio, to join Durwood and Dubinsky Theatres in Kansas City, Mo., in an executive capacity.

WILLIAM PINE, Paramount producer, is chairman of the "alumni dinner" for former Balaban and Katz employees to be held at the Beverly-Wilshire Hotel in Beverly Hills March 25. JOHN BALABAN will probably be host.

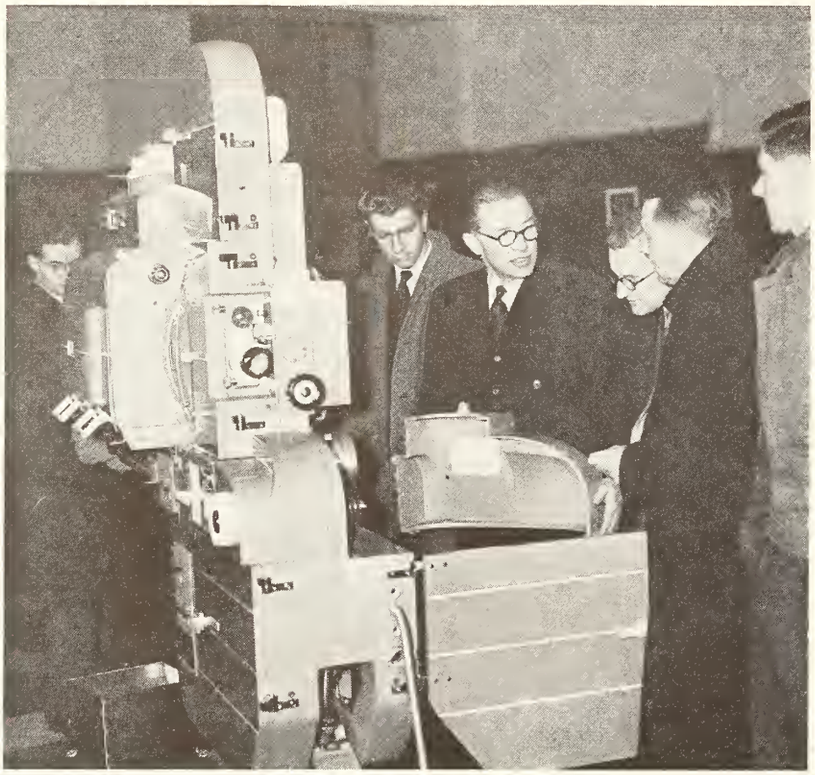
WILLIAM LOSS, who became vice-president of Cinecolor in Hollywood two months ago, announced his resignation last Friday. No successor has been named. He will return to New York shortly.

ADOLPH STUBER, a vice-president of Eastman Kodak in Rochester, N. Y., and MARION B. FOLSOM, company treasurer, were elected members of the board of directors Tuesday.

LOU BRAGER, home office executive in the Warner Brothers real estate department, celebrated his twenty-fifth year with the company last Saturday.

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# THIS WEEK the Camera reports:



Fox Photos, Ltd.

UNVEILING. J. Arthur Rank's pride, his bid to bring to Great Britain part of the rich business of equipping the world's theatres, was shown to curious British exhibitors the other day in London. It is G. B. Kalee's "21", a projector in which sound head, arc lamp and spool boxes are encased completely. Above, Major C. H. Bell, G. B. Kalee general manager, explains the projector.



N. Y. Daily News Photo

FATHER AND DAUGHTER start the walk to the altar. Daphne Dolores Skouras is escorted by Spyros Skouras, 20th Century-Fox president, at Daphne's wedding, Saturday morning, at St. Vincent Ferrer Church, New York, to Oren Root, Jr., socially prominent attorney.



Science Illustrated

HAROLD BONAFIELD is the new managing editor of RKO Pathe News. With the organization since 1931, he has for several years been chief film editor.

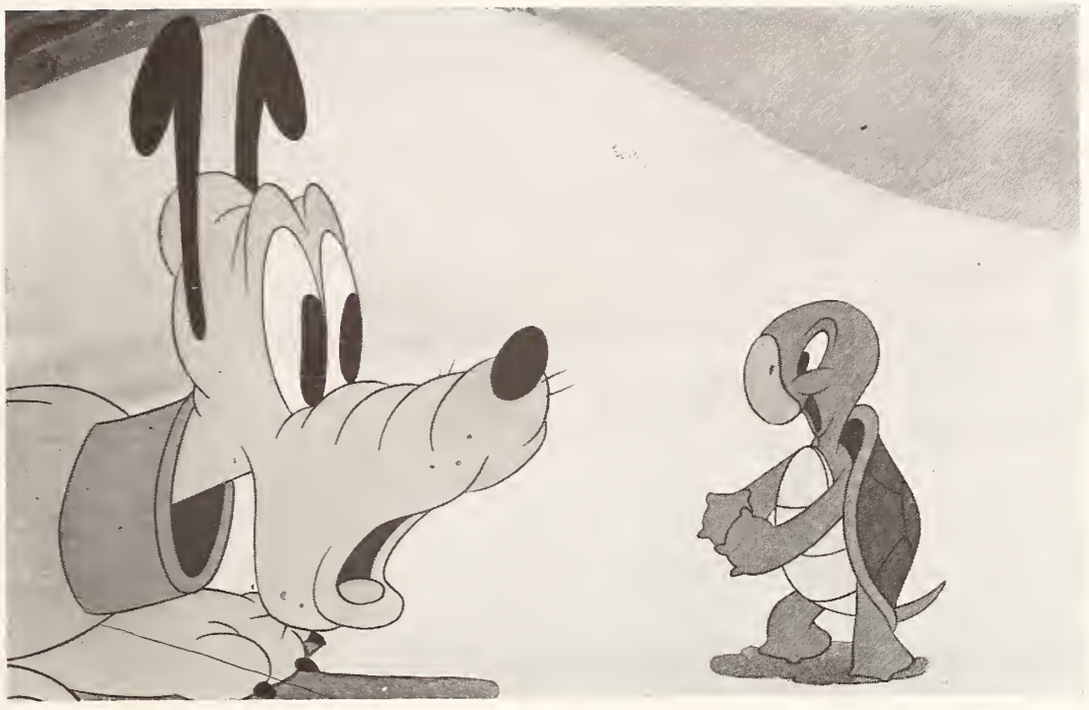



Gruber Photos

AT A COMMUNITY CEREMONY, Mildred A. Fitzgibbons, manager of the Skouras circuit's Roosevelt theatre, Flushing, New York, was presented the Quigley Award for Fourth Quarter, 1946. Her staff and the Flushing Council of Women's Organizations honored her at buffet tea. Above, left to right, are Mrs. Marjorie Dawson, Motion Picture Association community relations department; Harry Fuchs, Skouras circuit; Mrs. Walter Fricke, FCWO motion picture chairman; Lew Preston, Interboro circuit zone manager; Miss Fitzgibbons; Mrs. Basil Needham, FCWO vice-president; Vincent Trotta, National Screen Service art director, and Chester Friedman, Managers' Round Table editor.



JOSEPH E. LOEFFLER, who on Monday became Republic Minneapolis branch manager. He had been Paramount sales manager there.



PLUTO greets, with misgivings, a new guest, in "Pluto's Housewarming". He is Walt Disney's latest character, Terry Turtle, an audacious baby suffering from the housing shortage. His hard shell probably will help.



WITH JACK COHN IN LATIN AMERICA: The vice-president of Columbia Pictures, who returned this week from a tour of the continent, is shown with friends and associates at the cocktail party tendered him in Montevideo, Uruguay. Left to right: David O'Malley, Bernard Zeeman and Sigwart Kusiel of Columbia; Mr. Cohn; Paul Bodo, *Motion Picture Herald* correspondent, and Jack Mindus, Columbia's Uruguay branch manager.



WITH PHIL REISMAN IN LATIN AMERICA: the scene at the Rio de Janeiro airport as the RKO Radio Pictures vice-president in charge of foreign distribution arrived. In order are Oscar Ornstein, Copacabana publicity director; Carlos Guinle, Jr.; Mr. Reisman; F. Arthur Simon, RKO; Maud Goes; and Dr. Mario Maura de Castro, an owner of the Castro circuit.



PAUL WEBSTER, who won first place among salesmen in last year's Warner Brothers sales drive, has been promoted to branch manager in Des Moines. He had been salesman in Salt Lake City and succeeds George Lefko, resigned.



ROMANCE by lamplight, in Enterprise's "Arch of Triumph". It's Bergman and Boyer, of course.



AFC Photo

BACK IN ITALY, Premier Alcide de Gasperi, seated, receives from Emanuele Zama, Universal manager, the newsreel record of his January United States visit. Mrs. de Gasperi watches the presentation in a Rome projection room.



GREETINGS in Miami Beach, from Sonny Shepherd, left, Lincoln theatre manager, to Harold Lloyd, who attended the premiere of his "The Sin of Harold Diddlebock", for U.A.

# 20TH CENTURY-FOX SALES HEADS MEET

SCENES at Twentieth Century-Fox's first post-war national sales convention, Monday, Tuesday and Wednesday, at the Hotel Astor, New York. See story on page 33.

Photos by the Herald



***OPENING:** Tom J. Connors, presiding.*



***THINKING:** A. W. Smith, Jr., William Kupper.*



***HUDDLING:** Peter Levathes, John Caskey, Mr. Connors.*



***DISCUSSING:** Charles Schlaifer, Herman Wobber.*

# SENATOR WHITE OPPOSES GOVERNMENT ARBITRATION

## *Committee Head Objects to Federal Control Over Private Enterprise*

by JIM H. BRADY
*Washington Bureau*

Flat opposition to any system of compulsory arbitration within the industry set up by the Government and manned by Federal personnel was voiced this week by Senator Wallace H. White, chairman of the Senate Interstate and Foreign Commerce Committee. He is opposed, he said, to any measure which means Government control of private enterprise.

This is a before-the-question answer to the hints here that the Justice Department may propose to the Committee that a Government arbitration unit be established to handle the settlement of disputes likely to result from the New York anti-trust case now in process of appeal to the Supreme Court.

### *Says Proposal Would Be Given Consideration*

Senator White said that if a proposal is placed before his Committee asking for Federally controlled and operated industry arbitration, it will be given consideration. He added, however, that if the proposal involves Government control of private business, its chances will be slim.

His statement brings out into the open a recurrent question which both Government attorneys and industry officials are discussing: "Can the Government regiment the motion picture industry and control it forever?"

The situation is this: The New York Federal District Court in its December 31 decree failed to provide for arbitration. This, according to exhibitor spokesmen, was a glaring fault of the decree. Since that date there has been a movement within the industry for voluntary arbitration. The Justice Department is absolutely opposed to any such voluntary system and believes some form of compulsory arbitration must be initiated.

### *Uncertain of Legality of Arbitration Body*

The arguable questions, then, are: How long will policing be necessary? From what source will the Department get its power and permission for such policing?

It is agreed at the Justice Department that the Supreme Court may establish certain trade practices to be carried out within the industry—even directing that divorcement be initiated. But the legality of the court setting up an arbitration unit to enforce the judgment appears to be uncertain.

Under the Constitution, it is pointed out, it is outside the authority of a court to set up such a system. That would be up to Congress or the executive branch of the Government.

Yet it appears unlikely that Congress will pass legislation creating a special arbitration unit and as long as President Truman continues his policy of being against Government interference in industry, it is not likely that the White House will issue an executive order setting up such a unit.

### *Strong Opposition by Republicans Forecast*

Should the Justice Department approach Congress asking for an arbitration unit to be established at the Federal Trade Commission, it would be met, it is predicted, by strong Republican opposition. There are numerous indications the GOP does not plan to foster the regimentation or control of private enterprise.

As an example, Republican Senator White reported this week he was in bitter opposition to the disputed theatre divorcement and anti-block booking bill introduced during the last session of Congress by Senator William Langer of North Dakota. Mr. White believes that "the Neely-Langer bill would place the Government in a position of controlling private enterprise by force through legislation."

Abram F. Myers, general counsel for Allied States Association, has expressed amazement over the question of policing the final judgment in the case. He is of the opinion that litigation will be the only means of enforcing the decree.

Thurman Arnold, counsel for the American Theatres Association, said this week that it is "impractical" for the New York Federal District Court to expect its decision to be a code by which other courts can rule on industry disputes which come up for litigation.

### *Sees Competitive Bidding Subject to Dispute*

He asserted that the only trade practice ordered by the court which will have "a large number of exhibitor-distributor disputes" is the competitive bidding system, which the ATA plans to argue before the Supreme Court.

At the Justice Department, Robert L. Wright, prosecuting the anti-trust suit, contends that the system of "voluntary" arbitration suggested by Herman Levy of the Motion Picture Theatre Owners of America, is "inadequate." He asserted that the Government favors "compulsory" arbitration and stated flatly that the Department is opposed to arbitration conducted by the American Arbitration Association.

Mr. Levy of MPTOA has emphasized that some system of arbitration must be worked out to prevent what he calls a serious trend toward litigation and chaos in exhibitor-distributor relations. The MPTOA will propose that voluntary arbitration be adopted by the industry at the industry-wide forum to be held in New York March 10-11.

It is not likely that the legal question of arbitration will be brought before Congress until the Supreme Court hears the suit. If the court feels that it does not have the power to impose compulsory arbitration, then, it is believed, Congress and the White House may be asked to tackle the matter.

Mr. Wright intends to see that the final judgment is enforced and the Department of Justice may ask for specific machinery to aid the Department's policy. Such machinery, which could only be created by a special Act of Congress, it is said, would involve an arbitration system with administrative personnel working on the Government payroll.

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# *Bidding Only for Defendants;Krim*

The New York Federal Court's decision in the case Paramount *et al* sets downs the rules of the law, Arthur Krim, member of the law firm of Phillips, Nizer, Benjamin and Krim, said in a press interview Tuesday. "There are many ways in which these may be conformed to," he added. Only in the case of the defendants, he said, does the court set down the means of compliance.

While the Court's decision, if sustained, would interpret the anti-trust laws as applicable to the industry, the mechanics of compliance, such as competitive bidding, as dictated by the decree apply only to the eight distributor defendants, he said.

Eagle-Lion, of course, will comply with any provision of the decision which declares any distribution activity illegal, such as the conditioning of the sale of one picture upon the licensing of another, he said.

Mr. Krim recently returned to New York from the coast where he conferred on studio matters with Byron Foy, vice-president in charge of production.

The distribution facilities of PRC are used by Eagle-Lion, both companies being tied in with Pathe Industries. Mr. Krim said Eagle-Lion distribution will be handled on a franchise basis by International Film Distributors, Ltd., in Canada. Latin-American releasing will be through 20 Pathe branches planned to be set up shortly. Throughout the rest of the world, distribution will be by the Rank companies, General Film Distributors in England and Eagle-Lion, Ltd. in other countries.

# JOHNSTON CARRIES FOREIGN CAMPAIGN TO WHITE HOUSE

## *Emphasizes Importance of Geneva Talks; Names 3 to Represent Films*

*Washington Bureau*

Eric Johnston, president of the Motion Picture Association, this week completed his campaign to rally U. S. Government support behind the fight of the Motion Picture Association against international trade barriers in conferences with President Truman and Secretary of State George C. Marshall.

He further emphasized the importance of the forthcoming international trade conference in Geneva by announcing that a group of three international experts would attend the April meeting as representatives of the U. S. film industry. The group includes John Foster Dulles, recognized authority on foreign affairs and a prominent Republican; Allen Dulles of the law firm of Sullivan and Cromwell, and Frank McCarthy, former assistant Secretary of State, and now MPA representative in France.

### *Sees Conference Setting World Economic Pattern*

Mr. Johnston made this disclosure Monday at a trade press luncheon in the paneled, green carpeted board room at the MPA headquarters in Washington. He said that the Geneva conference would "set the economic pattern of the world for many years to come" and was therefore of tremendous importance to the industry. He also said that, according to present plans, he would be in Europe at the time of the meeting and that, if needed, he would attend.

During his visit to the White House, and later at the State Department, Mr. Johnson impressed on the President and General Marshall the importance of continuing the trade agreement program and he urged that international relations be kept strictly on a non-partisan basis. He also outlined to them the serious barriers now confronting the industry in foreign markets.

Meanwhile Undersecretary of State William Clayton has pledged his complete support to Mr. Johnston in his efforts to eliminate foreign trade barriers. He especially promised to back MPA efforts to discourage the British Government from imposing additional quota restrictions on American films.

### *Johnston Hits Suggestion For U. S. Supervision*

Suggestions that the Government should practice increased supervision over film content, to eliminate recurring criticisms that the wrong kind of pictures are sent aboard, were turned down flatly by Mr. Johnston. "We feel that private industry should do these things," he said. "We do not want the Government running newspapers or the radio. Neither do we want Government to enter the field of film production." He did, however, endorse the idea of a single Government liaison-officer between the industry and the different Government departments.

Ever since the Motion Picture Export Association began operating charges have been made that the films distributed by the organization did not adequately represent the American way of life to foreign audiences. The same has been said of the major companies operating individually on the free European market. Needled into action by this criticism, both MPEA and MPA have increased their efforts to eliminate those pictures from the export list which might be objectionable along that line.

Several films, including "Tobacco Road" and "Weekend at the Waldorf," have been crossed off the MPEA list. The association, through Francis Harmon, vice-president of the MPA, is making an effort to select films that will be understood and appreciated by the poverty-stricken population of Europe and the rest of the world.

### *Smith in Hollywood to Watch Exported Films*

It was learned recently that Harold L. Smith, former MPA representative in Paris, would go to Hollywood to see to it that American films did not contain scenes and dialogue likely to cause resentment when shown abroad. Addison Durland, an expert on the South American market, will work with him. The MPA also is planning a screening committee to pass on all pictures destined for export.

The definite functions of such a group have not yet been decided, but it is understood that it might issue something like a "certificate of availability" for export. It is also understood that means are being investigated to bring non-members and independents within the orbit of this operation.

Mr. Johnston told the trade press in Washington that he favored the exhibition of more foreign films in American theatres. He also predicted that the percentage of American films shown abroad, while high now, would drop later as a result of increased foreign production activity. However, the actual number of U. S. films will increase, he said, providing there is an exchange of films between all nations.

### *Calls British Situation Still in "Fluid" State*

Referring directly to the situation in Britain where quota restrictions against American films are threatening, Mr. Johnston said the situation was still "fluid" and the possibility still existed of keeping the quota at its present level. When quesioned the MPA head said the tightening of British restrictions might be considered a violation of the spirit of the British-American loan agreement.

At the same time he pointed out that the British can look to a 10-fold increase in the volume of their film business in America during 1947. He suggested that British product in this country may net $10,000,000 during this year. Last year British pictures are said to have netted about $1,300,000 in the U. S.

Turning to the domestic picture, Mr. Johnston refused to discuss the decree in the New York anti-trust suit "until final action is taken by the Supreme Court." However, he did say that there was little likelihood of anything being done in the way of industry-wide cooperation until the case is definitely settled. In this connection the MPA head stated that, to his knowledge, his organization had received no invitation to participate in the Motion Picture Forum proposed by the Motion Picture Theatre Owners Association.

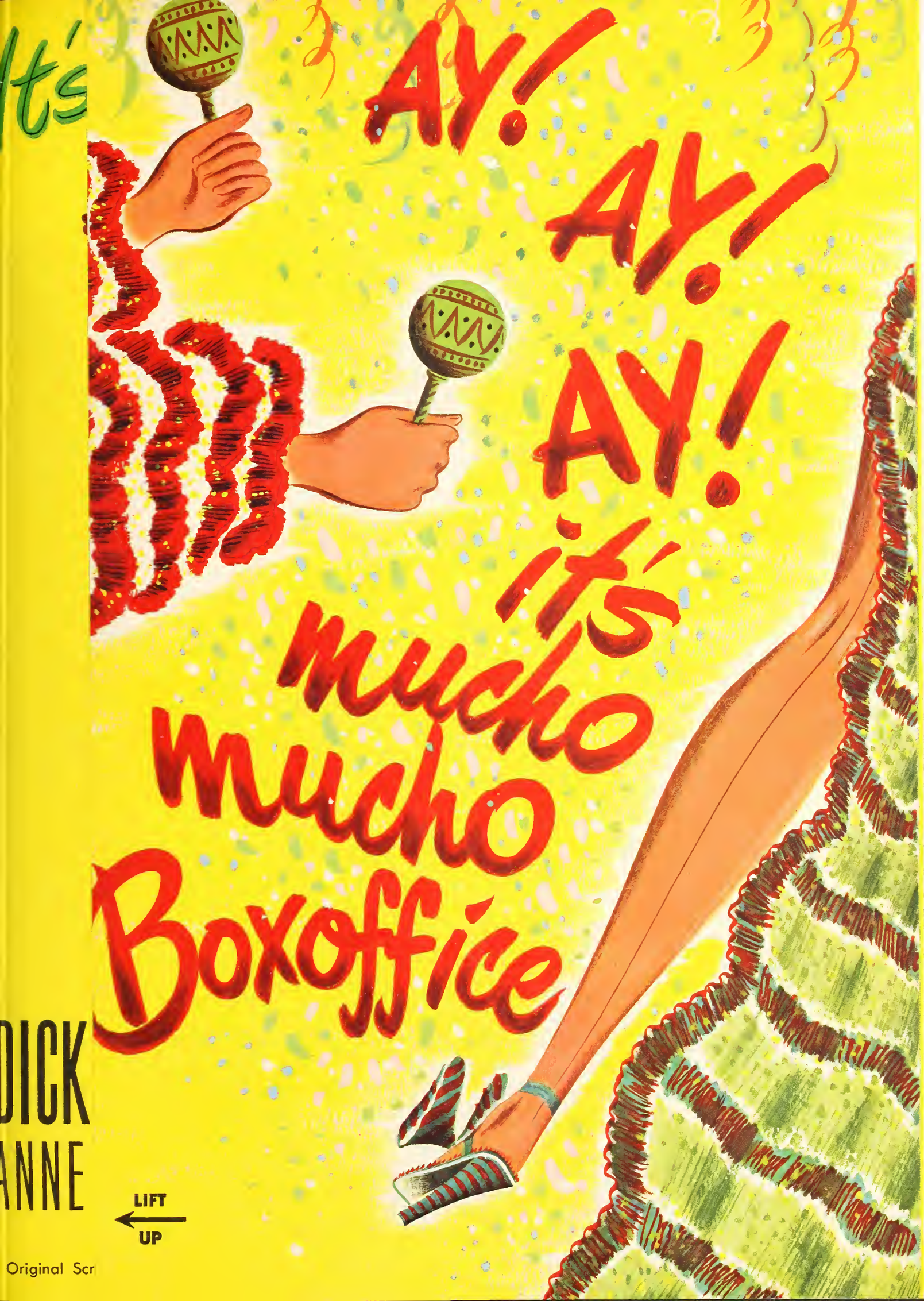
Several other domestic issues also were touched on by Mr. Johnston. Asked to comment on the classing of films and theatres in the luxury tax category, he said pictures were a form of entertainment for the masses and therefore definitely out of the luxury class. He pledged vigorous MPA action against both taxes and censorship on "a local level."

### *Foresees Bright Future For 16mm Product*

There was a bright future ahead for 16mm pictures especially in the educational field, he said. The equipment shortage is expected to end soon with prices dropping as production goes up. The MPA was following the progress of television "with keen interest" he declared.

## BRITISH EXHIBITORS SAY NO ON HIGHER PRICES

**W. R. Fuller, general secretary of the Cinematograph Exhibitors Association, last week informed Eric Johnston, president of the Motion Picture Association, that, in view of continuing outcries against the outflow of American dollars from Britain, British exhibitors would not tolerate a policy of increased prices. The matter came up when William Erbb, British general sales manager for the Selznick Releasing Organization, made inquiries on whether "Duel in the Sun" could be shown at advanced prices in Britain.**


It's
AY! AY! AY!
it's
mucho mucho
Boxoffice
DICK
ANNE
LIFT
UP
Original Scr

It's the carnival that's something to see! Si! Si!

# CARNIVAL IN COSTA RICA

in Technicolor

DICK HAYMES · VERA-ELLEN

ANNE REVERE · J. CARROL NAISH



CESAR ROMERO · CELESTE HOLM

DIRECTED BY
GREGORY RATOFF

PRODUCED BY
WILLIAM A. BACHER

LECUONA CUBAN BOYS

Original Screen Play by John Larkin, Samuel Hoffenstein and Elizabeth Reinhardt · Music by Ernesto Lecuona · Lyrics by Harry Ruby · Additional Lyrics by Sunny Skylar and Albert Stillman · Dances by Leonide Massine

# THE AY! AY! AYS!

OF THE INDUSTRY ARE ON 20th CENTURY-FOX!
20th's GOT THE MUSICALS (AY!) THE DRAMAS (AY!) THE COMEDIES (AY!) THE BIGGEST BOXOFFICE HITS IN HISTORY!!!!





PRINTED IN U.S.A.

# UA, JUSTICE DEPARTMENT, UNIVERSAL FILE APPEALS

## *Paramount Plea Is Ready; 20th Century-Fox May Not File in Decree Suit*

The industry filed its way into a Supreme Court hearing this week when Universal and United Artists announced Wednesday they would file appeals in the New York Federal District Court Thursday from the final decree in the anti-trust suit handed down by the court December 31.

And from Washington Wednesday the Department of Justice reported it had placed its appeal in the mail and it would be filed as soon as the document reached the New York court. A new and final phase in the court battle which began in July, 1938, was beginning to take shape.

### *Universal Appeal Will Cover Every Provision*

Universal, in an all-out move, swept the entire decree in front of it and announced it would appeal every provision that affected the company—all provisions and prohibitions on price-fixing, licensing, clearances, runs, franchises, master agreements and competitive bidding. Special appeal emphasis was to be placed on the prohibition of franchises.

United Artists, too, was in a protesting mood and was to appeal the entire Section II of the decree. This section contains those provisions appealed by Universal. United Artists would particularly like to see lifted the provision placing the burden approving the legality of clearance upon the exhibitor.

The Department of Justice was to continue to press for complete divorcement of theatre interests.

Among the theatre-owning defendants, Paramount was near to filing. The company's appeal probably will center its attack on the decree's partial divestiture provisions. Copies of the company's appeal are already off the press and it is probable the company will file soon after the Government appeal is filed.

**Tom J. Connors, vice president in charge of distribution for Twentieth Century-Fox, reported at a company sales meeting in New York Monday that "indications are that 20th-Fox will not file an appeal."**

**In Washington, too, Thurman Arnold, counsel for American Theatres Association, was ready to file an appeal from the New York court's denial of ATA's motion to intervene in the suit. And the Confederacy of Southern Associations' counsel was meeting with Mr. Arnold to unify with ATA its appeal from the lower court's denial of intervention.**

Warner Brothers, RKO-Radio and Metro-Goldwyn-Mayer had made no announced decision on whether they would appeal or would not.

UA, as has been announced by the company previously, will appeal from the ban on fixing of minimum admission prices, from the competitive bidding system and from the provision which places the proof of "reasonable" clearance upon the distributor.

Meanwhile, in Hollywood Tuesday, Gradwell Sears, UA vice-president in charge of distribution, was seeking directives from all UA producers authorizing the company to disregard any provisions in their releasing contracts which, if observed, might place UA in violation of the decree. Price fixing and roadshowing were among the types of clauses referred to.

Universal's appeal, according to company counsel Thomas T. Cooke, will attack the decree generally, but specifically will appeal from the ban on franchise deals. The company is also on record as against competitive bidding.

Twentieth Century-Fox's policy developed out of its sales meeting Monday, Tuesday and Wednesday in New York. Prime object of attention were the discussions of distribution methods under the anti-trust decree. Divisional, sales, district and branch managers were concerned with company policy on clearances and competitive bidding, indicating that the company was readying itself to put competitive bidding into effect on July 1, the date ordered by the New York court.

The company, along with MGM and RKO, has been experimenting with competitive bidding.

### *Columbia Will Base Arguments On Anti-trust Suit Testimony*

Louis Frohlich, Columbia counsel, reportedly will base a part of his arguments in his appeal before the Supreme Court on testimony given in the anti-trust suit by Abe Montague, Columbia vice-president and general sales manager; William A. Scully, Universal vice-president and general sales manager, and Paul N. Lazarus, Sr., manager of the United Artists contract department. In this testimony, which Mr. Frohlich refers to in his appeal now on file, Mr. Montague and Mr. Scully described the practicability of selling large blocks of pictures in advance and Mr. Lazarus described his company's practice of selling singly for its independent producers.

The keynote of the Government's appeal will be complete theatre divorcement, a remedy the Government has long sought. The appeal, it is reported by government attorneys, will center about the inadequacy

*(Continued on following page, column 3)*

## *End of Era of "Trust-Busting" Seen in Berge Resignation*

*Washington Bureau*

"The end of an era" in governmental "trust-busting" was predicted this week following the announcement of the resignation, effective May 1, of Wendell Berge, Assistant Attorney General in charge of the anti-trust division of the Justice Department.

Mr. Berge joined the Department in 1930 and succeeded Thurman Arnold as head of the anti-trust division in 1943. Currently he is carrying out the prosecution of the Government's anti-trust suit against the industry which was filed in July, 1938, under the supervision of Mr. Arnold, now on the other side of the fence as counsel for the American Theatres Association.

Washington observers believe that the Berge resignation, announced last Saturday, may mark an end to all-out drives on alleged monopolies. Mr. Berge was noted, as was Mr. Arnold, for his vigorous opposition to monopolistic practices. But it is now generally conceded that the Truman Administration and Congress are "not in the mood" for such all out attacks as have characaterized the Department in the past. Mr. Berge is said to believe that the Deparment will not get its asked-for increased funds.

What effect this reported change in attitude will have on the Government's prosecution of the Paramount et al suit is still a matter of speculation, but Mr. Berge has reported he will remain at his desk until the appeal of the industry suit has reached the Supreme Court. Attorney General Tom Clark said the resignation of Mr. Berge would have no effect on the prosecution of the case. Robert L. Wright, special assistant, will continue to handle the case.

Since the industry's anti-trust suit was filed there have been numerous changes within the Department. Robert H. Jackson, now Associate Justice of the Supreme Court, was U. S. Attorney General in 1940-41. Paul Williams, now counsel for Southern California Theatres Association, worked with Mr. Arnold in the preparation of the suit.

# ON THE MARCH

by RED KANN

RECENTLY we were registering objections here to a viewpoint struck by Jerry Wald. The Warner producer was criticizing all over the map, literally, and in the doing remarked Britain had failed to send over a single film pointing up a better understanding of her problems.

We reminded him of several, then turned the argument around by observing to Wald he could not utter that kind of crack without a return engagement. Waiting for no one to pick up gloves, we poised the question, which was, "Somewhere someone may ask him what Hollywood is doing about conveying a better understanding of our problems to the British." Thereafter we asked what we were pointing up with such attractions as "Salome, Where She Danced"; "The Time, the Place, the Girl"; "The Dolly Sisters," "The Jolson Story," "Margie," "Till the Clouds Roll By," "Blue Skies," "No Leave, No Love," etc?

There are those who will argue Hollywood is not supposed to be pointing up anything but the best entertainment it can turn out. There are those, in and around the State Department and elsewhere, who take the position this is a parlous world in which we live these days; that there is to consider the political and economic sensibilities of war-weary peoples who don't want luxuries which are beyond their reach, if not their hope, dished up to make them additionally weary. We find ourselves generally in the latter corner.

But the problem cannot be disposed of in a paragraph. It suggests a need for discernment and intelligent analysis and it also suggests the impossibility of working under an inflexible rule-of-thumb.

It is interesting to note, as a move in the desired direction that the Motion Picture Export Association is stepping up a self-regulation of product designed for the 13 countries in which MPEA operates for most producing and distributing organizations. As Eric Johnston explained in Washington on Monday, the idea is to seek to eliminate those films which fail to reflect America as she is, not as some insular producer in Hollywood imagines her to be.

Involved here, it ought to be understood, is no question of the right of the American industry to export what it wants within the formula applying to the nations serviced by the export association. But motion pictures are so much an influence and our national reputation so incalculably vital to the international scene that inevitably there enter considerations reaching beyond the normal channels of commerce.

Once more this serves to stress the undeniable truth that, while films have entertainment as their primary function, at the same time they cannot escape being a method of communication as well. What is communicated, here and everywhere around the world, therefore must be given the most serious consideration—politically, economically and morally within the entertainment package.

◆ ◆

MORE ON JOHNSTON: His estimate of British film grosses in the U. S. last year—$3,700,000. Their net—about $1,300,000. This means a profit of about 35 per cent.

His estimate of net profit of British pictures in America this year—$10,000,000. If application of the same rate of profit is valid, this means a gross of about $28,500,000.

*Are your eyebrows up? These are.*

◆ ◆

All sorts of ramifications trail the consent decree, independent producers acquiring their share. For example:

Those releasing through United Artists hold approval or rejection privileges on any theatre deal set up by the distributor. Should competitive bidding prevail, it is not remote in the cross-fire for UA to accept a bid which the producer might reject. But, should that exhibitor feel he has bought the film because UA has accepted his bid, legal redress may be sought by him provided the producer fails to confirm the UA acceptance. UA distribution heads, in fact, are cracking heads with their producers over that one.

The situation at RKO appears to be identical with Goldwyn, Liberty, Disney, Riskin, et al, clearing contracts through their own sales representatives in New York. Whether distributors so fixed will be in a position to accept a bid on the proviso it must be approved by the producer, somehow or other is a question. Like many others precipitated by the decree, no one is prepared to answer.

◆ ◆

Arnold G. Painter—Center theatre at Oak Ridge, Tenn. [sole industry: *atomic bombs*] reports the heating plant went sour when the temperature was at its lowest. Patronage was down, accordingly. To pacify the customers and avoid a lot of questions, he ran the following slide:

> Ladies and Gentlemen: We regret that the theatre is cool tonight and promise that the cause will be remedied tomorrow. Please accept our apology and let's all blame:
>
> Richard: He left the door open.

Painter postscripts: "It helped. The people suffered and liked it."

*People have been suffering through "Richard" gags with less reason.*

◆ ◆

Danny Field, occasional Beverly Hills correspondent, writes that finally he has figured out what's wrong with show business today. The figuring:

"Show business was started by the fellows who sold liver and ulcer pills and other nostrums. Today, it's being run by the fellows who take that stuff."

# THE DECREE

(Continued from preceding page)

of certain trade practices and findings of fact and conclusions of law as outlined by the New York court. All arguments will stress the necessity for divorcement.

A ban on cross licensing and the rental of films on a flat fee basis will probably be recommended as interim remedies to be used during the period during which divorcement is accomplished.

Attorney General Tom Clark has approved the appeal which, it is believed, makes little mention or issue of the competitive bidding system.

Prior to filing his appeal for ATA, Mr. Arnold declared in Washington that competitive bidding is illegal "even beyond the authority of the Congress to prescribe". This will be the keynote of the ATA appeal.

### *To Warn of Restrictions Facing Exhibitors*

In its petition to the court, ATA will outline four ways in which, it claims, the exhibitor may be bound by the final decree:

It compels the buyers to submit to market regulations imposed by the concerted action of sellers who control the supply of product;

It attempts to enforce compliance by taking away from exhibitors their present right to enjoin such concerted action;

If the decree is held valid, it takes away from the exhibitor the right to recover damages under the anti-trust laws after showing cause that the operation of the plan has caused them injury, and,

It authorizes and compels the distributors to break off established relationships with independents.

Mr. Arnold believes that the New York District Court would have difficulty policing thousands of competitive bidding transactions throughout the United States. "The idea that the various Federal courts in all districts could apply the decree as a master code is equally impractical," he added.

### *All Companies Preparing For Bidding Experiments*

Meanwhile, the theatre-owning defendants are broadening their competitive bidding experiments. MGM, for example, is now conducting such experiments in about 25 situations, seeking to gain experience in all areas.

However, Universal, Columbia and United Artists are holding off competitive bidding until possibly, the July 1 deadline.

RKO is currently putting an end to the few pools it has with independent exhibitors, and, according to Malcolm Kingsberg, president, the company anticipates that all will be dissolved by July 1. The company has already dissolved those pools it had with other distributor-owned circuits.

The biggest problem for RKO, and for other theatre-owning defendants, is to get its partnership holdings out of the five to 95 per cent bracket. The court has decreed that no distributor can have less than 95 per cent interest in any theatre or more than five per cent.

# FILM FOUNDATION A FACT; TO ORGANIZE NATIONALLY

## *Will Set Meetings in All 31 Exchange Centres to Name 31 Trustees*

The establishment of the Motion Picture Foundation—the first industry-wide charity organization of its kind in the United States—has become a reality. A certificate of incorporation and the by-laws of the new organization were filed in Washington, D. C., last Friday, it was announced last weekend by Leonard Goldenson, chairman of the Foundation's committee on organization, and president of Paramount Theatre Service Corporation.

The next step to be taken in the organization of the Foundation will be the establishment of exchange area meetings in all 31 exchange territories throughout the country, Mr. Goldenson said, for the purpose of having a national trustee named for each area. It is hoped, he said, that these meetings will be held in March, with all details completed by mid-April so that by mid-May a meeting of the national trustees can be held preliminary to putting the foundation into full operation.

### *Establishment Result of Year's Preliminary Work*

The establishment of the Motion Picture Foundation is the result of more than a year's effort to establish an industry-wide charity group along the lines finally adopted.

Early in November, Walter Vincent, chairman of the board of Wilmer and Vincent Theatres, and one of the sponsors of the foundation plan, aided in arranging a meeting of executives to discuss the program.

Early in December 65 executives from all branches of the industry met in a two-day session at the Hotel Roosevelt in New Orleans, discussed the charitable possibilities of a foundation and announced that the fundamental purpose of this first move was to establish a special fund to serve as the basis for a program of aid, relief and welfare for men and women employed within the industry.

### *Foundation's Scope Limited Only by Member Generosity*

At the December meetings the scope of the Foundation was defined in the committee recommendations as limited only by "the generosity and imagination of members of the industry in advancing the welfare of the people."

At the same time it was recommended that an initial fund of $10,000,000 be raised within a two-year period and that, when additional amounts are needed they should be raised in a manner to be determined. The initial goal for the Foundation, the raising of $10,000,000 within a period of two years, was called an absolute minimum. It was recommended that only the interest from the fund and not more than five per cent of the principal be used in any one year. At no time, however, was the principal to be depleted below the $10,000,000 level.

### *Various Types of Aid for Needy Are Described*

The purpose for which funds might be used, according to the weekend announcement, include: aid to an employee disabled and unable to work; aid to dependents of disabled or deceased employees; aid where long periods of hospitalization, rest or medical care are required; financial aid when finances are impaired due to misfortune such as aid in preventing loss of a home; providing legal aid; assistance in the education of promising employee or dependent of employees; training of employees and prospective employees; physical examinations and medical checkups, and for preventative medicines.

The general activities of the Foundation, according to present plans, will include the operation of or special arrangements with orphanages, sanitariums, hospitals, homes for the aged, the establishment of recreation, rest or health centers; financing research; the establishment of schools or courses teaching various phases of the motion picture industry; to provide funds for the establishment of University chairs aiding in the solution of industry problems and cooperation with technical societies.

It is assumed that the Foundation will avoid duplicating other sources of relief already available to the people of the motion picture industry, the report said.

### *Slogan Is Submitted for Use by Foundation*

In order to make a fuller explanation of the Motion Picture Foundation as well as to create a trademark or an insignia for it, a great deal of thought has been given the subject, it was said. A slogan, submitted for use by the foundation, reads: "To Light the Way—To Lighten the Way."

As the very existence of the motion picture industry is based on the use of light, both for talking pictures and projecting them, a visual explanation of the slogan is being designed, the report said, which will include the use of a shaft of light probably from a projector or a camera.

## New Puppetoon Planned

George Pal's latest Puppetoon will be "Genius in the Sandpile," a satirical study of progressive education. Both live actors and Puppetoon characters will be used.

## Johnston Holds "Routine" Staff Meeting in New York

Eric Johnston, president of the Motion Picture Association, met with the heads of all departments in New York late last week in what was described as a "routine" staff conference. It is his practice to hold such meetings at regular intervals in New York and Washington as well as on the coast.

Current industry matters are said to have been discussed at the New York meeting. The MPA head, accompanied by Kenneth Clark, public relations head of the association, returned to Washington Monday.

It is understood that no definite date has as yet been set for Mr. Johnston's planned trip to Europe, but he is expected to leave some time in April or May. When he went to Europe late last year he fell ill in London and had to return to the United States. Mr. Johnston currently is collecting data for his annual report to the MPA board of directors, which will cover all phases of the Association's program and activities.

## Chinese Financial Move Hits U. S. Companies

The Chinese Government move, establishing Chinese currency at the rate of $12,000 Chinese to one American dollar, instead of the former $3,350 Chinese to one dollar American, will hit U. S. film companies, it was learned in New York this week. The only way to make up for this more than three-fold increase would be for the Chinese Government to permit a rise in admission prices, it was pointed out, but, in the past, a non-committal attitude has been taken on the matter. While it is too early to size up the situation correctly, it is hoped that the Government will permit large American funds accumulated in China to be converted at the old $3,350-to-one rate. After a long series of talks the 1945 remittances were finally settled for about $4,000,000 late last year. The new Chinese move has indefinitely delayed the settlement of 1946 remittances.

## Lewis Assistant to Horne At Story Productions

Bernard Lewis, for the past year director of advertising, publicity and exploitation for Story Productions, Wednesday was named executive assistant to Hal Horne, vice-president in charge of production, and producer of "This Side of Innocence" by Armand Deutsch, president. Mr. Lewis, who will leave for Hollywood in two weeks, announced that Bob Montgomery, formerly of the J. Arthur Rank organization, had been named eastern head of advertising, publicity and exploitation, and would assume his post in the New York office immediately.

# CHICAGO TICKET PRICES HIT PEAK

## *Loop Houses Raise Scale to 95 Cents Opening to Close, End Day-Rate*

*Chicago Bureau*

Gradually and without fanfare all Loop theatres have been raising admission prices until today admissions are at the highest peak they have ever been in the history of the local motion picture business.

A study discloses that the increase for the most part has taken effect in daytime prices. Whereas, only a few short months ago adult admission prices at B&K houses during the morning were 55 cents, with 65-cent prices going into effect at noon or 1 P. M., today the 55- and 65-cent prices have been entirely eliminated. Every one of the B & K Loop houses today is charging a straight 95 cents from opening to closing.

### *One Theatre Charges 65 Cents*

The only Loop theatre still with a 65-cent day-time price is the RKO Palace. This price is adhered to until 5 P.M., at which time the 95-cent price goes into effect. All prices include Federal admission tax.

The policy at the RKO Grand varies with the attraction. In the closing weeks of "It's a Wonderful Life," opening admission price was 65 cents, with the 95-cent price going into effect a 5 P.M. However, with the current attraction, "Sinbad, the Sailor," the RKO Grand is charging a straight 95 cents for adults from opening to closing.

At the Oriental theatre, an Essaness Circuit house, the straight 95-cent price for adults was the rule for most of 1946. The Oriental was the first of the Loop houses to adopt the straight 95-cent figure. Only a few weeks ago, the Oriental also increased children's admission prices. Formerly 30 cents, the Oriental today is charging 50 cents for children's tickets.

### *Not a Typical Example*

The current attraction at the Essaness Woods is not a typical example, since the film is a Samuel Goldwyn "special," "The Best Years of Our Lives," playing at increased admission prices. Opening price at the Woods is 95 cents. Depending on how business is, prices are gradually increased during the day to $1.25, $1.40 and finally—for the evening patrons—to $1.80. There is no special children's prices for "The Best Years of Our Lives."

Preceding the current attraction, the Woods, like the Oriental, had charged a straight 95-cent price for adults at all times of the day and night. However, they also had a special 30-cent price for children.

On Christmas Day the Rialto Theatre, an independent house, abandoned a combination burlesque and film policy to adopt a straight first run film policy. The Rialto charges 65 cents until 5 P.M., and 95 cents thereafter. Children's admissions are 30 cents at all times.

B & K houses still have children's prices at all Loop houses. This is a straight 30 cents at all times. The two RKO theatres, the Palace and the Grand, also have special children's prices in effect at all times. The admission for children is 30 cents.

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# *Britain Extends Ban on Power*

*London Bureau*

The British Government's fuel ban, brought about by the nation's acute shortage of coal was extended over last weekend to forbid children's matinees before four o'clock in the afternoon with the more remote areas, including Scotland, opening a half-hour earlier. Heretofore a similar ban applied only to adults. Under the time limitations also are the use of theatre organs, electrically operated curtains and decorative lighting among other things.

Concurrently with the issuance of the new ban, the Government has admonished the industry that unless the most extreme economy is employed in the crisis, even present concessions will be cancelled.

Except for the London West End matinee theatres and houses in snowbound areas, exhibitors generally report only slight falling off in business. In many instances people who normally attend races and other events, now completely banned, are turning to motion pictures.

Tributes have been widely paid to the tranport arrangements which, despite ice and snow-bound roads, are keeping the supply of films moving. Nevertheless, behind the scenes there is considerable apprehension about the future, in view of the closing of laboratories.

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## Lucius Henderson Dies; Was Picture Pioneer

Lucius Henderson, 86, actor, producer and pioneer in motion pictures, died at his home in New York Tuesday following a long illness. After a career as a concert pianist and Shakespearian actor, he began work in the motion picture field in 1910 when he joined the Edwin Thanhouser Film Company. Later he worked for Universal and in 1922 formed his own film company, American Cinema Company. When that company failed he produced pictures in London. He is credited with aiding the development of the feature film.

# *Coast Unit to Be At Forum Meet*

The Southern California Theatre Owners Association board has accepted the invitation of Fred Wehrenberg, president of the Motion Picture Theatre Owners of America, to attend the national independent exhibitor meeting at the Astor Hotel in New York, March 10 and 11, to discuss formation of a motion picture forum and development of a new industry arbitration system.

Paul Williams, SCTOA executive secretary, was designated to represent the organization at the meeting. He will be accompanied by Harry Vinnicoff, member of the SCTOA board.

Representatives of the American Theatres Association and the Independent Theatre Owners Association of New York already have accepted invitations.

The Pacific Coast Conference of Independent Theatre Owners, following the Allied States policy, declined an invitation to attend the New York meeting. Abram F. Myers, Allied States counsel, has gone on record as believing that discussion of the forum plan is premature at this time.

The SCTOA, in accepting the invitation, urged that a "united exhibitor front" be presented at the meeting to plan and build constructively in order to overcome the uncertainties of the future.

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## Evergreen Holds Meeting Of Theatre Managers

Carl Mahne, Washington district manager of Evergreen Theatres Corporation, held a meeting of eastern Washington managers and assistants in Spokane last week. Attending were Marvin Fox, purchasing agent, and Lowell Parmentier, merchandising manager. Others attending were: James D. O'Connell, Spokane city manager; Oscar Nyberg, manager, and Lou Kahn, assistant, Fox theatre, Spokane; James Keefe, manager, and James Leslie, assistant, Orpheum, Spokane; John Bretz manager, and Warrent Butz, assistant, Liberty, Spokane; Walter Jacks, assistant manager, State, Spokane, and M. G. Nimmer, city manager, Wenatchee.

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## Three-Theatre Premiere Set for UA's "Ramrod"

The world premiere of the Enterprise-Harry Sherman "Ramrod," a United Artists release, was to have been held Friday in three Salt Lake City theatres, the Utah, Capitol and Studio of the Intermountain Theatres circuit. Originally the Utah was to have been the only theatre used for the premiere, but this 1,900-seat house was sold out, according to UA, within two hours after tickets were placed on sale for the premiere, so the other two houses were added. "Ramrod" is the "official" picture of the Utah Centennial. The premiere will feature the appearance of the films stars.



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Original Screen Play by WILLIAM R. LIPMAN, GRANT GARRETT and HARRY CLORK

Produced by NAT PERRIN • Directed by JOHN WATERS

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# *RKO Forms New Division Headed By Boasberg*

In a realignment made necessary by rapidly expanding activities, RKO Radio Pictures has created a new sales division headed by Charles Boasberg. The new division will consist of the New York Metropolitan district, the southeastern, southwestern and Canadian districts. Len S. Gruenberg, at present Rocky Mountain district manager, will move to New York to replace Mr. Boasberg as metropolitan district manager.



Charles Boasberg

In announcing this new sales setup, Robert Mochrie, RKO vice-president and general sales manager, said: "With the great number of important box office pictures now being handled by RKO Radio, it becomes necessary to re-allocate activities attendant on their proper distribution."

This new move gives RKO Radio three major sales divisions—the western, headed by Walter E. Branson; the eastern under Nat Levy and the newly-created one under Mr. Boasberg.

The western division embraces the midwestern, prairies, Rocky Mountain and western districts. The eastern division takes in the northeastern, eastern and east central districts.

Mr. Boasberg assumed his new post Monday. He has been with RKO since December, 1931, when he joined the Buffalo exchange as salesman, advancing to manager in 1937.

He was appointed east central district manager in June, 1940, with headquarters in Cleveland. In April, 1944, he was advanced to metropolitan district manager.

Mr. Gruenberg joined RKO's metropolitan branch in 1934 as salesman. After several promotions he became Rocky Mountain district manager in December, 1941. In June, 1944, he enlisted in the Navy and resumed as Rocky Mountain district manager in February, 1946. He is captain of the 1947 Ned Depinet Drive.

### *Lineup of Offices Listed*

The southeastern district, now part of the newly created sales division, is headed by David Prince, with headquarters in Atlanta. It includes that exchange, headed by H. M. Lyons; Charlotte, R. F. Branon, manager, and New Orleans, J. R. Lamantia, manager. The southwestern district, also included in the new setup, is headed by Ben Y. Cammack, with headquarters in Dallas. Included in this district is Dallas, S. M. Sachs, manager; Memphis, A. M. Avery, manager, and Oklahoma City, R. B. Williams, manager. The metropolitan district consists of the New York exchange of which Phil Hodes is manager. Leo M. Devaney continues as Canadian district manager.

# Momand Verdict Reversed by Court; Says Jury Confused

Telling the members of the jury that they did not understand the complications of the case, Judge Charles Wyzanski last Thursday in the Boston Federal District Court reversed the January 22 jury verdict which awarded $288,000 in damages, automatically tripled, to A. B. Momand, former Oklahoma exhibitor, in his 15-year-old anti-trust suit against eight distributors.

Obvously skeptical of the jury's ability to judge the case, the judge said that he had been subject to "hour-long written reports and complicated financial explanations" which he had been able to understand only after hours of cloistered study alone in his chambers. He declared that the confusion of the jury had been obvious to all and added that the jurors did not comply with the court's instructions and thus "vitiated the part of the verdict which deals with the amount of the principal recoverable."

Last Saturday, George Ryan, attorney for Mr. Momand, served notice of an appeal to the Court of Appeals from Judge Wyzanski's decision.

Mr. Momand first filed suit in Oklahoma in 1931, demanding $4,000,000 damages, naming the majors and the Griffth Amusement Company. He was then operating theatres in seven Oklahoma towns. A new suit was filed in Boston in 1937 after Mr. Momand had moved to that city. The action went to trial last January 6 with Mr. Momand charging he was forced to sell his houses because he was deprived of product by a distributor conspiracy.

## Kodak Raises Quarterly Dividend to $1.75

The Easman Kodak Company has increased its quarterly dividend payments to $1.75 for stockholders of record March 5. The dividend is payable April 1 and puts the common stock of the company on a $7 annual basis. The regular $1.50 dividend on six per cent preferred also was declared. Last year Eastman Kodak declared four quarterly dividends of $1.50 each with an extra $1 in the final quarter. Two men were elected to the board of directors. They are Adolph Stuber, a vice-president who is succeeding Herman C. Sievers, former vice-chairman of the board, and Marion B. Folsom, treasurer, who succeeds Frank W. Lovejoy, former board chairman.

## Gaumont-British to Be Reorganized by Rank

*London Bureau*

Gaumont-British Picture Company, Ltd., containing a number of unwieldy equities soon will undergo a complete reorganization by J. Arthur Rank. It is understood the changes will be similar to those recently made in the Odeon Theatres setup. The first subsidiary to be dealt with will be Associated Provincial Picture Houses, which is capitalized at 2,800,000 shares of common stock and 400,000 shares of seven and one-half per cent preferred. Mr. Rank is expected to offer two shares of Gaumont-British common for each Associated Provincial share in that class.

# *RKO Sale Boosts Atlas Profits*

The Atlas Corporation's sales of stock of Radio-Keith-Orpheum were largely responsible for the company's profits of $20,599,242 on security sales for 1946, Floyd B. Odlum, president, said last week, announcing a first quarter dividend of 40 cents a share on outstanding common stock.

Reporting the company sale in August of 400,000 shares of RKO common, Mr. Odlum pointed out that Atlas still remains the largest stockholder of RKO and continues to be identified with affairs of that company.

"Theatre attendance remained at peak level and the company again enjoyed a profitable year, with earnings substantially ahead of 1945, the former record year," Mr. Odlum said.

The indicated asset value of Atlas common stock was $36.06 a share on December 31, 1946, compared to $34.14 a year earlier. Capital surplus is $22,000,000.

The annual report listed the corporation's portfolio ownership of the following film companies' common stock: 2,000 shares of Loew's, listed at $51,250 as of December 31; 93,000 shares of Paramount Pictures, at $3,022,500; 929,020 of Radio-Keith-Orpheum, at $14,399,810; 327,812 of Radio-Keith-Orpheum Corporation option warrants, $1,680,036; 10,000 Twentieth Century-Fox, $380,000; 91,700 Walt Disney Productions, $412,650; 5,000 Warner Brothers, $88,125.

## RKO Votes Dividend

At a meeting of the board of directors of Radio-Keith-Orpheum Corporation held Tuesday in New York, the quarterly dividend of 30c per share was declared on the common stock payable April 1, 1947 to holders of record at the close of business on March 15, 1947.

# EXHIBITORS GO TO PUBLIC ABOUT TAX

## *West Virginia Unit in Ad Asks Help in Fight on Local Admission Tax*

"Exhibitors are willing to pay their just share of taxes levied uniformly for the public welfare. However, to single out the amusement industry for an unjust burden of the taxes is arbitrary and discriminiatory," the West Virginia Theatre Managers' Association told readers of the Charleston, W. Va., *Gazette* in a four-colmn, 15-inch advertisement Sunday, February 9. The advertisement was signed by E. R. Custer, president of the exhibitor organization.

"In many instances, the taxes imposed upon the amusement industry have been found, upon comparison, to amount to several hundred times the taxes imposed on other local industries in the same community," the ad said.

### *In Line with Movement*

The Association's action in informing the public of the tax problems confronting the exhibitors was in line with various movements under way throughout the country by industry organizations and exhibitor groups to combat Federal and local admission tax measures.

Last week Abram F. Myers, chairman of the board of Allied States, announced that his organization's clearing house for exhibitor information to combat tax regulations on theatres would begin immediately.

Under the four-column head "Motion Pictures Are Essential" and "Movie-Goers Not 'Luxury Spenders'" the advertisement said: "Classifying attendance at motion pictures as 'luxury spending' in the same category as spending for expensive furs, jewelry, and liquor, is an arbitrary conclusion not supported by the facts. The great mass of motion picture patrons are the low-salaried working people who find in the medium of the motion picture an economical means of mass entertainment and enlightenment. For this great mass, it is the one type of entertainment which families can afford."

### *Cite Theatre Contribution*

Pointing out the theatres' contribution to the war effort, cooperation with local officials in civic campaigns, and their aid in times of local and national emergencies the advertisement urged theatre-goers to "contact your state officials, as well as city officials, and let them know just how you feel about theatre-going."

Pointing to the tax burdens now carried by theatres, the Association told the public: "Admissions to motion pictures are now subject to a 20 per cent Federal tax. If state and local governments superimpose an additional tax, the theatre will either increase the price of admissions to cover the tax, or will absorb the tax and reduce the quality and quantity of entertainment. In either event, it is the patron who will pay—directly or indirectly.

"Freedom of communication embraces not only freedom of speech, press and radio, but also of the motion picture. In the community, the motion picture theatre occupies a place on a par with the press and radio in moulding public opinion. Its power for good should not be destroyed by excessive taxation," the Association said.

### *Bakersfield Tax Proposed*

In other sections of the country exhibitors are plagued with tax problems. In Bakersfield, Cal., an effort is being made to place on the April city election ballot a proposal for an amusement tax of one cent for each 15 cents of admission. Members of the Property Owners Association and other civic groups are circulating a petition in favor of the ordinance. At present, the city is levying a tax of one cent on each theatre admission.

The five per cent levy on theatre receipts in Pottstown, Pa., was under attack in the Montgomery County Court last week when Warner Brothers Theatres, Inc., of Philadelphia, which operates the Strand theatre in Pottstown, asked the court to declare the ordinance of January 17 illegal.

Judge William F. Dannehower, ordering the borough and its officers to reply February 28, stayed the collection of fees as far as the present complaint is concerned. The ordinance provides a fee on "each and every theatre, motion picture house or theatrical performance," of five per cent of the gross admission, to be paid monthly.

## SENATE PASSES BILL KEEPING WAR TAXES

**A bill to retain excise taxes, including the 20 per cent levy on admissions, at wartime levels was adopted Monday by the Senate. Because of Senate amendments causing the bill to differ from the legislation passed by the House of Representatives last month, the measure will go to a conference committee.**

**The Joint Committee on Internal Revenue Taxation plans to study possible future reduction of the 20 per cent admissions levy, it was learned Tuesday in Washington. However, it was said that it is unlikely that any recommendation for a reduction will be forthcoming until 1948.**

## *Rank Holds 13% Of Universal's Common Stock*

J. Arthur Rank, British film leader, now owns only 13.3 per cent of the Universal common stock, it was revealed in the Universal proxy statement sent to stockholders Monday. Mr. Rank, who holds no Universal warrants, owns a total of 134,375 shares of the common through the General Cinema Finance Corporation, Ltd., of London. At one time, it was estimated Mr. Rank's interest in Universal was about 25 per cent.

The proxy statement also announced that the annual stockholders' meeting will be held in Wilmington, Del., March 12, to vote for the election of 14 directors of the company and the adoption of a resolution to reduce the capital of the company by retiring 155,000 shares of its common stock now held by Universal in its treasury.

At the meeting the company will present to the stockholders the distribution agreement between Mr. Rank's General Film Distributors, Ltd., and Universal which has been in operation since last summer and which remains in force until 1956, unless terminated sooner.

Universal is distributing in this country certain productions of the Rank Organization and it is expected that an agreement will be entered into for the future distribution in the United States and Central and South America of additional pictures.

Nominees for directors to be elected at the March meeting are: Robert S. Benjamin, N. J. Blumberg, Paul G. Brown, J. Cheever Cowdin, Preston Davie, Matthew Fox, William J. German, John J. O'Connor, Ottavio Prochet, Charles D. Prutzman, J. Arthur Rank, Budd Rogers, Daniel M. Sheaffer and G. I. Woodham-Smith.

## Warner Directors Reelected At Stockholders' Meeting

At a meeting of Warner stockholders in Wilmington, Del., Tuesday, Samuel Carlisle, Stanleigh P. Friedman, Charles S. Guggenheimer, Samuel Schneider and Morris Wolf were reelected directors for two years. A total of 5,081,642 shares of the 7,402,180 outstanding were represented.

The stockholders were informed that although the profits for the second quarter, which will end March 1, 1947, will not be as large as those of the first quarter, yet during the second quarter to date, gross receipts and the profit after taxes are larger than those for the corresponding period last year. The number of Warner stockholders increased by 6,000 in the past year and now totals over 30,000 it was announced.

Warner officials attending included Robert W. Perkins, Stanleigh P. Friedman, W. Stewart McDonald, Edward K. Hessberg, Harold S. Bareford and Thomas J. Martin.

# LATE FEATURE REVIEWS

## The Farmer's Daughter

### *RKO Radio*—Top Drawer Show

If this occasionally uncertain business of trying to diagnose product on the basis of a projection room screening may be tossed aside this one time anyway, the road to a quick verdict opens wide with this: "The Farmer's Daughter" is in the bag with all kinds of elbow room to spare.

This delightful and oft-times meaningful story about the American political scene was suggested by a play by Juhni Tervataa and whipped into its present form by Allan Rivkin and Laura Kerr. Its heroine is Loretta Young, whose screen parents are Swedish and whose native accent passes along to the daughter. Leaving the farmstead in search of training as a nurse, she immediately meets adventure on the high road under circumstances suggesting an illicit affair with Rhys Williams.

Only it never happens, and audiences know it. Her money gone, Miss Young takes a temporary job as second maid in the home of Joseph Cotten, Representatives from the 13th District and constantly enmeshed in politics. Cotten's mother is Ethel Barrymore, 20 years on the political scene and fully aware of all its turnings. With the death of Thurston Hall, the machine of which Miss Barrymore is silent power and Cotten its active representative, is faced with need to pick a new candidate. There isn't much choice, which goes to Art Baker.

Meanwhile, Miss Young is gradually falling in love with Cotten, as he is with her. She establishes a special place for herself in the family, voices her views on democracy, sizes up Baker for all his rotten record in public service, challenges him at a rally and is picked by the opposition as a rival candidate. In between this is the job of educating herself at night sessions of the university.

Williams shows up, lies about the early incident for a consideration and, subsequently, is exposed along with Baker, who turns out to be local head of an organization clearly indicated as the Klu Klux Klan, but without ever naming it. This exonerates Miss Young and leads to a joining of the political fortunes of both parties with her as the single candidate. She wins, marries Cotten and off to Washington they go.

But beyond a clever story, well rounded out, there is the matter of performance and incident. "The Farmer's Daughter" is rich in both under the Rivkin-Kerr script, H. C. Potter's very capable direction and the adroit producing controls of Dore Schary.

Miss Young was never better. Cotten is very good. Miss Barrymore, of course, is a tower of acting strength in her own knowing manner. Charles Bickford, as the family retainer, has a fat part from which he exacts fullest values without overplaying.

Fitting logically into the story fabric are several passages developed in the traditional school of democratic fundamentals. There is also a bit of never-too-gentle satire thrown at the heads of political numbskulls. But it should be understood this is not a political tract. It is a piece of entertainment, and a very swell one at that.

*Seen at the exchange projection room. Reviewer's Rating: Excellent.*—RED KANN.

Release date, February 18, 1947. Running time, 97 min. PCA No. 11735. General audience classification.

Katrin Holstrom ..... Loretta Young
Glenn Morley ..... Joseph Cotten
Mrs. Morley ..... Ethel Barrymore
Clancy ..... Charles Bickford
Rose Hobart, Rhys Williams, Harry Davenport, Tom Powers, William Harrigan, Art Baker, Harry Shannon, Anna Q. Nilsson

## Ramrod

### *UA-Enterprise*—Super-Western

Enterprise is off to a distinguished start with this Harry Sherman production of Luke Short's widely read *Saturday Evening Post* novel of the same title. On cast names alone — Joel McCrea, Veronica Lake, Donald Crisp, Preston Foster, Don DeFore, Charles Ruggles — it rates as super-western fiction, and as directed by Andre DeToth it accounts engrossingly for every running minute.

Packed with action and unremittingly suspenseful, it's sure to prosper in exhibition, shunning familiar plot patterns, dialogue cliches and other pitfalls commonly encountered by undertakings in kind.

Producer Sherman's picture abounds nevertheless is physical melodrama. There are fights —fistic and with guns, beatings, chases, escapes and pursuits, culminating dramatically and with justice triumphant in circumstances which leave the outcome in doubt until the final seconds. And there is sharp characterization backgrounded by inter-woven cross-plots skillfully unwound in tight script by Jack Moffitt, Graham Baker and Cecile Kramer. It's Sherman's west at its best.

McCrea portrays a drink-addicted cowhand who gives up his wastrel ways to work as foreman for Miss Lake when her weakling fiancee, opposed by her father and Foster, boss of the valley, runs away, leaving her his ranch. Foster promptly burns her ranch buildings, and McCrea, aided by DeFore, his fervent but none too honest pal, takes possession of the Foster property in retaliation. McCrea tries to keep within the law, represented by Sheriff Crisp, but resorts to personal justice after Foster murders Crisp. The complications are many and the surprises frequent in a succession of violent incidents which follow.

Splendid scenery ably photographed and a powerful music score by Adolph Deutsch are supplementary values adding to a commanding whole.

*Previewed at the studio. Reviewer's Rating: Excellent.*—WILLIAM R. WEAVER.

Release date, May 2, 1947. Running time, 95 min. PCA No. 12056. General audience classification.

Dave Nash ..... Joel McCrea
Connie Dickason ..... Veronica Lake
Walt Shipley ..... Ian McDonald
Ben Dickason ..... Charles Ruggles
Frank Ivy ..... Preston Foster
Rose ..... Arleen Whelan
Red Cates ..... Lloyd Bridges
Bill Schell ..... Don De Fore
Sheriff Jim Crew ..... Donald Crisp
Rose Higgins, Chic York, Sarah Padden, Nestor Paiva, Cliff Parkinson, Trevor Bardette, John Powers, Ward Wood, Hal Paliaferro, Wally Cassell

## The Sin of Harold Diddlebock

### *UA-California*—Harold Lloyd

Harold Lloyd comes back to the screen in a fantastically constructed piece of slapstick, a wonderful hodgepodge of nonsense, a Mack Sennett-styled comedy of silliness that will have audiences hysterically gasping for breath at some of the sequences.

Produced, directed and written by Preston Sturges and presented by the California Pictures Corporation (Howard Hughes), "The Sin of Harold Diddlebock" begins with the ending of one of Harold Lloyd's greatest successes —"The Freshman," produced back in 1923. In that picture, if you'll remember, Lloyd played a college man sent into a football game at the last moment. Through an hilarious sequence of events, he made the touchdown that won the game. That's the prologue. The main body of this followup is the story of what happened to Lloyd about 23 years later.

For over 20 years he had labored as a bookkeeper for an advertising firm. A perfect Casper Milquetoast, he is fired to make way for someone a little more imaginative.

Down in the dumps, not at all comforted by the going away present of a gold watch, Lloyd allows himself to be picked up by a wandering bookie who propels him into a bar for a drink. In the bar Lloyd meets an imaginative bartender who is enchanted with the idea of mixing Lloyd's first drink. That drink sends Lloyd from the bar howling drunk. When he sobers up he finds that he has won $15,000 on a horse race and purchased a circus.

What follows then is Lloyd's attempts to sell his circus. He does this by means of walking a leashed lion through Wall Street and attempting to frighten bankers into whipping out their check books.

The most sustained bit of funny business in the film is a piece of comedy second only to throwing custard pies in drawing laughs. Lloyd, the bookie and the lion find themselves out on a window ledge, 30 or 40 stories above the street. For about 20 minutes all the changes that can be rung on this theme are rung out and wrung dry: the slips over the ledge, the charging lion, the terrified screams and the panicky long, long shots down to the street below.

It's unabashedly corn and unashamedly burlesque. But it's basic comedy, the kind that can't fail to draw laughs.

The film falters at times. The comedy is by no means sustained. There are long periods of explanation—unfortunately needed to build up to a gag. There are times when the picture gets cute instead of sticking to the broad side of comedy. But these are minor complaints.

Sturges has picked a supporting cast that comprises some of Hollywood's best comics. Some of them are slighted in the story, but all are in there plugging: Jimmy Conlin, Raymond Walburn, Rudy Vallee, Edgar Kennedy, Arline Judge, Franklin Pangborn and Lionel Stander. Frances Ramsden makes her screen debut in the picture.

*Seen at the home office projection room. Reviewer's Rating: Good.*—RAY LANNING.

Release date, April 4, 1947. Running time, 89 min. PCA No. 11970. General audience classification.

Harold Diddlebock ..... Harold Lloyd
Miss Otis ..... Francis Ramsden
Wormy ..... Jimmy Conlin
Raymond Walburn, Franklin Pangborn, Margaret Hamilton, Arline Judge, Al Bridge, Edgar Kennedy, Frank Moran

## 16mm Film Shown in Airplane

Bert Palmertz, RKO Radio manager for the Philippines, has announced that a 16mm picture has been shown on an airplane making a special flight over Manila and the surrounding area. On board were local newspapermen, airline officials and theatre owners.

# BRITISH EXHIBITOR RAPS QUOTA PLAN

## *Sir Alexander King Calls Producer Suggestion World Amity Menace*

by PETER BURNUP
*in London*

Sir Alexander Boyne King, famed Scottish exhibitor and one of the elder statesmen of the British industry, has forthrightly declared that the British Film Producers' Quota recommendations are a menace not only to British exhibitors, but to worldwide amity—and he wishes, he says, his sentiments to be blazoned across the United States.

His comments on the quota are characteristic of several utterances lately made here. Such comments are becoming more frequent. They are a sure sign that the producers will not have it all their own way when the Quota Act comes up for debate in the Commons and the Lords.

### *"Looking for Monopoly"*

On the eve of his departure for South Africa, Sir Alexander had some striking, significant things to say: "I play every worthwhile British picture that comes my way. I am proud to do so. But those producers of ours, judging by their memorandum to the Board of Trade, are looking for an out-and-out monopoly—and a monopoly not founded on the merit of their product, but on the artificial workings of a restrictive Act of Parliament.

"That, I say, is a menace to good trading and to that goodneighborliness between the nations which is the only sure basis of world peace and decent living for the peoples of this earth."

Referring to the producers' proposals for the abolition of renters' quota and the discouragement of American production here, he said: "Those British producers suggest that ultimately they will be able to fill the demands of the British exhibitor and his patrons.

**"I say they can't, won't and never will be able to.**

**"The British exhibitor built up his business on Hollywood's outpourings.**

**"Hollywood's films are still the mainstay of our business, in spite of the admitted and much to be admired improvement in the quality of Britain's pictures."**

The forthright Scot went on to maintain that, if only for the sake of that millennium in which the country's film makers fondly believe that Britain and not Hollywood will be the world's film capital, American producers and technicians should be encouraged to work here.

He derided the suggestion that if the renters' quota is continued and Americans compelled by the law to make films in Britain they would maliciously turn out cheapjack product.

"Americans," he stated, "would ensure that the pictures they made here reached a worldwide market. They would have to do so to get their money back. That's what Jack Warner proposes doing in his new deal with Associated British."

### *Would Make Lawbreakers*

Sir Alexandar roundly rebutted the suggestion that exhibitors wilfully sought to evade their obligations under the Quota Act. "Some of the producers talk as though we are nothing but a gang of rogues," he went on. "We are not rogues," he persisted, "but the producers' proposals would turn hundreds of us into unwilling lawbreakers."

"I verily believe," said King, "that if Parliament adopts the producers' suggestions, 2,000 exhibitors would be driven into default each year by reason of the fact that there won't be enough British films to go around, once the citcuits—all of whom are 'integrated' with production organizations—have had their pick of them.

"I maintain it's a shameful thing that an Act of Parliament—and Parliament itself—should be brought into disrepute by such machinations," he added.

Scoffingly, Sir Alexander characterizes the producers as seeking molly-coddling protection at the expense of the exhibitor and the nation at large. "You don't make good films by an Act of Parliament any more than you build up a robust, healthy industry by putting it in a swaddling band," was another of his aphorisms.

### *Says Monetary Talks Needed*

He admits the urgent necessity of a closer adjustment between the outflow of dollars from Britain in respect to film hire and the amounts accruing in America from the exhibition of British films there, but he claims that is a matter for round table talking between people like Eric Johnston, president of the Motion Picture Association, and the authorities here.

Sir Alexander's statements follow previous and similar statements from F. A. Prior, president of the Cinematograph Exhibitors' Association, and W. R. Fuller, secretary of that association, who have protested what they describe as the continual denigration of Hollywood by interested parties here. They have been echoed by John Xavier Prendergast who lately addressed a gathering of his fellow showmen, taking for his text the doctrine that the legislature may compel the exhibitor to screen any given footage, but that no Act of Parliament will compel the public to pay for the privilege of witnessing such a sorry exhibition.

# *London Paper Hits Attempt to Cut U. S. Imports*

by PETER BURNUP
*in London*

The *Financial Times,* organ of the ultra-conservative City of London money market, has administered salutary corrective to the guerrilla snipers among the Conservative opposition in the House of Commons who seek to score debating points against the Government by incessant reference to the amount of film hire paid by Britain to America. The *Times* suggests that imports not be cut.

No member of the Commons, least of all the opposition leaders, believes it to be possible to drastically reduce the volume of film imports without causing considerable dislocation in the country's economy. But that circumstance does not prevent the snipers from persistently essaying to make party capital out of Britain's present paucity in film production.

It is significant, therefore, that the *Financial Times* should come out with an editorial defending American film imports. It is even more significant when it is considered that the newspaper in question is controlled by Brendan Bracken, M.P., wartime Minister of Information and close confidant of Winston Churchill.

Says the newspaper in part under the heading "Tobacco and Films":

"The case for restricting the import of films can be overstated. It is true that the proportion of our import costs represented by films is larger than it was before the war, but the British industry (despite its meritorious and successful production efforts lately) is still unable to fill the needs of British cinemas. A cut in imports would therefore be tantamount to closing the cinemas for part of the year. The cost of importing American films last year was just over £17,000,000 and not more than a modest proportion of this could be saved without severe interference with the enjoyment of a very substantial part of the public. A cut in American film imports, furthermore, might prejudice the efforts now being made by the British film industry to establish an export market in the U. S. in cooperation with American producers."

Those sentiments are the echo of the feelings of exhibitors in every part of the country.

## Form New Drive-In Circuit

The formation of a new drive-in circuit, to be called United States Drive-In Theatres has been announced. The company will operate theatres within a 35-mile radius of Los Angeles, under the Hollingshead patent held by Park-In Theatres, Inc., of Camden, N. J. Charles A. Cabalerro is president, and William R. Forman and Gus C. Diamond are vice-presidents of the new company.

BEAUTIFUL, DESIRABLE,

LOVELY—YET READY TO

KILL!...DRIVEN BY

THE EVIL HIDDEN

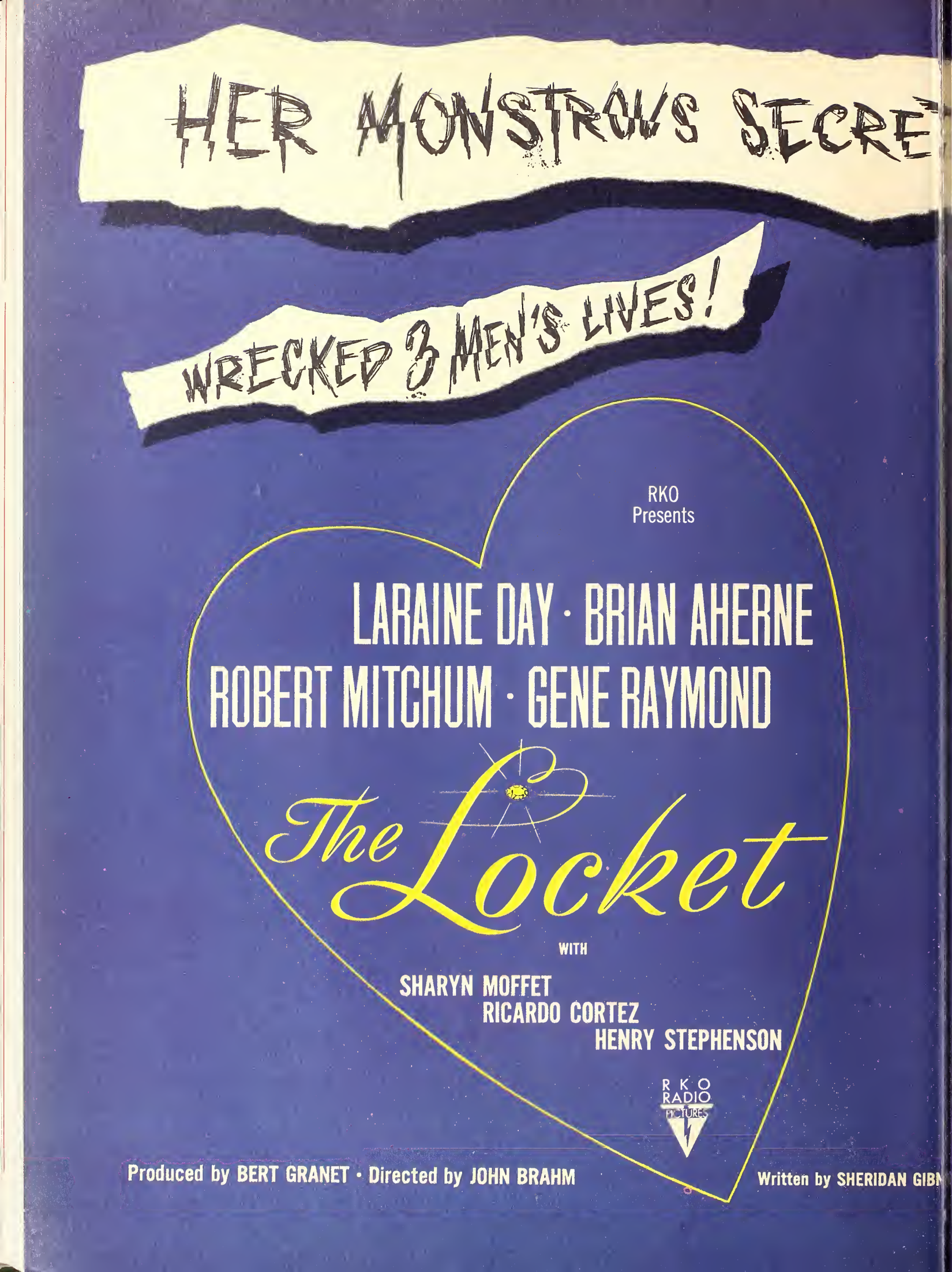
IN A TRAGIC

TRINKET!



RKO
Presents

# The Locket


HER MONSTROUS SECRE
WRECKED 3 MEN'S LIVES!
RKO
Presents
LARAINE DAY · BRIAN AHERNE
ROBERT MITCHUM · GENE RAYMOND
The Locket
WITH
SHARYN MOFFET
RICARDO CORTEZ
HENRY STEPHENSON
RKO
RADIO
PICTURES
Produced by BERT GRANET · Directed by JOHN BRAHM
Written by SHERIDAN GIBN


NOT LOVE...
NOT MONEY....
BUT A HAUNTING HUNGER
MADE HER LIE, CHEAT,
STEAL. WHY? . . .
IT'S THE STRANGEST SECRET EVER TOLD!

# ANOTHER GREAT RKO CAMPAIGN!



. . . PENETRATING
ALL AMERICA WITH
FULL-PAGE BLACK AND WHITE ADS
IN ALL THE IMPORTANT
WEEKLY AND MONTHLY MAGAZINES, AND WITH
FOUR-COLOR ADS IN THE MAGAZINE SECTIONS OR
SUPPLEMENTS OF 75 BIG SUNDAY NEWSPAPERS
. . . A TOTAL OF

## 89,745,975 CIRCULATION

LIST INCLUDES:
LIFE, SATURDAY EVENING POST,
LOOK, COLLIER'S, LIBERTY,
WOMAN'S HOME COMPANION, LADIES' HOME JOURNAL,
McCALL'S, AMERICAN, PIC, COSMOPOLITAN, TRUE,
TRUE CONFESSIONS, TRUE STORY, REDBOOK, FAN LIST,
AMERICAN WEEKLY, PARADE, THIS WEEK,
INDEPENDENT SECTIONS

RKO IS THE BIGGEST NATIONAL MAGAZINE ADVERTISER IN THE MOTION PICTURE FIELD!

# *20th-Fox Plans 20 Top Budget Films This Year*

Twentieth Century Fox's program of 20 pictures for 1947, requiring the heaviest production budget in the history of the company, will follow the company's policy of producing best sellers, out-door action pictures in color, musicals and the realistic type of picture after the manner of "The House on 92nd Street" and "13 Rue Madeleine," Spyros Skouras, president, told the first postwar national sales conference at the Hotel Astor in New York Tuesday. The sales meetings opened Monday morning and continued through Wednesday.

With the production policy aimed at only top pictures, Mr. Skouras emphasized the importance of extended playing time in all theatres in order to get a boxoffice return commensurate with the quality of the product.

Mr. Skouras reiterated the company's policy of conforming to the spirit as well as the letter of the new statutory decree and called on all the members of the distribution department to follow out this policy with diligence and consideration. He then discussed his recent visit to the company's studio in Hollywood where he conferred with Darryl F. Zanuck, vice president in charge of production, and Joseph M. Schenck, executive production head.

At the opening session Monday, presided over by Tom J. Connors, vice-president in charge of distribution, the meeting centered about discussions of the general operation of the company in the light of the court decree, and plans were formulated for future sales operation under it.

At the Tuesday afternoon session Charles Schlaifer, director of advertising and publicity, discussed the advertising and exploitation campaigns that have already been set for the season's product including "Forever Amber" and "Captain from Castile."

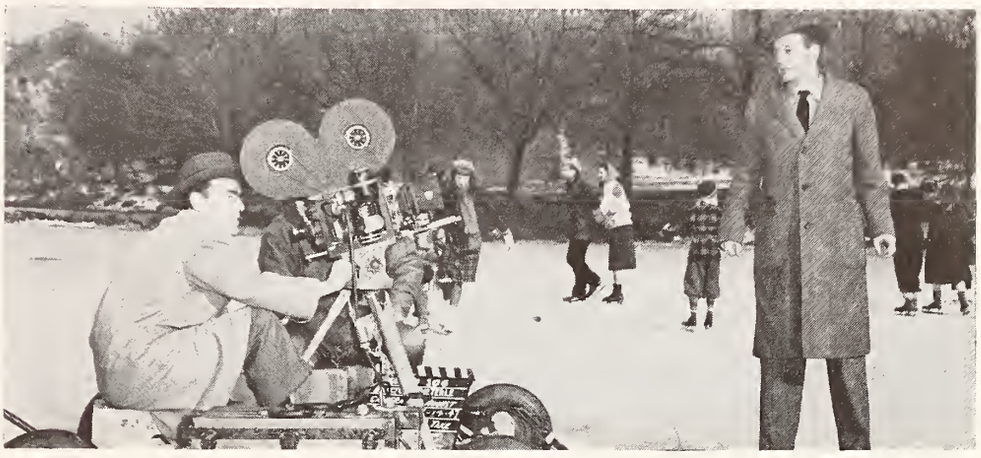
Divisional sales managers remained in New York through Thursday and Friday for special home office conferences with company executives.

Executives attending the meetings from the home office were: Mr. Skouras; Mr. Connors; Mr. Schlaifer; W. C. Michel, executive vice-president; Donald A. Henderson, treasurer; W. J. Eadie, assistant treasurer and comptroller, and Otto E. Koegel, general counsel.

## World Film Festival Opens Offices in New York

World Film Festival has opened offices in New York City to handle the American aspect of the Festival, which will be held in Brussels, Belgium, in June. The offices are located at 247 Park Avenue, with Alex Salkin, U. S. representative and Richard Zondervan, general manager.

# CENTRAL PARK LAKE A FILM SET AS HOLLYWOOD COMES EAST



The Swan Lake in New York's Central Park was transformed into a motion picture set late last week when shooting got under way on David O. Selznick's production, "Portrait of a Woman". The film is one of the very few feature pictures to be made completely in New York for the past decade.

Most scenes in the picture will be shot outdoors in Central Park, on the upper West Side, on Times Square, on 57th Street, on the upper Hudson and in Provincetown, Mass. The RKO Pathe studio at Park Avenue and 106th Street has been leased for indoor shots. The film is directed by William Dieterle and produced by David Hempstead.

Shooting on the film may continue for more than six weeks. Only the two stars, Joseph Cotten and Jennifer Jones, as well as a production crew of about 15, were brought here from the coast. Bit parts and extras for the costume production will be cast in New York. Mayor O'Dwyer has offered any assistance needed by the film makers in an effort to convince other producers of the city's suitability as a film production center.

Both the *New York Times* and the *New York Herald Tribune* sent reporters to cover the first day's shooting. A number of extra policemen were assigned to keep the curious and the fans alike from interfering with the proceedings at the pond. Those who were lucky enough to get sufficiently near the scene could see the cameras grind away at a somewhat unsure Mr. Cotten who obviously hadn't been born on skates. Bystanders' comments even carried a faint note of disappointment when the actor could be seen towed along the ice at the end of a rope. Miss Jones who, rumor has it, is a competent skater, did not show up the first day.

Result of the first day's work: one 10-second sequence.

## Report 5,000 Children's Shows in Four Months

During the first four months of Children's Film Library operation its pictures have been booked for more than 5,000 Saturday morning children's shows across the nation, Glen Allvine, public relations officer of the Motion Picture Association, said this week in New York.

Last week, Mr. Allvine and Arthur DeBra of the MPA went to Albany to discuss the library's operations with the branch managers of the different companies as well as with representatives of the Warner Brothers and Fabian Theatres. Their trip was in line with a general policy which calls for MPA representatives to visit all exchange cities within the next month. During the previous week they visited New Haven.

The Children's Film Library now has 28 titles available, but this number will be increased to more than 50 during the coming months. The MPA project has won general approval from parents, Mr. Allvine said, and its films were considered as at least a partial solution of the difficult problem of finding the right kind of screen entertainment for children.

## Set 77 Regional Openings For RKO's "San Quentin"

A total of 77 theatres will be included in the Iowa-Nebraska regional opening of RKO's "San Quentin" early in March. First house to play the picture will be the Brandeis in Omaha. Full radio and newspaper cooperation has been assured. The stations will feature a 15-minute "San Quentin" show with an introduction by Warden Lawes. RKO branch managers Max Rosenblatt of Des Moines and Jack Renfro of Omaha cooperated with Bob Hickey, midwest field supervisor; Edward Holland, Des Moines field man, and Keith Bain, Omaha field man, in arranging the campaign, which will include talks by five "Mr. X's" on life behind prison bars.

# Production Level Rises As Eight Pictures Go Before Studio Cameras

*Hollywood Bureau*

Productions turned upward last week as eight films reached shooting stages, and four went to the cutting rooms. The number of pictures in work increased to 31 from the previous low of 27.

Diana Productions, the company headed by Fritz Lang, Walter Wanger and Joan Bennett, launched "Secret Beyond the Door," which will be released through Universal-International. British actor Michael Redgrave and Miss Bennett are co-starred, with Natalie Schaefer and Rosa Rey in supporting roles. Lang is producing and directing.

Producer Seymour Nebenzal started work on "Atlantis," which is to be released through United Artists. Arthur Ripley is directing; Maria Montez and Jean Pierre Aumont are co-starred.

Governor James Davis is starred in Monogram's "Louisiana," a semi-autobiographical film based on his rise to political power. Margaret Lindsay has been signed for the feminine lead; Phil Karlson is directing for producer Lindsley Parsons.

Another new Monogram venture is "The Gangster," a King Brothers production for Allied Artists. Heading the cast are Belita, Barry Sullivan, Joan Lorring and Akim Tamiroff. Gordon Wiles directed.

### *Warners Begin Work On "Wallflower"*

"Wallflower" is the title of Warners' entry-of the-week. Alex Gottlieb is producing, Frederick de Cordova directing, and the cast includes Robert Hutton, Joyce Reynolds, Janis Paige, Edward Arnold, Barbara Brown and Don McGuire.

Republic trained cameras on two: "The Trespasser," and "Springtime in the Sierras." The first is a melodrama whose cast includes Dale Evans, Janet Martin, Warren Douglas, Adele Mara and Grant Withers. William O'Sullivan is the associate producer; George Blair the director.

"Springtime in the Sierras" stars Roy Rogers, with Jane Frazee in the feminine lead, and Stephanie Bachelor in a top supporting role. Edward White is the associate producer on the picture, which is being filmed in Trucolor. William Witney directs.

At PRC, work began on the latest of the company's "Michael Shayne" series of detective dramas, titled "Too Many Winners." The picture marks the debut as a producer of John Sutherland, radio and screen writer. William Beaudine is directing a cast which includes Hugh Beaumont, Trudy Marshall and Ralph Dunn.

### *Incidental News of Pictures and People"*

Edgar Peterson has been signed to a five-year contract as executive assistant to Dore Schary, vice-president in charge of production at RKO Radio. The first story purchase, as well as the first production to be announced by Schary since assuming his new post is "Mr. Blandings Builds His Dream House," a satirical account of the experiences of an advertising man and his wife when they decide to build a house in the country. Norman Panama and Melvin Frank, signed recently by the studio to an exclusive producer-writer contract, are currently preparing the screenplay.

George Brown has appointed Norman Siegel to handle the special services division of the Paramount publicity department. . . . Because of his outstanding performance in "Pursued," Milton Sperling has assigned John Rodney to the male lead in "Nothing But the Night," next United States Pictures production for Warner release. . . . Sol Lesser has engaged Julius Evans for the post of story editor in his producing organization.

"The Strawberry Roan" will be Gene Autry's first musical Western under his new independent producing setup at Columbia. Dwight Cummins and Dorothy Yost, who did the screenplays for such outstanding films as "Smoky," and "My Friend Flicka," have been signed to write the treatment for the Autry vehicle. . . . Ava Gardner has been borrowed from MGM for the feminine lead opposite Fred MacMurray in "Singapore," scheduled to get under way late this month at Universal-International.

### *Screen Guild in Releasing Deal with Fortune Films*

Screen Guild Productions has entered into an arrangement with Fortune Films Corporation whereby Screen Guild will release from one to three pictures annually to be produced by Fortune Films. The latter Company is a newly-formed producing organization headed by Bert M. Stearn, Pittsburgh distributor, and Harry Handel, exhibitor in the same city. . . . Cathy O'Donnell has been chosen for the feminine lead in Eagle-Lion's screen version of the Louis Bromfield novel, "Kenny." The author will come to Hollywood to assist in adaptation of his story to the screen.

Irving Berlin's famous song, "Easter Parade," will serve as the basis of an MGM musical with an all-star cast. Arthur Freed is slated to produce, and Berlin will be associated with him throughout the filming of the picture. The noted songwriter will compose the entire musical score, as well as several new numbers for the song-and dance sequences. . . . Michael Curtiz' next independent production for Warner release will be "Serenade," a film version of James Cain's widely-discussed novel of some years back.

## *COMPLETED*

**PARAMOUNT**
I Walk Alone (Wallis)

**20TH CENTURY-FOX**
Moss Rose

**UNIVERSAL-INTERNATIONAL**
Ivy (Interwood)

**WARNERS**
Woman in White

## *STARTED*

**MONOGRAM**
Louisiana
The Gangster

**PRC**
Too Many Winners

**REPUBLIC**
The Trespasser
Springtime in the Sierras

**UNITED ARTISTS**
Atlantis (Nero)

**UNIVERSAL-INTERNATIONAL**
Secret Beyond the Door (Diana)

**WARNERS**
Wallflower

## *SHOOTING*

**COLUMBIA**
Major Denning's Trust Estate
Lady from Shanghai
Assigned to Treasury (Kennedy - Buchman)
Three Were Thorobreds (Cavalier)

**EAGLE-LION**
Repeat Performance

**MGM**
Song of the Thin Man
The Hucksters

**MONOGRAM**
Tragic Symphony

**PARAMOUNT**
Road to Rio
Albuquerque (Clarion)

**PRC**
Step-child

**RKO RADIO**
Tycoon
Indian Summer
If You Knew Susie

**SELZNICK**
Paradine Case

**20TH CENTURY-FOX**
Ghost and Mrs. Muir
Captain from Castile
Forever Amber
Miracle on 34th Street

**UNITED ARTISTS**
Body and Soul (Enterprise)
Vendetta (California)

**WARNERS**
The Unfaithful
The Unsuspected (Curtiz)

# *Talent to Seek Reissue Share*

by WILLIAM R. WEAVER
*Hollywood Editor*

Ultimately even the reissues are going to cost exhibitors more, if plans discussed this week Monday by committees representing the Screen Writers Guild, the Screen Diretcors Guild and the Screen Actors Guild, eventuate. The plans contemplate incorporation in all contracts between producer and talent of a provision for additional payment, at time of reissue, to all writers, directors and actors who had part in the making of pictures selected for reissue. As of now, except for scattered exceptional cases, writers, directors and actors are paid for their services when the picture is made, and the property belongs to the producer.

The committees that met last Monday to canvass the matter were authorized solely to explore possibilities and report back to their boards of directors. They were under admonition to divulge no information bearing upon their discussions and to voice no opinions. Their meeting was an outgrowth of an editorial in the current number of *The Screen Writer,* official monthly publication of the SWG, in which the SDG and SAG were invited to join the writer body in a study of the matter. Only the SWG, which advanced the plan, had formulated an official attitude, when the meeting was held, and it was made clear that no definite stand would be taken until the SDG and SAG boards had gone into the matter thoroughly.

### *Idea Started Two Years Ago*

Historically, the reasoning behind the SWG proposal was introduced in the field of studio labor labor about two years ago by William Pomerance, then business agent of the Screen Cartoonists Guild, and later, engaged in a like capacity by the SWG. The arguments advanced in its favor by Mr. Pomerance included various quasi-precedents, ranging back to the system under which breeders of thoroughbred horses retain perpetual participation in the earnings of their thoroughbreds. The demand for similar provision in the SCG contracts with studios was made in the course of negotiating a hotly disputed contract, in final completion of which the reissue demand was not finally dealt with.

The editorial on which the present movement is predicated reads in part as follows:

"There have been several recent statements by producing companies of their intention to reissue a large number of previously made films. While all of us in the industry are pleased to have made pictures of such lasting quality that they merit revival, and in their way may even become classics, it is none the less clear that it is money out of our pockets, which makes our pleasure less complete. For, each time a picture which was made in an earlier year is reissued, it replaces one unmade picture which will not be issued at all; if it takes two, four, or whatever is the average numbeer of writers to complete a script, then there are just that many writing jobs which we will never get. Exact statistics are not available, because all studios have not stated their programs in regard to reissues, but MGM has announced 22. That alone, when multiplied by the modest average of four, makes 88 jobs gone. Add four times what the other studios announce and the prospect is unpleasant.

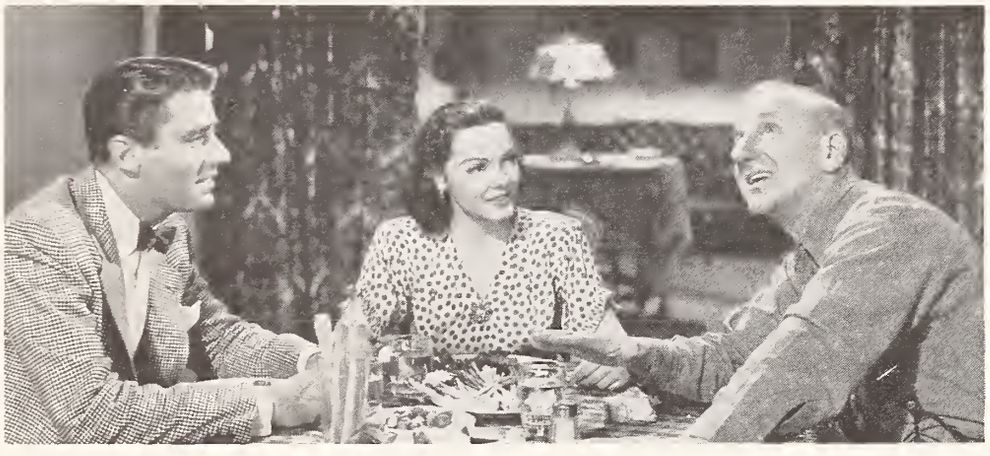
"Of course we are not planning a ban on reissues. Fine plays are revived, fine books are republished, and fine pictures should certainly be reissued. The difference is that the fine plays and books pay royalties each time they appear; the fine pictures pay only the studios.

"Your board feels that this concerns actors and directors too, since their work appears in reissues along with ours. Therefore we have approached their two Guilds, with the proposal that we work together in getting proper remuneration. . . . Naturally there will be complications, and a formula will have to be found which will take into account the studios' diminishing returns on reissues, the definition of precisely what a reissue is, and other factors, but if the three guilds jointly apply themselves to the problem it can be solved. The three, working as one, can also bring about an agreement with the studios which will be fair to all."

# PREVIEWS OF TRADE SHOWS



***FIREWORKS** pending in United Artists' "Ramrod", as Joel McCrea, right, prepares to battle Preston Foster. The Enterprise Production stars Mr. McCrea and Veronica Lake, was produced by Harry Sherman and directed by Andre de Toth.*



***THIS IS HAPPENING IN BROOKLYN:** a scene from MGM's "It Happened in Brooklyn". Jimmy Durante is telling the story. Frank Sinatra and Kathryn Grayson are the stars; Jack Cummings, the producer, and Richard Whorf, the director. Exhibitors will see the picture February 28.*

## Dialogue for "Parade"

For the first time MGM will introduce dialogue in its John Nesbitt "Passing Parade" series. Previously the series has been narrated. Dialogue will be used for "Portrait of an Artist," now in production with Leon Ames heading the cast.

# Schaefer Heads All Distribution For Enterprise

George Schaefer, formerly president of RKO and vice-president of Paramount and United Artists, was elected vice-president in charge of distribution for Enterprise Studios at a meeting of its board of directors last Friday in Hollywood.

At the outbreak of the war he resigned as head of RKO to serve as national chairman of the War Activities Committee of the motion picture industry. His war work won him the first Motion Picture Association award for civic and patriotic service. He entered the industry with the late Lewis J. Selznick, then joined Paramount and rose to vice-president. He later joined UA in the same capacity.

### *Heads Sales Activities*

Mr. Schaefer will be in complete charge of all Enterprise distribution and will head the company's sales activities both here and abroad. He will establish an Enterprise home office in New York immediately upon his return there from Hollywood.

Mr. Schaefer started a series of conferences in Hollywood last Friday, climaxed by a dinner last Saturday night in his honor with Enterprise stars and producing partners attending, including Charles Boyer, John Garfield, Joel McCrea, Ginger Rogers, Norma Shearer, Barbara Stanwyck and David Lewis, Lewis Milestone, as well as R. B. Roberts, Robert Rossen, Harry Sherman, David Loew, board chairman, and Charles Einfeld, president.

As he assumed his post Monday Mr. Schaefer said, "getting the ultimate 10 per cent of a picture's potential gross means more to a company's financial welfare than exceeding its production budget by that figure." He added that in view of rising costs and new selling methods, "it is now necessary to get every possible box office dollar."

He praised Mr. Einfeld and Mr. Loew as the "two most sales-conscious men in Hollywood," and expressed confidence in the company's future.

### *To See Ingrid Bergman*

Mr. Schaefer will confer with Ingrid Bergman immediately upon his arrival in New York and will go into a series of meetings with distribution executives of Loew's International, through whose foreign exchanges Enterprise will release outside the U. S. and Canada.

First Enterprise multi-million dollar budget production set for release is "Ramrod," starring Joel McCrea and Veronica Lake. Scheduled to follow is "The Other Love," with Barbara Stanwyck and David Niven, and "Body and Soul," with John Garfield and Lili Palmer. "Arch of Triumph" will receive special handling.



By the Herald

*GEORGE SCHAEFER*

# Latin America Booming: Cohn

Central and South American countries are showing increased activity both at the box office and in local studios, according to Jack Cohn, Columbia executive vice-president, who returned Tuesday to New York from a business tour of eight south-of-the-border countries.

Practically all of the South American countries he visited have increased domestic production and theatre repair and construction have begun anew, he reported. American features, he said, are very well received.

Mr. Cohn visited Puerto Rico, Trinidad, Uruguay, Chile, Peru, Panama, Brazil and Argentina. In the latter two countries he was guest of honor at Columbia Pictures International Corporation regional conventions. He was guest of honor at receptions and dinners in all of the countries he visited.

## Set "Best Years" for Washington Benefit

The Washington Committee for Rehabilitation and Physical Medicine, of which Mrs. Harry Truman is honorary chairman and Mrs. Harold Burton, wife of Supreme Court Justice Burton, is chairman, will sponsor a benefit preview of Samuel Goldwyn's "The Best Years of Our Lives" at Washington's RKO Keith's theatre March 11, the evening prior to the film's public premiere there. Seats for the premiere, which will be attended by numerous dignitaries, will range from $25 to $5. The proceeds will be used for a civilian rehabilitation program sponsored by Bellevue Hospital, New York, and New York University.

## French Reissue for Cohen

Leo Cohen, distributor of foreign films, has acquired the reissue rights to the French film, "Club de Femmes" which he will distribute in North, Central and South America and Canada.

# Universal Holds Final Meeting In New York

The third and final regional sales meeting of Universal-International opened in New York at the Hotel Astor last Friday with sales representatives from the eastern district and home office executives attending. The meetings continued through Saturday.

Highlighting the agenda was a discussion of selling and advertising of "The Egg and I" and other Universal-International product to be released during the next six months. William A. Scully, vice president and general sales manager, presided at the two-day session.

At Friday's meeting it was announced by John Joseph, director of advertising and publicity, that an advertising budget of approximately $850,000 has been allocated for "The Egg and I." The advertising budget is the largest ever to be set by the company for a single picture, he said.

Among others who attended were district managers P. T. Dana, Cleveland, Dave Miller, Buffalo, and J. J. Scully, Boston; branch managers Max Cohen, Cleveland, Francis J. Guehl, Pittsburgh, Eugene Vogel, Albany, J. J. Spandau, Buffalo, Arthur Greenfield, New Haven, E. Myer Feltman, Boston, George E. Schwartz, Philadelphia, Harry J. Martin, Washington, David A. Levy, New York.

Also A. W. Perry and Mark Plottel from Canada, Nat Goldberg from the New York exchange; Lester Zucker and Joe Oulahan, eastern sales representatives for the J. Arthur Rank division; L. J. McGinley, Prestige Pictures sales manager, and home office executives A. J. O'Keefe, E. T. Gomersall, William J. Heineman, Fred Meyers, F. J. A. McCarthy, E. L. McEvoy, F. T. Murray, B. G. Kranze, James J. Jordan, Morris Alin and Adolph Schimel.

## Eagle-Lion Files Suit To Protect Title

Eagle-Lion Films, Inc., has gone to court to protect the word "Eagle" in its company name. A suit filed in Superior Court in Los Angeles asks that American Eagle Films, an indepenent producing company formed last October by Sam Howard and associates, be barred from using the word "Eagle" in its title. The complaint states that Eagle-Lion's worldwide prestige is damaged by the similarity in names and points out that the company has spent $150,000 in establishing its identity since its inception last May 5.

## Fire Destroys Georgia House

A fire of undetermined origin last week destroyed the Martin and Thompson Princess theatre in Hawkinsville, Ga. The house also served as headquarters for the circuit. Over-all loss is estimated at $125,000. All home office records were destroyed.

# Opening to the BIGGEST FANFARE in the historu of the West!



In conjunction with THE
**UTAH CENTENNIAL**
★
*The World Premiere*
of
"RAMROD", official Centennial picture, opening simultaneously February 21st, in Salt Lake City and twenty-eight more Utah theatres!

Listen to six coast-to-coast network shows exploiting "Romrod"! (NBC: People Are Funny, CBS: G. E. House Porty, CBS: Heddo Hopper's "This is Hollywood", Mutuol: Erskine Johnson, ABC: George Fischer, CBS: George Fischer.)




with

PRESTON FOSTER · ARLEEN WHELAN · CHARLIE RUGGLES

Screenplay by Jack Moffitt, Graham Baker and Cecile Kramer • From the N
and Saturday Evening Post Serial by Luke Short • Music by Victor Y

grossing outdoor big ones

S "RAMROD"!

ENTERPRISE

presents

# JOEL McCREA
# VERONICA LAKE
# DONALD CRISP
# DON DeFORE

in

# MROD





JOEL McCREA
*The Ramrod!*



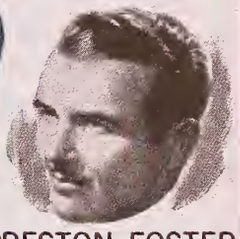
VERONICA LAKE
*The Deceiver!*



DONALD CRISP
*The Law!*



DON DeFORE
*The Killer?*



PRESTON FOSTER
*The Trouble!*



ARLEEN WHELAN
*The "Pal"!*



CHARLIE RUGGLES
*The Land Baron!*

ected by ANDRE de TOTH · A HARRY SHERMAN Production ENTERPRISE Releases thru UA

# Warners' Net In Quarter Up To $7,203,000

Warner Bros. Pictures, Inc., and subsidiary companies reported a net profit of $7,203,000, equivalent to 97 cents a share on the 7,402,180 shares of common stock outstanding, for the three months ending November 30, 1946.

This compares with a net profit of $4,367,000 or 59 cents a share for a similar period the year before.

Film rentals, theatre admissions, sales, etc. after eliminating intercompany transactions for the three months ending November 30, 1946, amounted to $42,636,000 as compared with $37,896,000 for the corresponding period a year ago.

Federal income taxes in 1946 for the period amounted to $4,400,000, while the previous year's taxes for the quarter were $4,300,000.

## Detroit Variety Club Awarded Plaque by Cancer Society

The Detroit Variety Club, Tent No. 5, has been presented a plaque by the American Cancer Society. The plaque was in recognition of the club's presentation of $90,000, raised by local theatre collections, to the Southeastern Michigan Division of the Cancer Society. Arvid Kantor, retiring chief barker, made the presentation. Mr. Kantor, himself, was the receipient of the Mark Hellinger "Swell Guy" award, both for his services to the cancer drive and for his operation of a servicemen's canteen in the Variety Club rooms during the war years. Robert Coyne, of American Theatres Association; Col. William McCraw, national director for Variety Clubs, Michigan Governor Kim Sigler and Detroit Mayor Edward J. Jefferies were guest speakers at the meeting.

## Museum Honors Jarman

Claude Jarman, Jr., who portrays Jody in MGM's "The Yearling," was made an honorary curator of the Nature Study Museum of the Boy Scouts in New York Saturday. That night he was guest of honor at a special Boy Scout rally, with News of the Day taking pictures of both events.

## "Richard" Subject Completed

"Open the Door, Richard," current song craze, is the subject of a one-reel musical film recently completed by All American News of Chicago, Ill., and scheduled for release February 17. Dusty Fletcher, who originated the musical number, stars in the film.

## Paramount Promotes Two

Paramount has promoted Robert Kilgore, formerly head booker in Memphis, to salesman in Memphis and has promoted Fred Curd, former booker, to replace Mr. Kilgore.

## PRC Lists 13 Releases Dated Through May 5

PRC this week announced it will release 13 features from February 28 through May 5. The list follows: "Law of the Lash," first in a new Western series, February 28; "The Devil on Wheels," March 2; "Range Beyond the Blue," Eddie Dean outdoor musical, March 17; "Untamed Fury," March 22; "Kit Carson," with Dana Andrews, Lynn Bari and Jon Hall, March 22; "The Last of the Mochicans," starring Randolph Scott, March 22; "Philo Vance Returns," March 29. The first April release is "Three on a Ticket," a Michael Shayne mystery, for April 5; "Frontier Fighters," April 12; "Philo Vance's Gamble," April 13; "West to Glory," another Eddie Dean musical, April 22; "Thundergap Outlaws," April 27. "Riders of Red Rock" will be released May 5.

# Television Films Chief Topic of SMPE Meeting

The latest developments in the filming and use of 8mm and 16mm motion pictures for television will be the prime subject for discussion at the sixty-first semi-annual convention of the Society of Motion Picture Engineers to be held at the Drake Hotel in Chicago, April 21-25.

Loren L. Ryder, president of the SMPE, has announced that the convention's major emphasis will be placed on technical papers dealing with various aspects of narrow film motion pictures, including television, and all phases of studio and stage techniques applicable to both the narrow guage films and television.

Committee chairmen are: A. Shapiro, local arrangements; Gordon A. Chamber, papers; Harold D. Desfor, publicity; W. C. Kunzmann, registration and information; W. C. DeVry, luncheon and banquet; H. A. Witt, hotel and transportation; Tom Ress, membership and subscription; S. A. Lukes, projection program, and Mrs. A. Shapiro, ladies reception committee.

## Buys American Equipment

Bolivar Films, one of Venezuela's leading motion picture companies, has purchased $100,000 worth of American motion picture and sound equipment, according to an announcement from G. Villegas, president of Bolivar, who is on a six-week tour of the United States and Mexico.

## Stars Plan British Film

John Garfield and Lilli Palmer, currently at work in Hollywood in Enterprise's "Body and Soul," for United Artists release, are making arrangements to team in a film to be produced in England. Both stars plan to be in London about August 1.

# Monogram Had $216,999 Profit For 26 Weeks

Monogram reported this week consolidated net profit after all charges, including Federal income tax, of $216,999 for the 26-week period ended December 28, 1946. This compares with a consolidated net of $183,692 for the same period in 1945.

In releasing the statement, Samuel Broidy, Monogram president, announced that from the date of the last annual report, June 29, 1946, management options for a total of 31,900 shares of stock had been exercised. There remains a total of 22,200 shares of stock reserved for options still oustanding.

His statement stressed the company's schedule of high budget productions. Mr. Broidy reviewed the incorporation of Allied Artists Productions, a new Monogram subsidiary which has just completed "It Happened on Fifth Avenue," first of the top budget pictures.

Allied has almost completed "Tragic Symphony," based on the life of Tchaikowsky and using many of that composer's works for its musical score. Third of the company's pictures, now in work, is "The Gangster," a King Brothers production. Others are "Smart Woman," with Constance Bennett, Brian Aherne and Barry Sullivan, and "Gun Crazy," by MacKinlay Kantor.

Mr. Broidy announced the following high-budget pictures to be released under the Monogram trademark: "Black Gold," the company's first Cinecolor production; "High Conquest," filmed partly on Switzerland's Matterhorn; "The Guilty," starring Bonita Granville and Don Castle, and "Violence," with Michael O'Shea and Nancy Coleman. All of these have been completed.

## Monogram Opens in Brazil

Monogram International has formed Monogram Pictures do Brasil, Inc., and has opened offices in Rio de Janeiro, Sao Paulo, Porto Alegre, Curitiba and Recife. H. Alfred Steinberg has been appointed general manager for Brazil. The main office is in Rio.

## Theatre Doubles as Church

The management of the Plaza theatre, Schenectady, held church services in the house last Sunday. When the furnace of the Emmanuel Baptist church failed to throw heat, the operators of the Plaza invited the 350 members of the congregation to transfer their place of worship and to use the theatre's lounge, balcony and auditorium for their Sunday classes and sermon.

## New Unit Sets Film

United California Productions, an independent company formed by Robert Cummings, Philip Yourdan and Eugene Frenke, has announced that their initial film will be a melodrama titled "Joe MacBeth."

"Private" MY EYE!

1,159,556 readers of




5,309,408 readers of




16,360,580 readers of




9,202,368 readers of




14,764,952 readers of




24,885,552 readers of




565,056 readers of




550,968 readers of




181,324 readers of

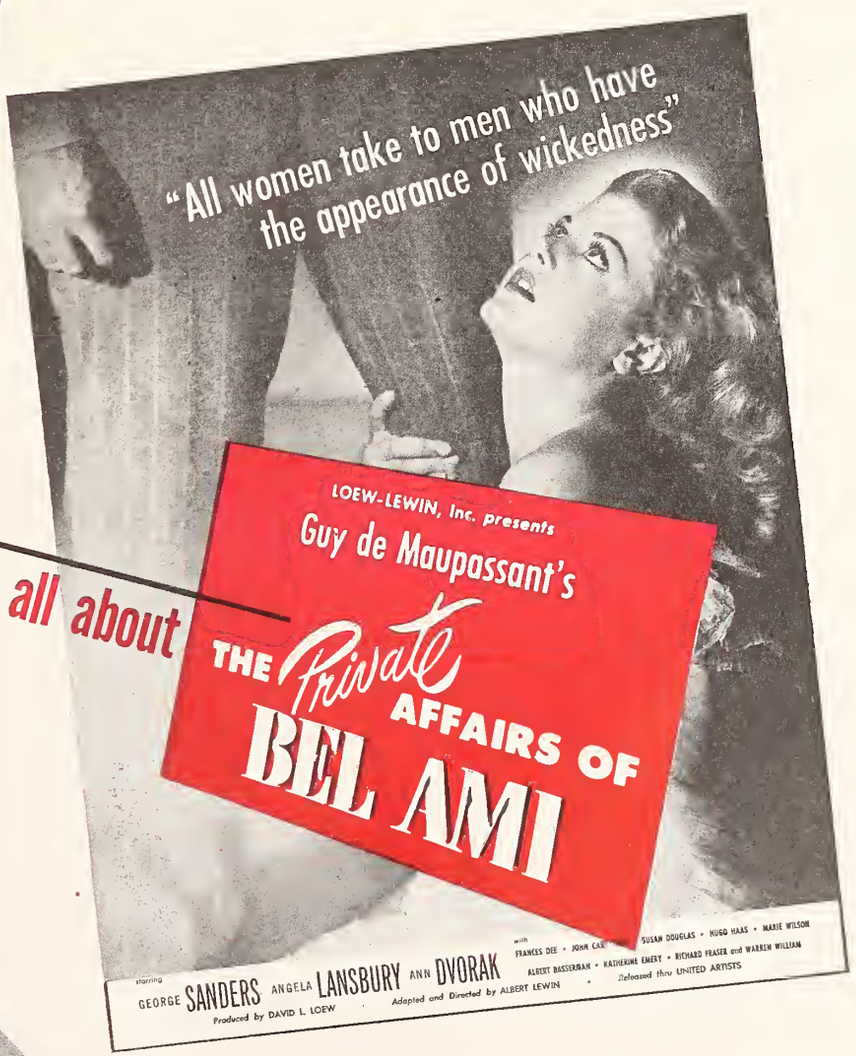



165,028 readers of




# 73,144,792 people know all about

Yes, 73,144,792 readers of national magazines and newspapers will see and read this one advertisement




Grab it from UA

## ALBANY

The Palace presented "Sinbad the Sailor," accorded a strong advertising buildup. The Strand followed a two-week run of "Humoresque" with "The Strange Woman". Simultaneously it began newspaper promotion of "Nora Prentiss". Fabian's Grand held over "Blue Skies" for a second week. Warners' Ritz had "Angel on My Shoulder" and "Lighthouse" for first run showings. . . . Holbrook Bissell, former Columbia Pictures manager here, and Charles C. Charles, associated with Advertisers' Distributing Company, were in a bad automobile crash near Richfield Springs. Both were in serious condition for a time. . . . Neil Hellman, associated with Fabian Theatres in two drive-ins of the Albany area, will build another in a suburb of Philadelphia. . . . A dinner and dance for C. A. Smakwitz, retiring chief barker of the Variety Club will be given March 1 in the De Witt Clinton Hotel. . . . William Smalley, head of Smalley Theatres circuit, and Myer Schine of the Schine circuit, are in Florida vacationing.

## ATLANTA

Mr. and Mrs. Scott Rutherford, Bowling Green, Fla., have sold their Ritz to A. A. Napier and Bert Elam. . . . A bill to permit Sunday shows, except between the hours of 8 a.m. and 2 p.m. and 6 p.m. and 9 p.m., has been introduced in the House of Representatives. . . . Existing blue laws prohibit Sunday shows in most of Georgia. Permanent injunctions against Sunday shows are in effect in Rome and Hogansville. Theatres operate on Sunday in Atlanta. . . . James S. Hargrove, operator of the Gordon theatre is in Crawford Hospital. . . . R. E. Martin's 35th anniversary as a motion picture exhibitor will be celebrated throughout his circuit of theatres the last two weeks in February. . . . Alfred Sack, president, Sack Amusement Enterprises, has purchased from George Batcheller three pictures for world rights, both for 16 and 35mm. Leon Robbins, owner, Lincoln theatre, Gainesville, Fla., has purchased a lot in Gainesville, Fla., and will construct a 650-seat colored house. . . . "The Razor Edge" has opened at the Fox. . . . W. F. and Roy Turner will show in the city hall, McEwen, Tenn., until their new theatre is ready. . . . Sam Horne has opened his new theatre, the Horne in Knoxville, Tenn., with Stuart Moore, formerly from Atlanta, as manager. . . . "The Song of the South" is still going strong in Birmingham, Ala. It goes into its 15th week and may go more. . . . Jack Jackson has been appointed manager of the Panama theatre, replacing W. F. Boyd, resigned. . . . B. B. Garner, head of the new Talgar Theatre Company, with headquarters in Lakeland, announced that they will build a new 1,000-seat house in Jacksonville. It will be named "The Surf" and will cost approximately $175,000.

## BALTIMORE

Attendance on the upgrade for week starting February 13. Mayfair held "Angel and the Badman" for second week. Two holding pictures for a third week included Hippodrome with "Song of the South" and New theatre with "13 Rue Madeleine". The Town held "It's a Wonderful Life" for a fourth week. New first runs opening included Century with "The Chase"; Keith's, with "Ladies' Man"; Stanley with "Humoresque"; Little with "I Met a Murderer". Times and Roslyn had jointly "Boston Blackie and the Law" with "The National Barn Dance". About 600 persons attended the testimonial dinner at the Baltimore Variety Club February 14 at which time Fred C. Schanberger, Jr., took over as chief barker. . . . General manager for I. M. Rappaport's circuit in Baltimore is Bert Claster with house manager and his assistant at the Hippodrome being Leonard H. Smelter and James Quinn, respectively, and at the Little, John Voltz and Lou Fenwisk occupy similar positions. Maurice Freuhlinger, Met manager is expecting word to close any day to allow for extensive remodeling and alterations. Jack Safer and Barry Goldman held a sneak preview of Monogram's "It Happened On Fifth Avenue" at the Uptown February 15.




## BOSTON

The newest addition to the E. M. Loew circuit, the Center theatre, opens Tuesday with the New England premiere of Ben Hecht's "A Flag Is Born". Sumner Myerson is the manager of the new house and Frank Cronin is handling publicity. . . . Walter Bibo, President of Excelsior Pictures Corp., has announced the leasing of the Fine Arts theatre. It will not affect the policy of showing foreign-made films. . . . Members of the Boston College faculty, executives of the New England Mutual Life Insurance Company, and members of the Boston Chapter of the Red Cross were guests of 20th-Fox at a private screening of "13 Rue Madeleine" recently. . . . Art Moger, Warner Brothers, has presented Massachusetts Governor Robert Bradford with a copy of "Okay for Sound". . . . Si Bartlett, 20th-Fox producer, visited the local exchanges recently. He was in town after gathering material and background in New Bedford for his forthcoming production based on the whaling industry.

## WHEN AND WHERE

**March 3–7:** Institute of Radio Engineers national convention at Hotel Commodore, New York.

**March 10–11:** Independent exhibitors meeting called by the Motion Picture Theatre Owners of America to discuss a motion picture forum and voluntary arbitration, at the Hotel Astor in New York.

**March 18–19:** Independent Theatre Owners of Ohio annual convention at the Dashler Wallick Hotel, Columbus, Ohio.

**March 25–26:** Rocky Mountain area exhibitors meeting at the Brown Palace Hotel, Denver, to discuss affiliation with national Allied.

**March 26:** Motion Picture Association of America annual meeting in Washington, D. C.

## CHARLOTTE

The CPA has approved construction of a theatre for William C. Kiser, Jr., at Concord, N. C., to cost $10,750. . . . "Operations Crossroads," official Navy picture in Technicolor of the atom bomb test at Bikini, will be shown publicly for the first time here at a meeting of the Howard Hughes post of the American Legion. . . . A southeastern area agency of the advertising firm of Robert E. Clarke and Associates, will be established in Charlotte. . . . Roy Champion has taken over the Biscoe theatre at Biscoe, N. C., formerly operated by Jeff Wilson.

CPA has given approval for the following theatre construction and remodeling: drive-in theatre, operated by Ralph Ray at Columbia, S. C., $3,050; N. C. Theatres, Charlotte, $10,300; for a theatre operated by Sid Mack and Sons at Morrisville, N. C., $9,500. . . . Hartis Film Service, Inc., has been organized with a capital of $100,000 by A. Dallas Hartis, who plans to establish his newly incorporated business in a building soon to be built on East Moorehead Street. . . . Seen on Film Row: Carey Caldwell, Wallace, N. C.; Kit McGowen, Spring Hope, N. C.; Bill Webb of Shelby and Kings Mountain, N. C.; Mr. and Mrs. Buck Herlong, Saluda, S. C.; Cliff Allred, Greensboro, N. C.; T. K. Lee, Kershaw, S. C.; J. C. Holland, Lyman, S. C.; Howard Anderson, Mullins, S. C.; Tom Fleming, York, S. C.; H. E. Wessinger, Lexington, S. C.; Morris Littman, Rutherfordton, N. C.; Tom Gibson, Laurinburg, N. C.; E. L. Hearn, Albemarle, N. C.; George Parr, Lancaster, S. C.; Bill Conn, Gastonia, N. C.

## CHICAGO

Vic Bernstein received a watch Thursday night at the Stevens Hotel at the meeting of the Chicago Cinema Lodge of the B'nai B'rith. Bernstein, who is salesman-booker for Monogram Pictures, received the gift for bringing in the most members in the current membership drive. . . . Philip Rouda, formerly in the advertising and exploitation departments of National Screen Service and Filmack Corporation, has been elected a vice president of the Bozell & Jacobs advertising agency in Chicago. Mr. Rouda is in charge of radio and motion pictures for the agency. . . . Joe Rosenstein has been promoted to service manager of Filmack's

(*Continued on opposite page*)

(Continued from opposite page)

new prevue service in Chicago. Rosenstein has served in a similar capacity with Filmack's special trailer department for the past nine years. . . . Harold Mutchin, free lance publicity man, has been appointed assistant to Ben Katz, Universal-International exploitation head in Chicago. . . . "Chuck" Moses, "Film Row publicity man, is now with the Goldblatt Brothers department handling special publicity and exploitation. . . . Ludwig Sussman, owner of the Adelphi theatre, collected the highest amount in Chicago for the March of Dimes drive—$1,006.

## CINCINNATI

The New Heights Theatre Company has been incorporated here by Ben Cohen and Alfred Shane, with a capitalization of 250 no-par shares. The company will remodel and equip for theatre purposes a building at suburban Lockland which previously was used as a theatre. Saul M. Greenburg, property master of the Cincinnati Variety Club, acted as attorney in the transaction. . . . At a general membership meeting of the Cincinnati Variety Club, Tent No. 3, it was decided to stage a boxing bout between Ray Alvarez and Willie Russell, well known in sports circles, at the Music Hall arena, with all proceeds to be donated to the infantile paralysis fund. . . . Repair work is progressing at the Hippodrome, Princess and Fairbanks theatres, in Springfield, Ohio, which were damaged by a recent windstorm. Damage is said to be around $250,000. . . . Warner's plans for extensively improving their Sherman theatre, at Chillicothe, Ohio, will be upset if the city gains control of what is known as the "old canal lands," for which city council has submitted a bid, it was pointed out by Nat Wolf, Warner zone manager, of Cleveland, while in Chillicothe recently. Lessees of other business establishments and industries in the area claim that all contemplated improvements will be stymied if the deal goes through. The theatre represents an investment of between $150,000 and $200,000, Mr. Wolf said. . . . The Morrow theatre, at nearby Morrow, Ohio, suffered a loss estimated at $12,000, when the interior was gutted by fire. . . . All receipts of the opening night of the new Westa theatre, a neighborhood house in Dayton, Ohio, were turned over to the infantile Paralysis fund.

## CLEVELAND

Business last week paralleled the weather. As the mercury dropped so did theatre attendance. An especially stormy weekend, when theatre attendance is generally the heaviest, wrought the worst damage to the box office. Only one picture survived the weather competition, "It's A Wonderful Life", which hit $25,000. . . . Sam Switow, large theatre operator of Kentucky and Indiana was a Cleveland visitor. . . . Attending the regional UA convention in Pittsburgh over the coming weekend will be branch manager A. M. Goodman, Joe Krenitz, Lou Geiger, Marty Seed and Lester Dowdell. . . . "Bedelia" opens its midwest premiere at the RKO Grand, Cincinnati, February 26. . . . Norman Levin, Republic branch manager, announces the resignation of office manager Alex Newman. . . . Ohio state legislators agree that there will be no decrease in taxes this year despite preelection pledges to reduce the state sales tax from three per cent to two per cent. . . . Playing a straight picture policy since the middle of December, Harry Shrieber, RKO theatre district manager, announces that the Palace theatre reverts to combination stage and screen shows on March 6.




## COLUMBUS

Balmy weather, giving a preview of spring, succeeded a week or more of frigid blasts and sent the box office thermometer higher. "Sinbad the Sailor" at the Palace was the week's best, with "The Secret Heart" doing moderate business at the Ohio. Second week of "It's a Wonderful Life" held up well at the Grand, aided by favorable word of mouth praise. The Broad brought in one of its rare first runs, "A Scandal In Paris," to fair returns. . . . Roger Garrett, who was featured organist at the Ohio for 10 years prior to his enlistment in the Marines in 1942, has been named manager of the University theatre, of the Academy circuit, which will be opened the first week in March. . . . Don Poston, of Logan, has been named assistant manager of Loew's Broad. . . . Loew's Midwestern division has been changed to Loew's Central division.




***TWENTY-FIVE YEARS** in show business. **Alex Sayles, manager of the Fabian circuit's Palace, Albany, is congratulated by Saul Ullman, the circuit's upstate manager, at the testimonial dinner tendered Mr. Sayles by the local Variety Club last week.***

## DENVER

The Broadway goes first run February 28 with "Love Laughs at Andy Hardy. . . . Organizational meeting for Allied booked for March 25-26 at the Brown Palace hotel. Expected to be present are Col. H. A. Cole, president, Allied of Texas; Sidney Samuelson, general manager of Allied of Eastern Pennsylvania, and Trueman T. Rembusch, president of Allied of Indiana and owner of Denver theatres. . . . Mickey Stanger, a partner in the Windsor, Windsor, Colo., has bought out his partner, Ted Knox. . . . Hugh Braly, Paramount district manager, and his assistant, Harold Wirthwein, Los Angeles, to hold sales meeting here February 25-26. . . . Frank H. Ricketson, Jr., president of Fox Intermountain Theatres, and his assistant, Robert Selig, were placed in the weekly Gallery of Fame by the Denver *Post* in appreciation of their productive work in the $2,000,000 building fund drive of the University of Denver. . . . Nineteen merchants cooperated in a page color ad in the *Rocky Mountain News* to congratulate William Hastings, manager, on the 15th anniversary of the Orpheum.

## DES MOINES

"It's a Wonderful Life" sped through its second week at the Orpheum here with attendance 50 per cent over normal. . . . Aaran Bentzin has been named manager of the Lido at Manly. . . . Mr. and Mrs. W. L. Fisher of Swan have purchased the State at Clarence from Mr. and Mrs. Joe Groth. . . . The house at Paton has been sold to V. E. Corham of Des Moines. Seller was Adrian Fredrickson. . . . The Mississippi hotel building, quartering the Orpheum theatre, has been offered for sale. The Orpheum is operated by the Mort Singer circuit on a lease that expires in 1949. . . . Specially endorsed by the P. T. A. of Sioux City for showing to grade school children last week were: "The Jolson Story," "Till The Clouds Roll By," "Three Wise Fools" and "Rendezvous with Annie". . . . Sol Kravitz, Warner home office auditor, is filling in as head booker at the exchange here during the illness of John Winn. . . . L. W. Peterson of Minneapolis has purchased the house at Story City from Duane Hartzell. . . . New employees at MGM include Norma Jean Henry, receptionist; Irma White, contract clerk, and Helen McGregor, office manager's secretary. . . . Harry Warren, retiring general manager for Central States, had all of his furniture flown in a converted C-47 to his new home in Arizona.

## HARTFORD

Columbia's "The Jolson Story" went into its seventh week at the E. M. Loew's in Hartford, breaking all attendance records at that theatre for the past 17 years. The film also held (for a fourth week) at Loew's Poli-College, New Haven. Another Connecticut holdover was "13 Rue Madeleine," in for a second week at Loew's Poli-Palace, Hartford, and Loew's Poli-Bijou, New Haven. . . . Henry L. Needles, Hartford district manager, Warner Theatres, has been appointed theatres sub-division chairman on the publicity committee for the Hartford

(Continued on page 46)

# Calendar





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THERE NEVER WAS A PROMOTION LIKE IT!





A REPUBLI

# Girl

ation-wide contest to select America's Calendar Girl.

$1,000 in cash prizes—Awards with sock femme appeal.

3. Special local angles with great audience participation.

4. Tremendous local newspaper tie-in appeal.

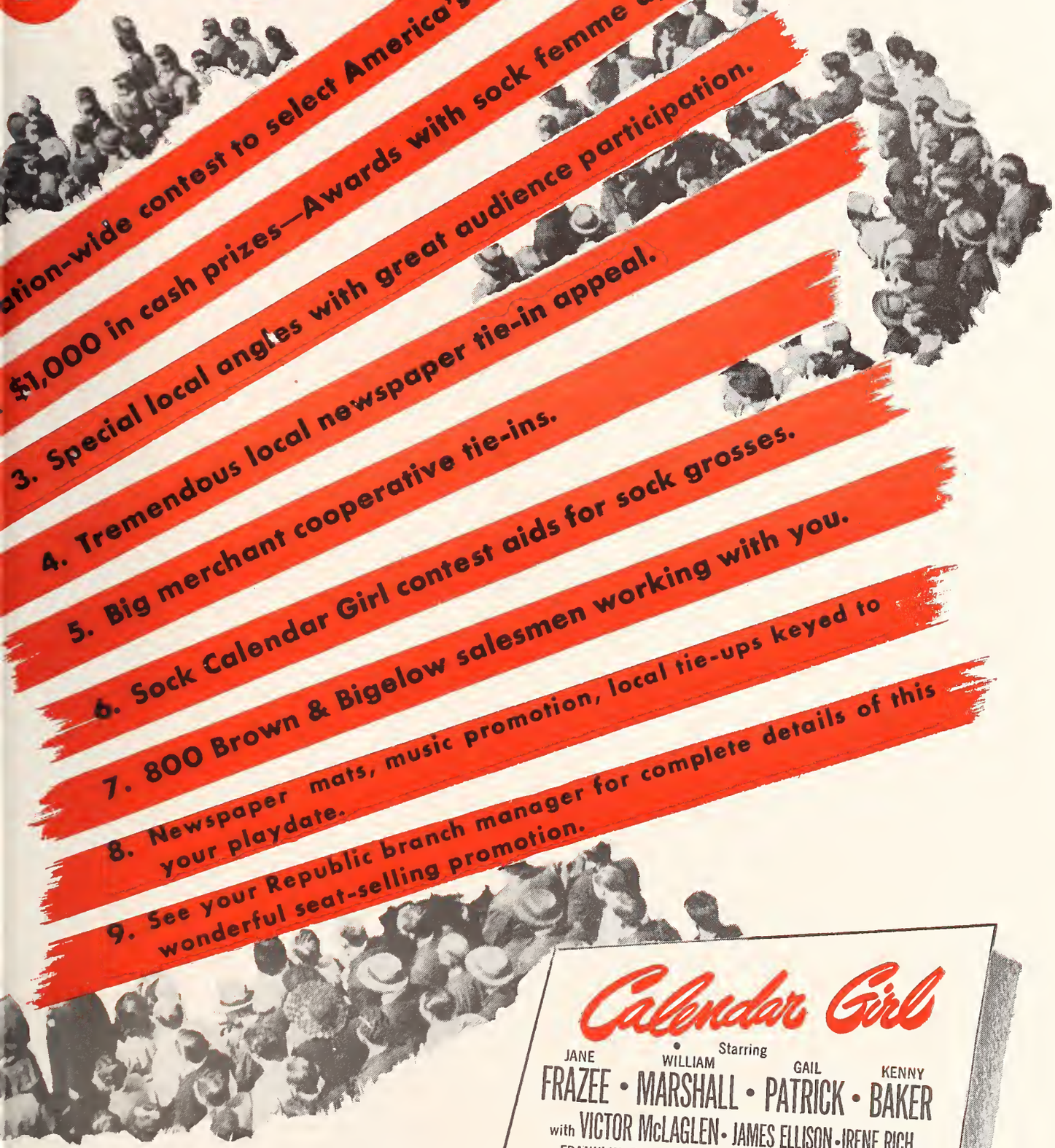
5. Big merchant cooperative tie-ins.

6. Sock Calendar Girl contest aids for sock grosses.

7. 800 Brown & Bigelow salesmen working with you.

8. Newspaper mats, music promotion, local tie-ups keyed to your playdate.

9. See your Republic branch manager for complete details of this wonderful seat-selling promotion.



## Calendar Girl

Starring

JANE FRAZEE • WILLIAM MARSHALL • GAIL PATRICK • KENNY BAKER

with VICTOR McLAGLEN • JAMES ELLISON • IRENE RICH

FRANKLIN PANGBORN • LOU NOVA • GUS SCHILLING

Screen Play by Mary Loos, Richard Sale, Lee Loeb

Original Story by Lee Loeb

Songs by JIMMY McHUGH and HAROLD ADAMSON

Associate Producer-Director ALLAN DWAN

ICTURE

(*Continued from page 43*)

chapter, American Red Cross, 1947 fund drive. . . . Paul Purdy, who is manager of the Webb Playhouse, Wethersfield, has been named to the Merchants Committee of the Businessmen's and Civic Association in that town. . . . Preliminary dissolution papers have been filed with the office of Connecticut Secretary of State by Central Amusement Corp., Bridgeport. Termination papers have been filed by Film Story Publishing Co., Derby. . . . Jules Livingston, salesman for the New Haven Republic exchange, has been shifted to the Cleveland exchange. . . . As yet there is no change on the possibility of changing Sunday openings for New Britain theatres. The Common Council's Commitee on Ordinance and Salaries, in New Britain, has voted five to four to again postpone action on the proposal to move openings on Sundays from 2 p.m. to 7 p.m.




## INDIANAPOLIS

Business is a little brighter here after the blizzard, but the attractions that felt the full force of the weather suffered. "The Razor's Edge" slumped to $10,000 in its second week at the Indiana and "Wake Up and Dream" got about the same in its first and only week at the Circle. "The Jolson Story," however, showed surprising strength, grossing $12,500 in its second week at Loew's and staying a third. . . . The Associated Theater Owners Association board met here Tuesday, but confused discussion largely to a report on the Allied States board meeting at Washington. . . . Guy Craig of Columbia is distributor chairman of the Red Cross Drive. Trueman Rembusch, president of ATOI, is exhibitor chairman of the American Brotherhood week, assisted by Joe Barr, manager for Williston theatres, as co-chairman and publicity director. . . . Abe Baker is playing variety acts Fridays and Saturdays at his Towne theatre, in the veterans housing project at Stout Field. The Towne is the reconverted post theatre. . . . Two bids for open air theatres have been turned down in the past month by the Marion County (Indianapolis) zoning board. . . . Maury Passero, field representative for RKO in this territory, is being transferred to Detroit. Bob Haley, now in Seattle, is slated to replace him here.

## KANSAS CITY

Abnormally mild weather has prevailed here for a week; with prospects of continuing. Theatre attendance has been good. The pleasant weather conditions emphasize the interruption of recreational programs outlined last summer by the city department. But many items of this program are being carried out. There are three basketball games at Junior College Monday evening, two at Central Junior High, three at parish houses. On Tuesday five basketball games are scheduled for afternoon and evening at the Community House. Wednesday and Thursday also have similar schedules. There are also men's basketball games scheduled for the recreational program the coming week.

A Country Club Community Center recreational program is being developed, through an association of residents of the southwestern part of the city organized a year ago, with professional direction and assistance. The association is cooperating with, and in many instances providing facilities for, or using the facilities of, various organizations concerned with young people, including the churches. . . . Harry Musgrave of Minneapolis, Kan., who had the Ritz there and the Columbian at Wamego, Kan., died February 10 at Rochester, Minn.

## MEMPHIS

First run houses report fair business. The Warner held over "The Man I Love" for a second week. State opened "13 Rue Madeleine" and Palace, "Nocturne," with steady first day attendance. Malco had a good week with "Plainsman and the Lady." Ritz had fair business with "The Lady Surrenders." . . . Joe Applebaum and B. E. Simms have opened The Center theatre at Greenville, Miss .. . . Mid-south exhibitors shopping on Film Row included: Mrs. R. W. Kinkle, Joiner, Joiner, Ark.; E. C. Fleeman, Ritz, Manila, Ark.; S. J. Lichty, Pix, Dyersburg, Tenn.; A. N. Rossie, Roxy, Clarksdale, Miss.; Leon Roundtree, Grand, Water Valley, Miss.; G. C. Tipton, New Manila, Ark.

## MIAMI

Edward Curtin, second assistant manager of the Beach theatre, moved to the Sheridan theatre this week. . . . Edward Abramovitz has moved from the Cinema to assistant manager of the Colony. . . . "The Best Years of Our Lives" is in its fifth week at the Colony. . . . Burton Clark, of Wometco theatres, has been promoted from the Parkway to manager of the Town. . . . Miami is to have a new downtown theatre, on the site of the Old Park theatre, recently housing a group of stage players. The theatre will be named the Dixie. . . . "I've Always Loved You" made its initial appearance in Miami by way of a midnight show at the Paramount theatre last Saturday.

## MINNEAPOLIS

Sub-zero weekend weather and a sports schedule that included championship basketball and hockey games along with the Golden Gloves tournament cut into theatre business during the week, but grosses still held near average. "Magnificent Doll" and "Swell Guy" were box office disappointments, but "Till the Clouds Roll By" and "13 Rue Madeleine" did good holdover weeks. Business in the rural areas was hit hard by snowstorms. . . . United Artists could not reach an agreement with any Loop theatres for "Henry V," so the British import will open at the Lyceum, Minneapolis legitimate house, March 2 on a two-a-day stand for two weeks. . . . Joe Loeffler has taken over as manager of the Minneapolis Republic branch. . . . Minnesota Amusement Company has dropped the trade name of Mindako Theatres because of its failure to take hold. . . . Sheldon Grengs will open his 900-seat New Hollywood at Eau Claire, Wis., on Easter Sunday. . . . Walter Boettcher has purchased the Concord, West Concord, Minn., from Donald Rasmussen. . . . Other new owners in the territory include Albert Charbonneau, the Star, Drayton, N. D.; Victor Dahl of the Fayette, Fayette, Iowa. . . . Tremann circuit, Minneapolis, has leased the Astor, Hibbing, Minn. . . . N. C. Wettstein has opened his New Coleman, Coleman, Wis.

## NEW ORLEANS

Theatre managements have selected attractions to appeal to the crowds here for Carnival week. Loew's State has brought back "Boom Town." The Saenger has "Angel and the Badman." Tudor is reaping a harvest with the second week's run of "The Time, the Place and the Girl" while the Globe has "Blue Skies" for its fourth downtown week. The new Joy theatre has "White Tie and Tails." Both the Orpheum and Liberty have "Magnificent Doll." The St. Charles had its second big week of exceptionally good business with the Italian "Open City." . . . Billy Fox Johnson, who is operating a number of theatres in Louisiana, will shortly open his new house at Marksville, La. . . . Hazel Callegan is a newcomer to Dixie Films. . . . Hal Walker of the new WJMR broadcasting station, inaugurated something new in the city in broadcasting "Sidewalk Matinee," appearing in front of leading downtown theatres to broadcast the attractions and the comments on them by passersby. . . . Recent visitors on Film Row included: Mrs. C. N. Houck, Mr. and Mrs. L. Taylor, W. C. Blewster, Sam Alexander, Mike Kelly, Roy Couch, Rodney Stewart of Magnolia, Ark.; Mr. and Mrs. C. Howard, Clinton, La.; Mrs. L. D. Powers, Leo and C. C. Bounds of Texarkana, Ark.; Mr. and Mrs. Jack Pope of Alexandria, La.; Phil Duncan, Gramercy, La.; Elton Houck, Jackson, Miss.; Alan West and Ira Phillips, Monroe, La.; Mr. and Mrs. J. T. Harris, Pascagoula, Miss.; Mr. and Mrs. Asa Willis, Shreveport, La.; I. C. Hawkins, Flora, Miss.; William Sales of Covington and Roy Peifer of Baton Rouge, La.

## OMAHA

Cold and snow-packed streets continue to dent theatre business here. . . . Frank Hannon is new Variety Club chief barker. Other officers are: First assistant, Jack Renfro; second assistant, Donald Shane; treasurer, Meyer Stern; secretary, Eugene Blazier. . . . Bob Livingston was host at the Lincoln to

(*Continued on page 48*)

SMASH-UP...The Story of a Woman!...
SMASH-UP...The Story of a Woman!...
SMASH-UP...The Story of a Woman!...
SMASH-UP...The Story of a Woman!...

# UNIVERSAL-INTERNATIONAL

## announces that prints of

## SMASH-UP
*The Story of a Woman!*

## are now available in our exchanges for screenings!

*WALTER WANGER presents*

SUSAN HAYWARD · LEE BOWMAN
MARSHA HUNT · EDDIE ALBERT
in
**SMASH-UP**
*The Story of a Woman!*
with
CARL ESMOND · CARLETON YOUNG · CHARLES D. BROWN

Screenplay by JOHN HOWARD LAWSON · Additional Dialogue by Lionel Wiggam
Original Story by Dorothy Parker and Frank Cavett · Directed by STUART HEISLER
Associate Producer Martin Gabel · Produced by WALTER WANGER
A UNIVERSAL-INTERNATIONAL PICTURE

Universal International



SMASH-UP...The Story of a Woman!...

(*Continued from page 46*)

members of the State Legislature. Exhibitors from all over the state attended. . . . Ben Skidmore, Whiting, Iowa, exhibitor, lost his son in a hunting accident. . . . Weather has slowed film deliveries in the territory on several occasions recently. . . . Harvey Summers, 65, Paramount porter, died here. . . . Alice Neal, Warner office manager, is starting her 15th year with the company here. . . . Margaret Bennison succeeds Rose Marie Ellis as United Artists clerk. . . . Miss Rosemary Foley, former Omahan who now is executive assistant to producer Walter Wagner, visited here. . . . A bill is in the State Legislature asking for a 20 per cent tax on parimutuel race betting in Nebraska. . . . "The Westerner," a reissue, set a new record for the State theatre here.

## PHILADELPHIA

The industry Red Cross campaign, which starts March 1, got off to a good start with a luncheon held at the Warwick Hotel at which time Ulrik Smith, Paramount branch manager, was named chairman, with Jack Greenberg, head of Screen Guild-Film Classics, as co-chairman. There will be no theatre collections. William Mansell, Warners branch manager, will serve as distributor's chairman; Ralph Pries, of National Theatre Supply, supplies and equipment chairman; Ted Schlanger and Lester Kreiger, co-chairman for Warner theatres circuit; and Sidney Samuelson, of Allied, and Lewen Pizor, of UMPTO, co-chairman for independent theatres. . . . Mrs. Edna R. Carroll, chairman of the State Censor Board, will be honored by the Women's Republican Club of Pennsylvania February 22 at a luncheon here, marking her election as honorary chairman of the club for life, after serving as president for 11 years. . . . Theatres in neighboring Camden, N. J., turning to radio, billboard and special trucks as a result of the closing down of the city's two daily newspapers. . . . The State announced that it would proceed at once to modernize Vine Street at a cost of $10,000,000, razing all the properties on the south side of the street, affecting the exchanges of Capital, Columbia, Hollywood, Principal, Vine Street projection room and many equipment and supply houses. . . . Motion Picture Association held a membership dinner meeting February 17 at the Ritz-Carlton Hotel. . . . Patrick Beck is the new RKO salesman covering the New Jersey territory.

## PITTSBURGH

Despite such strong counter-attractions, the long runs of "The Razor's Edge," "My Darling Clementine" and "Blue Skies" were sensational here. However, there is every reason to believe that three new comers, "The Jolson Story," which is in the J. P. Harris, the "Best Years of Our Lives," which goes into the Fulton, and "Sinbad the Sailor," which is currently the attraction in the Stanley, will outdo their predecessors in the matter of grosses. . . . Lew Lefton, who has been prominent on Film Row here for more than 20 years, has resigned at Republic and will make his future home in Texas. . . . Saul Gottlieb packed a capacity crowd into the Shady Side theatre for a special screening of "The Yearling."




## SAN ANTONIO

"The Razor's Edge" moved over to the Texas theatre after playing to excellent business at the Majestic. . . . The March of Dimes campaign netted over twice as much this year as last, according to officials of the polio drive. . . . "The Reckless Age" was screened for patients at Brooke General Hospital by the American Red Cross. . . . L. C. Griffith, Griffith Amusement Company, Oklahoma City, is recuperating from a recent illness at his Northside home here. . . . Thomas Whales has been named managing director for the Texas-Glassock theatres in Blanco, George-West, and Stockdale. . . . Robert Dennis and Eugene Miller are opening their new Josephine theatre here this month. Both are former Interstate projectionists.

## SAN FRANCISCO

Newest interest of local theatre men and distributors is the formation of the Variety Club, rapidly taking shape in a lavish manner. Jimmy O'Neil, temporary chairman, has called a meeting on Tuesday at the proposed Variety Club headquarters in the Tivoli theatre building to hear the reports from the Variety Club organization committee. If the club is able to secure the Tivoli premises from Abe Blumenfeld, of Blumenfeld Theatres, the members will be able to enjoy all facilities of a club costing approximately $75,000. . . . Vernon Berg takes over the job of publicity man for PRC. . . . H. Bradley Fish, owner of the Clovis theatre, Clovis, has secured property for the construction of a new theatre at Clovis to be known as the Sierra. House will seat 700 and plans call for a building of reinforced concrete. . . . Fox West Coast's 5000-seat Fox theatre now sports an ice cream bar. . . . Golden State Theatres, which owns property adjacent to the public library at San Bruno, has exchanged that site on request of the San Bruno council, which wishes to use the property for part of a planned civic center. . . . A submitted proposal to J. R. Saul, representing Golden State has offered a site in Mills Park in place of the theatre company's present holding. . . . Alfred Wilkins, owner of the Oakdale theatre, has appointed Ralph Burns house manager in place of Jack Lathrop. . . . Incorporation papers have been granted to A. C. H. and M. Audrey Chamberlain, Oakland, and Vera Gerald Hardy and Paul Staniford, Fresno, in the name of the Pismo Theatre Company of Fresno. Company is authorized to issue 2,200 shares having a par value of $220,000.

## ST. LOUIS

"The Jolson Story" broke daily house record last Sunday at Loew's State, giving the house a big $30,000 gross. . . . Lawrence Tierney in town for week's personal appearance at Fox in connection with opening of "San Quentin." . . . Harry C. Arthur, Jr., general manager of Fanchon & Marco, has resigned as director of the St. Louis Browns Baseball Club and has been replaced by Postmaster General Robert E. Hannegan. . . . "The Jolson Story" doing well at the Senate in Springfield, Ill., doubling the previous record run for any picture in that city during a six-week engagement.

The Crescent theatre at Fairfax, Mo., has been purchased by Mr. and Mrs. Donald Fraser of Woodlake, Minn., from Arthur H. Hackett, who plans to retire. . . . Charles Schweinler has been named manager of the State at Rockford, Ill. . . . Buford L. Lawrence, ex-GI, has purchased the State theatre at Billings, Mo., from O. F. Bolinger. . . . Moderne theater at Stanberry, Mo., owned by T. A. Spurgin, used for celebration of Catholic masses until furnace in local Catholic Church is repaired.

## TORONTO

Four Toronto firstrun theatres had holdovers despite bad weather. . . . "Bedelia" took a second week at both the Eglinton and Victoria theatres, "Notorious" remained on the screen of the Imperial, and "I'll Be Yours" was held for a second week at Loew's Uptown. . . . Shea's theatre broke with a new one, "Margie," with excellent promise and Loew's took on "The Strange Woman." . . . In the foreign film field, the Swedish "Appassionata" started its Canadian premiere before crowded houses at the International Cinema where "Johnny Frenchman" had just completed a run of five weeks. . . . At Ottawa, the engagement of "The Jolson Story" at the Elgin theatre came to a close February 15 after a run of seven weeks and five days with a string of records to its credit. . . . At Windsor, Ont., "Henry V" opened as a roadshow at the Kent theatre with prices scaling up to $1.80. . . . The Famous Players' Capitol at Ottawa had an invited audience for the opening of "The Beginning or the End" day and date with premieres of the picture in Washington and London.

It was brought out in the Auditor-General's report before the Canadian Parliament that John Grierson, former film commissioner in the Dominion Government, had received trans-Atlantic air fare from the National Film Board from England to Montreal some three months after he had resigned from the Board in October, 1945. . . . Producers Releasing Corporation had a Canadian sales convention in Toronto directed by president H. J. Allen and sales manager Dave Griesdorf, with managers attending from five branches. . . . General manager Gordon Lightstone of Canadian Parliament has returned from a Western Canadian tour

(*Continued on opposite page*)

# SPOTLIGHT

(Continued from opposite page)

during which he found "Blue Skies" registering high business. . . . Larry Bearg is also back at Famous Players head office in Toronto after a Western trip. . . . Mr. and Mrs. N. A. Taylor of 20th Century Theatres and Henry L. Nathanson, head of Regal Films, Canadian MGM distributor, are vacationing in Florida.

## VANCOUVER

With the end of wintery weather, theatre business is back to normal at most of the downtowners. "The Razor's Edge" holds at the Capitol. Two revivals at the Strand, "India Speaks" and "Sons of the Desert," doing a grand business. . . . Keith Linforth, formerly connected with Sterling Theatres circuit in Seattle, has taken over the State theatre, Vancouver's only vaudeville house, from Stage Productions, Ltd. Linforth plans a complete change of policy at this old established house. . . . Censorship fees on prints shipped from Calgary to western Saskatchewan theatres have been reduced from $4 to $2 a reel by the Saskatchewan government censors. This will ease the situation for 54 western Saskatchewan exhibitors who were in the past forced to pay expressage from Winnipeg instead of Calgary, from where they were formerly serviced. The exchanges are still required to send the Calgary prints to Regina for censorship. The reduction in fees has made it possible to resume service to western Saskatchewan from the Calgary exchange center. . . . Noel Forester of Calgary is now a partner with Harry Phillet in the Granada at Grand Forks, B. C. Theatre was recently purchased from Del Fox and it seats 300. . . . Three assistant managers of downtown circuit theatres resigned this week. They are Dennis Watson, Vogue; Jim Fitz-Henry, Capitol, and Jack Fisher, Strand. . . . Frank Vaughn, Canadian sales manager for Monogram Pictures, is a local visitor here on his first visit since his appointment. . . . Kelly Hayter, Vancouver projectionist, has been appointed manager of the Community theatre at Salmon Arm, B. C. Theatre was recently acquired from Matt Carroll by the Salmon Arm Community Association.

## WASHINGTON

Severe cold kept many theatregoers at home this past week when temperatures hit new lows. Holdovers were "Humoresque" at Warner's Earle and "It's a Wonderful Life" at RKO Keith's. New entries for the week starting February 13 were "Cross My Heart" at Loew's Palace; "Lady in the Lake" at Loew's Capitol. Carryover for the week was "Shocking Miss Pilgrim," booked into Loew's Columbia. Warner's Metropolitan brought back "Saratoga Trunk" for another downtown engagement. . . . Connie Kreuger, former switchboard operator at Loew's Capitol, proved that the Cinderella story can happen in real life. She has now graduated to the Capitol's footlights as a solo singer. . . . Variety Club Tent No. 11 held its annual Valentine Day luncheon February 17 in the Congressional Room of the Willard Hotel. . . . Harold Levy, Universal booker, has resigned to become a salesman for Film Classics out of Chicago. . . . Orville Crouch, manager of Loew's State, St. Louis, was named as assistant to Carter Barron in Loew's eastern division. . . . Sidney Lust entertained many film folk for dinner and dancing after the opening of his new Cheverly theatre. . . . Washington's only burlesque theatre, the Gayety, upset a 42-year-old tradition February 14 when it shifted to combination stage and screen shows. Under its new policy, the Gayety will present four complete stage and screen shows daily. . . . Exhibitors from the Cincinnati territory, who visited at the local MGM exchange this week were Irving Sochin, Wes Huss and Leo Yassenoff.

## M. & P. Plans to Remodel Theatre in Boston

Plans for remodeling the Olympia theatre in Boston have been announced by the M. & P. Theatres Corporation. The project calls for an extension of the house to considerable extent.

Seating capacity will be 3,000, with seats so spaced as to make it possible to utilize sliding-back type of chairs. The foyer and rotunda will be at least three stories high, enabling the patrons, through a series of six easy grades, to walk to various levels in the theatre without the use of stairs.

The theatre also will have facilities for the presentation of live stage shows. Work on the project will be started as soon as the necessary materials can be obtained. Architects are Krokyn & Browne, the Conviser Construction Company will do the building, with theatre equipment and appointments to be handled by Standard Theatre Supply Corporation.


# COLUMBIA TRADE SHOWINGS

## THE GUILT OF JANET AMES • FRAMED

### TUESDAY, MARCH 4th, 1947

| CITY | ADDRESS | HOUR OF SCREENING | CITY | ADDRESS | HOUR OF SCREENING |
|---|---|---|---|---|---|
| Albany | 20th-Fox Screen Room 1052 Broodwoy | 2 P.M. | Memphis | 20th-Fox Screen Room 151 Vonce Ave. | 2 P.M. |
| Atlanta | 20th-Fox Screen Room 197 Wolton St., N.W. | 2 P.M. | Milwaukee | 20th-Fox Screen Room 1016 No. 8th St. | 2 P.M. |
| Boston | Columbio Pictures Corp. 57-67 Church St. | 2 P.M. | Minneapolis | 20th-Fox Screen Room 1015 Currie Ave., No. | 2 P.M. |
| Buffalo | 20th-Fox Screen Room 290 Fronklin St. | 2 P.M. | New Haven | 20th-Fox Screen Room 40 Whiting St. | 2 P.M. |
| Charlotte | 20th-Fox Screen Room 308 So. Church St. | 2 P.M. | New Orleans | 20th-Fox Screen Room 200 So. Liberty St. | 1 P.M. |
| Chicago | H.C. Igel's Screen Room 1301 So. Wobosh Ave. | 1 P.M. | New York | 20th-Fox Screen Room 345 West 44th St. | 2 P.M. |
| Cincinnati | 20th-Fox Screen Room 1632-38 Centrol Pkwoy. | 2 P.M. | Oklahoma City | 20th-Fox Screen Room 10 North Lee St. | 2 P.M. |
| Cleveland | 20th-Fox Screen Room 2219 Poyne Ave. | 2 P.M. | Omaha | 20th-Fox Screen Room 1502 Dovenport St. | 2 P.M. |
| Dallas | 20th-Fox Screen Room 1801 Wood St. | 2 P.M. | Philadelphia | 20th-Fox Screen Room 302 No. 13th St. | 2 P.M. |
| Denver | 20th-Fox Screen Room 2101 Chompo St. | 2 P.M. | Pittsburgh | 20th-Fox Screen Room 1715 Boulevord of Allies | 2 P.M. |
| Des Moines | 20th-Fox Screen Room 1300 High St. | 12:45 P.M. | Portland | Stor Film Exchonge 925 N.W. 19th Ave. | 2 P.M. |
| Detroit | Blumenthol's Proj. Room Film Exchonge Bldg. | 2 P.M. | Salt Lake City | 20th-Fox Screen Room 216 E. First So. St. | 2 P.M. |
| Indianapolis | 20th-Fox Screen Room 326 No. Illinois St. | 2 P.M. | San Francisco | 20th-Fox Screen Room 245 Hyde St. | 1:30 P.M. |
| Kansas City | 20th-Fox Screen Room 1720 Wyondotte St. | 2 P.M. | Seattle | Little Victor Prev. Room 2420 Second Ave. | 2 P.M. |
| Los Angeles | 20th-Fox Screen Room 2019 So. Vermont Ave. | 2 P.M. | St. Louis | S'Renco Screening Room 3143 Olive St. | 1 P.M. |
| | | | Washington | 20th-Fox Screen Room 932 New Jersey Ave., N.W. | 2 P.M. |

# RANK MOVES INTO PORTUGAL MARKET

by JOAO DE MORAES PALMEIRO
*in Lisbon*

J. Arthur Rank has moved into Portugal. The formation of the Sociedade Anglo-Portuguesa de Cinema has been announced. This Society is backed by the Rank Organization, working together with Portuguese personnel and capital. It is claimed the Society is an entirely Portuguese enterprise. The initial capital of the company is 12,000,000 escudos, about $480,000.

The Society already has begun preliminary work in building on Lisbon's main avenue a very large cinema equipped with the most modern of technical equipment. Mr. Rank's Portuguese organization intends to work in close harmony with Portuguese Government officials in all details concerning the future expansion of cinema activities. Mr. Rank intends to introduce 16mm films into this country.

Film circles are wondering just how this new Society fits into the industry here under the new Portuguese Film Quota Law which expressly forbids the exploitation of any cinema activity in this country by foreign interests.

▽

A new production company has been founded, the Produccoes Atlantico Limitada. Its capital has been set at 1,300,000 escudos ($52,000), and the company intends to produce and exploit Portuguese, Brazilian and Spanish pictures, as well as engage in exhibition and distribution.

▽

Approximately 15 Portuguese pictures are to go into production at Lisbon studios in the near future.

▽

During the month of January, the 10 Lisbon first runs presented 18 American, one French, four English, two Italian, two German, one Brazilian and one Portuguese pictures. Box office favorites were "A Song to Remember," "Bells of St. Mary's" and "Now, Voyager".

## BELGIUM

by LOUIS QUIEVREUX
*in Brussels*

Plans are near completion for the Brussels World Cinema Festival to be held here June 1-30. All films produced between January 1, 1946, and April 30, 1947, are eligible for the festival showings. Three juries will be selected to judge the films, one for fiction films, another for films without human characters, and a third for educational films. The festival is being sponsored by the Belgian Government which is contributing 10,000,000 francs towards its financing. Belgian embassies, legations and consulates in all parts of the world are announcing the festival. In addition to the showings of films, the festival will include stage shows, concerts and recitals, exhibitions of paintings, sports events and an exhibition of Belgium's art trades.

## MEXICO

by LUIS BECERRA CELIS
*in Mexico City*

Difficulties of producers stemming from lack of adequate financing appear to have been surmounted with the organization of the Credito Cinematografico Mexicano, a newly formed company designed to finance the industry in its major branches. Credito is capitalized at $6,000,000. It was organized by Manuel Echeverria, prominent exhibitor, and will work in association with four important local banks. Leading producers, former government officials and studio and theatre operators are stockholders and board members.

▽

Mexico's leading box office producers of 1946 were Filmex, Producciones Grovas, Panamerican Films, and Clasa Films Mundiales.

▽

A $1,000 prize is being offered by the Mexican Government, through the Ministry of the Interior, for a design for a Monument to Mexican Cinematographic Art will be erected in Chapultepec Wood here.

## EGYPT

by JACQUES PASCAL
*in Cairo*

Protests against the dubbing in Arabic of American and other foreign films have upset the industry here. Youssef bey Wahby, one of the best known producer-director-actors in the Middle East, has called upon the Ministry of Social Affairs to pass a law forbidding the release of such films in Egypt.

Writing to the Ministry on behalf of the Theatre and Cinema Actors Union, Mr. Wahby stated: "Allowing foreign companies to release Arabic dubbed versions of their films threatens dangerously the existence of the Egyptian motion picture industry. . . . The danger of this opposition is all the more acute since we cannot face it on account of the great disproportion existing between our technical and financial means and those of foreign countries."

At present, the Egyptian industry is passing through a difficult crisis. There have been a large number of films produced here recently, some of which are of questionable worth. During the war the industry made huge profits and many producers believed the boom would continue. No less than 140 producing companies were formed during the war years, but half of them already have disappeared.

Moreover the cinema audiences have decreased in theatres showing Arabic films, owing to the high admission prices.

## GERMANY

by HUBERTUS ZU LOEWENSTEIN
*in Berlin*

One of the few American pictures which so far have met with general approval here is "The Corn Is Green" with Bette Davis. The film is shown with German subtitles. The press and the public are unanimous in their opinion that a few more such quality pictures would go a long way in restoring American motion picture prestige, badly damaged by the many second and third rate and war-propaganda pictures so far presented on the German screen. The film is now playing in the small German theatres.

▽

The German film world is excited over the possibility that three stars, once intimately connected with German production, again may work in German films. Among them is Zarah Leander, a Swedish actress, who left Germany shortly before the end of the war. There also has been speculation on whether Marlene Dietrich might consider a German contract and Lilian Harvey's return to Europe, after a five-year visit to America, is interpreted as meaning that she might also want to return to the place where she gained such prominence before the war.

## ITALY

by ARGEO SANTUCCI
*in Italy*

Venice will hold an International Cinema Exhibition beginning Agust 23, 1947, to continue for a maximum of 18 afternoon and 18 evening shows.

Nations having a production of more than 200 films a year may show four feature films and five shorts. Those producing from 50 to 200 films a year may show two features and three shorts. Other producing countries may show one feature and two shorts.

A jury representing all participating countries will award an international grand prize, seven international prizes to features, and prizes for documentaries, cartoons and short films.

The date chosen for the Exhibition has been protested by the industry because the Cannes Film Festival is announced for September 1 and there are to be festivals in Belgium and Sweden.

## Vog Films Expands

Vog Films in New York has opened new offices to accommodate an expanding distribution program planned for 1947. The company is currently distributing "Lucrezia Borgia" and plans to release a number of other foreign films, most of them French with English dialogue titles.

# THE NEW HOME OF SIMPLEX

**¶ International Projector Corporation is host to the trade press at its huge plant in suburban Bloomfield, N. J.**

Members of the motion picture trade press were guests of the International Projector Corporation this week at its modern plant in Bloomfield, N. J., where production of Simplex projection and sound equipment is now completely installed after three decades at 90 Gold Street, in the shadow of Brooklyn Bridge in lower New York.

Manufacturing processes, formerly distributed vertically through fourteen floors, are now efficiently organized, in production-line fashion, on a single vast level of concrete. The two-story brick building, which formerly was an assembly plant of the General Motors Corporation, contains 180,000 square feet. The second floor is devoted to offices and a cafeteria for employees, who now number 450.

From the headquarters in New York of the parent company, General Precision Equipment Corporation, and of its affiliate, National Theatre Supply, came Walter Green, vice-president and head of NTS, and Arthur E. Meyer, projection and sound sales manager. Other hosts included John F. Campbell, who was appointed general manager of the plant early this year; Frank Goldback, director of engineering; Willy Borberg, assistant to Mr. Goldback; Edward Warfolk, comptroller, and Henry Heidegger, veteran supervisor of the repair department.

Located at 55 LaFrance Avenue in the heart of the industrial suburb, in a ten-acre tract, the new plant houses all operations entering into the designing and manufacture of Simplex equipment, including the initial roughing processes, down through such refining steps as heat-treating, plating and paint spraying. While much of the equipment was removed from the former plant in New York, a large part of the present installation represents new machines. Now all of the equipment and benches are laid out in a modern production scheme, with 40-foot candles of illumination at each work station, comfortable and healthful ventilation, and safety devices. Notable is the amount of apparatus representing the fact, which the layman little suspects, that equipment for the reproduction of the motion picture film must be of almost watchlike precision, with tolerances of so little as a ten-thouandth of an inch.



*Section of the amplifier department at the new Bloomfield factory.*

Gathered at the plant early Monday afternoon, the guests were taken on a tour of the manufacturing departments that required two hours, after which they were served refreshments in the cafeteria. The cafeteria is equipped with a large modern kitchen. Besides these facilities for employee meals, the company provides a "snack-wagon" with an attendant, which is available for a short period in the morning and again in the middle of the afternoon on the production floor. During lunch recorded music is played.



*General view of the manufacturing floor of International Projector's new plant.*

# FRENCH PRODUCER LOSS HEAVY IN '46

## *Figure Put at $7,694,000, a Third of Investment; Taxes, Costs Are Up*

by MAURICE BESSY
*in France*

The enormous loss which the French producers have suffered during 1946, the establishment of a new Government cinema office to replace two former ones, and a five per cent reduction in admissions are the most important developments in the French industry since the beginning of the year.

During 1946, 91 feature films were produced in France at a total cost of 2,416,000,000 francs—about $20,294,000. It is estimated that after deduction of taxes, exhibitors' and renters' takes, no more than 1,500,000,000 francs, including revenues from foreign sales, will go to the producers. This means a loss of nearly 916,000,000 francs—about $7,694,000, nearly a third of their original investment.

### *Costs Up Sharply*

The deficit is all the more serious as it affects the producers' finances and the private backers and the financial advances made by the banks and the state. In 1939 the average cost of a feature was about 2,500,000 francs. Today it is 25,000,000 francs.

At its general yearly meeting, January 24, the French Film Producers Syndicate issued a statement pointing out that on the 10 billion francs of gross receipts of the 5,000 theatres of the French territory, not including North Africa, three billion were going to special entertainment taxes while French producers received only two billion. The producers are asking for immediate reduction of the entertainment taxes and suppression of the special "tax de luxe," which is 17 per cent on the gross and, further, are asking a premium for exporting French pictures.

### *Replaces Trade Body*

The new Government cinema office is the Centre National de la Cinematographie—the National Cinema Center. It gradually is replacing the Office Professionel du Cinema, the official trade organization dissolved by a decree of December 28, 1946, and the Government's cinema bureau, the Direction Generale de la Cinematographie.

Michel Fourre-Cormeray, former head of the Direction Generale, has been appointed manager of the Center. He will be assisted by five managers concerned with imports and exports, distribution and exhibition, technical services and production and social work.

In trade circles it is generally thought that the future of the Cinema depends upon the way the Center is operated. The industry may be brought to very different positions according to the political tendencies which will rule the Center, which is expected to be in full operation at least by the end of February.

A decree enforced from January 2 on a general five per cent decree on all prices has been applied to theatre admissions although the Exhibitors' Associations had protested against such a decision.

### *Minimum Guarantee Cut*

The minimum guarantee in the contracts between renters and exhibitors has also been reduced by five per cent.

Statistics on the French market during 1946 show 220 features released in Paris during the year. There were 109 American films released; 16 British, six Russian, two Belgian, two Swedish, one Italian and one Swiss, in addition to 83 French productions. Thirty-five of the American films were not dubbed.

Perhaps the most surprising news is the letter that Herbert Sorrell, president of Hollywood's Conference of Studio Unions, sent to the French film workers' unions asking for support of CSU's strike and for a boycott of American films shown in France. Charles Chezeau, secretary of the cinema branch of the National Entertainment Union Federation, was sympathetic towards Mr. Sorrell's views. Richard F. Walsh, president of the International Alliance of Theatrical Employees, has cabled Mr. Chezeau stating Mr. Sorrell represents a minority of discontented workers. Discussion of the problem is beginning to assume a political coloring.

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It is reported that Pathe Cinema and Gaumont, two of France's most important film companies, will merge their production facilities, including their laboratories. Together they have 11 sound stages. The new company would be called the Societe des Studios Francais. At present there is no indication that the distributing and exhibiting interests of the two companies will be merged.

## Korda to Star Vivien Leigh In "Anna Karenina"

Sir Alexander Korda has signed Vivien Leigh as the star in his forthcoming production of "Anna Karenina," the famous novel by Count Leo Tolstoy. Julien Duvivier will direct. Shooting will get under way at Sound City studios in London April 15. No actor has yet been cast for the part of Count Vronsky. The last time the Tolstoy novel was filmed was in 1935, with Greta Garbo in the starring role. Mr. Duvivier, who recently directed "Panic" in France, is under contract to Mr. Korda for three films.

## *Warner Urges Free Exchange*

A plea for a free and unhampered interchange of creative art and constructive films between Britain and the United States was made by Jack L. Warner, production head of Warner Bros., when he returned to the coast last Saturday following a two-months' survey trip through England and the continent.

"Entertainment cannot be created by legislation," Mr. Warner said. "It can be excluded or curtailed by quotas, license requirements and other controls, but only with consequent loss to both sides. It is futile for two great nations to set up artificial barriers against free interchange of creative art and constructive films which can work importantly for better international understanding and strengthening of world peace."

Mr. Warner said all considerations should be based on quality and he stressed that that the future of all international film relations was mainly in the hands of the hundreds of millions of film-goers themselves.

While abroad Mr. Warner added four names to his studio's talent roster: Yves Montand, young French singer; Steven Vincent, French star; Lois Maxwell, Canadian-born actress discovered in London, and Robert Douglas, British actor.

Last weekend he announced the appointment of Harry Mayer as talent director in charge of all talent activities out of New York. Mr. Mayer will continue his present duties as head of the talent booking department for Warner Brothers.

## UA Realigns Its Sales Staff in South America

United Artists has promoted Jorge Suarez, former manager in Chile, to general manager in Argentina, and has appointed A. W. Katz, the company's pre-war manager in China and Japan, to the post of manager in Singapore, succeeding Fred S. Gulbransen, resigned. Mr. Suarez replaces Sam Bekeris, appointed UA supervisor, of the southern tier of Latin American countries. Arnoldo Binder, former assistant to Mr. Suarez in Chile, has been promoted to acting manager in that territory. Juan Camarda, manager of the Valparaiso branch, has been transferred to Santiago as assistant manager and has been replaced as manager in Valparaiso by Edgardo Hartley, former Sanitago booker.

## Sentenced in Army Film Case

Abe Robert Goldstein was sentenced to 90 days and a $300 fine, and Melvin Maurice Baker was fined $100 and put on probation for one year by U. S. District Judge Robert Inch, Brooklyn, N. Y., when they pleaded guilty with intent to steal a print of Cinderella Jones" from the U. S. Army Signal Corps Photographic Center, Long Island City, N. Y. Three other defendants previously had been sentenced to fines of $100 each and 30 days in jail.

# *Australia Talks 20% Reduction in American Films*

by CLIFF HOLT
*in Sydney*

A 20 per cent cut in film imports from America, in order to conserve dollars, is currently being considered by the Australian Commonwealth Government. This news came as a considerable surprise to American offices here, which first heard about the proposal from press reports.

Semi-official statements have not yet made clear just how a cut in the imports would be achieved, since it is realized that a cut in footage would not necessarily reduce dollar expenditure.

By reason of Hollywood's reduced feature output, American imports are certain to be much less than in recent years even without a further 20 per cent reduction. To keep Australia's theatres adequately supplied, it is believed that this country will need every foot that America can deliver. Since Great Britain is the only pound sterling area Australia can call on for film and since that country's total footage represents only 10 per cent of Australia's minimum needs, it is clear that the proposed cut would mean a serious shortage for exhibitors here. Already some see the end of the double feature policy to which Australia has long been wedded.

By comparison with other imports, films are not a serious strain on Australia's dollar pool and the Government may take this into consideration before deciding on final action.

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Comprehensive theatre licensing legislation is sought by the Cinematograph Exhibitors' Association of Victoria. The Exhibitors' Association of South Australia has petitioned the Prime Minister for reduced entertainments' taxation.

## Schoenstadt Suit Put Off Until March 6

Hearings on the Schoenstadt Circuit's $675,000 triple damage anti-trust suit, which were scheduled to get under way Tuesday morning in Chicago before Special Master in Chancery Charles A. McDonald, were postponed again until March 6. The defendants are the eight major distributors and Balaban & Katz and Warner theatre circuits. Mr. McDonald was appointed by U. S. District Court Judge Philip L. Sullivan to hear evidence.

## Vanguard Names Donoghue

Terry Donoghue, former newspaperman, has joined Vanguard Films as unit publicity man for David O. Selznick's forthcoming "Portrait of Jennie," which is being produced in New York City under the direction of William Dieterle, co-starring Jennifer Jones and Joseph Cotten.

## Mark AMPA Anniversary With Dinner April 2

"Tribute to the Presidents" will be the theme of a dinner-dance at the Hotel Astor in New York April 2 to mark the 30th anniversary of the Associated Motion Picture Advertisers. It will be the first big event sponsored by the association since 1941. The presidents of the several companies, as well as many other key figures in the industry, will be on the dais. To commemorate the occasion AMPA is publishing a souvenir journal which will be distributed throughout the industry as well as to those attending the Astor dinner. Proceeds from the affair will go to the AMPA relief fund.

# *Randel Develops Ticket Machine*

Production of the first 500 theatre ticket recording machines, designed to eliminate double admissions on a single ticket sale, and to prevent illegal use of admission tickets by employees, will start shortly. Henry Randel, president of the newly-formed Stub-Rod Control Corporation, said in New York this week. Mr. Randel is also Paramount New York branch manager.

Utilizing a "continuity system" of recording admission tickets, the new machine files each ticket in its proper numerical order as it is collected, on a pair of parallel rods. Whenever necessary a theatre manager or owner can open the locked box containing the tickets, glance at the tickets and note any that are missing or any out of numerical order, which would indicate that it had been used more than once.

Previously, Mr. Randel pointed out, tickets were dropped into a box but their tabulation was discouraged by the amount of work involved. Later, Mr. Randel said, a ticket chopper was installed inside of the box, but instead of aiding an exhibitor by destroying all tickets it became a boon to unscrupulous ticket takers since the chopper destroyed all evidence of the number of tickets collected.

The machine has been installed in the lobby of the Gotham theatre on Broadway, New York, for a trial period and for display purposes. Under the present plan Mr. Randel will rent the machines to theatres on a month-to-month basis.

## Three from Rainbow to Be Produced by McCarey

Leo McCarey will produce the three top-budget productions scheduled by Rainbow Productions this year, it was announced this week. He also will direct one of them, "Adam and Eve," a comedy-drama developed from a biblical story of the Garden of Eden with the screenplay prepared by Sinclair Lewis. Another film to be produced by Mr. McCarey will be "Good Sam," a story about a professional do-gooder whose desire to help others keeps him in hot water. Norman McLeod will direct one of the productions.

# *Republic to Open Five Additional Foreign Offices*

Republic is planning to open five overseas branches in addition to those operated in nine Latin American countries, according to Richard W. Altschuler, president and general sales manager of Republic International. Republic pictures also may soon play in a number of countries in the Russian orbit and the company is in the process of acquiring a number of French and Italian films for Latin American distribution.

The Republic distribution setup abroad is unique, with its films in all European countries handled by foreign distributors. In England Republic distributes through British-Lion and in France and Belgium Republic films are handled by Laudy Lawrence, former sales head for Sir Alexander Korda, Mr. Altschuler said. The company also has representatives in Greece, Spain, Holland, Switzerland, Denmark and Czechoslovakia, China and the Phillipines. It soon will be represented in Sweden and has just opened a branch in India.

Republic will continue its policy of selling pictures wherever and whenever it is profitably possible, Mr. Altschuler stated. Discussions now are going on with Roumania, Hungary and Yugoslavia and Republic probably will sell each of these countries 15 pictures each. Two of these deals will be on an outright-sale basis, while the third provides profit-participation. In the past, Republic has sold 35 pictures to Holland and 11 to Czechoslovakia. All of these countries operate under a state monopoly and ordinarily are being, or would be, serviced by the Motion Picture Export Association.

Adding to its line of product on the Latin American market, Republic is in the process of purchasing 12 French and Italian pictures for distribution there. Included among them are "Open City" and "Carmen," Mr. Altschuler said. He will go abroad for an extended trip February 26.

## Dallas Sales Meeting Held by Republic

James R. Grainger, Republic executive vice-president in charge of sales and distribution, presided Monday at the opening session of a three-day sales meeting in Dallas, where he introduced Walter L. Titus, Jr., in his new capacity as southern division sales manager. The meetings were attended by Norman J. Colquhoun, southeastern district sales manager, and branch managers Thomas Burton Kirk, Dallas; Nat Wyse, Memphis, and David Hunt, Oklahoma City, as well as the Dallas sales force. The Dallas meeting followed a branch tour covering the Atlanta, Tampa, and New Orleans offices, now also under the supervision of Mr. Titus. Following the meeting, Mr. Grainger was to leave for a visit to the company's studios and its San Francisco branch.

# Industry Phase Of Brotherhood Campaign Begins

The industry's official participation in the American Brotherhood campaign started last weekend by presenting a short produced by David O. Selznick and directed by William Dieterle, starring June Allyson, Lionel Barrymore, Joan Bennett, Gene Kelly, Gregory Peck and Dick Powell as part of all newsreel issues. In addition, the campaign to obtain 10 memberships in the American Brotherhood per theatre was begun.

With the nation's theatres serving as focal points, 9,000 groups have been formed to fight group prejudice in the cities and towns throughout the country, it was announced by Dr. Everett R. Clinchy, president of the National Conference of Christians and Jews.

Preliminary checks by Spyros Skouras, chairman of the film industry division and president of Twentieth Century-Fox, said exhibitors throughout the country had shown that the industry would work toward permanent local groups functioning throughout the year.

The plan of the NCCJ is to use the theatre as the community center in enlisting the support of 10 or more representatives in each community to serve as an active body in the fight against intolerance. Should situations arise which require the mobilization of public opinion, these groups will draw neighbors in to find causes and take steps to prevent it spreading, meanwhile developing cooperation among Protestants, Catholics and Jews.

In New York, Century Circuit made its contribution to the drive, when Fred J. Schwartz, vice-president of the company, spoke over station WNEW in behalf of the campaign Sunday.

## IATSE May Exercise Living-Cost Clause

The first announced intention to exercise the cost-of-living clause in studio labor contracts negotiated since all unions signed an interim agreement last July has been made by Richard Walsh, IATSE president, who said in Hollywood last week that producers would be approached on the matter following receipt of official statistics.

The interim agreement, which ended a two-day strike, stipulated that wages would not be made an issue between July and August, and that contracts completed during that period could be reopened for consideration of pay increases if living costs advanced five per cent or more.

Also last week, studio carpenters applied to William Hutcheson, president of International Brotherhood of Carpenters and Joiners of America, for authority to negotiate contracts with a view to arriving at a speedy settlement of the present studio strike.

## N. Y. Legislature Passes Obscene Ad Measure

The amended Wilson Bill permitting the Motion Picture Division of State Department of Education to revoke the license of a film where any of its advertising is obscene, indecent or immoral, etc., passed the New York State Assembly and Senate early this week without debate. The Wilson-Condon bill follows the Regents' suggestion in rejecting New York License Commissioner Benjamin Fielding's appeal to revoke the permit of "The Outlaw" on the ground of alleged salacious advertising. The measure was to go to Governor Dewey for signature.

# Name Committee On Greek Relief

The completion of film exchange area committees for the Motion Picture Industry's Appeal for Greek War Orphans, March 8-April 8, has been announced by the general committee headed by Jack Cohn, Ned Depinet and S. H. Fabian.

Exhibitors, film distributors, salesmen, theatre owner groups and home office personnel as well as Hollywood studio workers are represented in the national committee, which follows:

Co-Chairmen: Jack Cohn, Ned E. Depinet, S. H. Fabian. Assistant Chairman: Sam Shain. National Treasurer: Harry Kalmine. Hollywood Chairman: Al Lichtman. Home Office Chairman: Sol A. Schwartz.

Executive Committee: Harry Brandt, Ted R. Gamble, Jack Kirsch, Herman Levy, R. H. Poole, Richard F. Walsh, Fred Wehrenberg, Paul Williams.

Distributors Committee: Tom Connors, chairman; George Dembow, Morey Goldstein, James R. Grainger, Ben Kalmenson, William Kupper, Robert Mochrie, Abe Montague, Charles Reagan, William F. Rodgers, William A. Scully, Harry Thomas, Joseph Unger.

Co-Ordinators: Robert W. Coyne, Edward L. Fabian, J. Edward Shugrue. Publicity Committee: S. Barret McCormick, Ben Serkowich.

Exchange Area Chairmen: Albany: Neil Hellman, C. J. Latta, Edwin Ruff, Louis Schine. Atlanta: Fred R. Dodson, R. B. Wilby, Mitchell Wolfson. Boston: Sam Pinanski, I. H. Rogovin, Nathan Yamins.

Buffalo: Merritt Kyser, Elmer Lux, Vincent McFaul. Charlotte: J. V. Frew, H. F. Kincey, Ben Strozier. Chicago: John Balaban, James E. Coston, Jack Kirsch, Arthur Schoenstadt, Edwin Silverman, J. H. Stevens, Ed Zorn.

Cincinnati: E. R. Custer, Jack Finberg, Sol Hyman, Maurice White, P. J. Wood. Cleveland: Myer Fine, John D. Kalafat, Milt Mooney, I. J. Schmertz, Martin Smith. Dallas: Col. H. A. Cole, R. J. O'Donnell, Henry Reeve, Sol M. Sachs.

Delaware: A. Joseph De Fiore. Denver: V. J. Dugan, R. J. Garland, John M. Wolfberg. Des Moines: Myron Blank, Paul Webster, Leo Wolcott. Detroit: Ray Branch, Dave Idzal, Edward Hochstin, Earl Hudson, James F. Sharkey.

Indianapolis: Ken Collins, W. Guy Craig. Kentucky: Sam Switow. Kansas City: Richard Biechele, Elmer Bills, Russel C. Borg, Doc Cook, Elmer C. Rhoden. Los Angeles: Clyde W. Eckhardt, R. H. Poole, Charles Skouras.

Memphis: Louis Ingram, Ed Sapinsley. Milwaukee: William Ainsworth, Harold Fitzgerald, J. R. Neger. Minneapolis: Ben Berger, L. J. Miller. New Haven: Henry Germaine, I. J. Hoffman, Herman Levy. New Orleans: Luke Connor, E. V. Richards, Jr.

New York: Ben Abner, Max A. Cohen, Ralph Pielow, Sam Rinzler, Fred Schwartz, Joseph R. Vogel, Northern New Jersey: Adam Adams, Frank Damis. Oklahoma City: L. C. Griffith, Morris Loewenstein, C. H. Weaver. Omaha: Howard Brookings, F. J. Hannon, Wm. Miskell.

Philadelphia: Jay Emanuel, L. Formato, Lewen Pizor, Ted Schlanger. Pittsburgh: Morris Finkel, John H. Harris, M. E. Lefko, Mike Manos, John Notopoulos, Moe Silver, Bert Stearn. Portland: Willard Gamble. Robert White, R. O. Wilson. Rhode Island: Ed Fay.

St. Louis: Harry Arthur, Harry Hynes, Fred Wehrenberg. Salt Lake City: Tracy Barham, Clyde Blasius, Sam L. Gillette. San Francisco: H. Neal East, George Nasser, Richard Spier. Seattle: E. A. Lamb, Frank Newman, Vete Stewart.

Washington: John Allen, Carter Barron, W. F. Crockett, Fred Kogod, Sidney Lust, John J. Payette.

# Myers Says Film Shows on Trains "May be Illegal"

The question of whether or not films showings on passenger trains should be permitted was discussed in Washington Monday by Abram F. Myers, Allied States counsel, and Eric Johnston, president of the Motion Picture Association. They had opposite views on the question.

Mr. Myers charged that the new "Theatre on Wheels," established by the Chesapeake and Ohio Railroad and Universal is "possibly illegal" and a matter which may interest the Interstate Commerce Commission. Speaking from his headquarters he said he would bring the matter to the attention of the ICC.

Mr. Myers said this was the first time a major film company "actively connived" in putting motion pictures in a premium or giveaway class. "Hard-pressed exhibitors during the depression were criticized for giving away dishes in order to stimulate attendance; now the C. & O. gives away movies in order to promote travel," he asserted.

A few hours later and several blocks away Mr. Johnston at an informal press luncheon was asked to express his views on the subject. Mr. Johnston replied that the showing of films on trains should "in the long run, prove beneficial" to the industry. Screenings on trains, boats or anywhere else "help to create the motion picture habit" he said.

He said there should be no more objection to train shows than to free theatres on trans-Atlantic liners.

## MGM's "Sea of Grass" To Open February 26

The premiere of MGM's "Sea of Grass" will be held at the Stuart theatre, Lincoln, Neb., February 26. Governor Val Peterson, the entire State Senate, former Governor G. R. McKelvie, on whose ranch the outdoor scenes of the film were made, and other state and local leaders have been invited to attend. Station KFOR, Lincoln outlet for Mutual's network, will broadcast the premiere.

## Set Ten Dates for "Pursued"

Warner Brothers has decided on simultaneous openings in 10 New England houses March 5 for the United States Pictures production, starring Teresa Wright and Robert Mitchum. The film opens at the New York Strand March 7. On March 5 the picture will go into the Capitol, Springfield, Mass.; Strand, Newburyport; Strand, Hartford; Warner and Merritt, Bridgeport; State, Waterbury; Garde, New London; Palace, South Norwalk; Warner, Torrington; Palace, Norwich, and the Smoot, Parkersburg. "Pursued" also has been booked into 150 additional situations.

# *Wildberg Hooks His Wagon to the Television Star*

*Hollywood Bureau*

Broadway producer John Wildberg, known for such successes as "Anna Lucasta," "One Touch of Venus" and "Porgy and Bess," plans to abandon the theatre entirely in order to devote his time to his newly-formed company, the John Wildberg Television Corporation.

The reason for this move, Mr. Wildberg said in his suite at the Ambassador, where he is stopping pending the local run of "Anna Lucasta," is his belief that television is the most important and best selling medium in the world.

"Hollywood does not realize," Mr. Wildberg said, "how fast television is developing in the east. David Sarnoff, president of RCA, predicts that there will be several million television receivers in use by the end of 1947. I agree with him.

### *Sets Concentrated in East*

"Most of these sets will be concentrated in the east. Hollywood, unfortunately, has allowed television production to fall into the hands of technicians and mechanical engineers. Consequently, there are no television producers in Hollywood today with substantial theatrical or motion picture background and experience."

All that will be changed, and very shortly, in the opinion of Mr. Wildberg. "I look for the early establishment of a west coast television network, with focal points in Los Angeles, San Francisco and Seattle. The television industry will spend, annually, as much as the motion picture industry does today.

"Television will never supplant films, however. The gregarious instinct is fundamental to human nature: people like to go to a motion picture theatre, and they're going to keep on wanting to go. Television rather, will intensify the picture-going habit, and I look for film trailers to be broadcast to television audiences.

### *Space a Limiting Factor*

"Also the space factor limits the medium to some extent. You can't present 'The Yearling' for instance, in television. Television will not cut into the motion picture audience, any more than radio has."

Theatrical experience, Mr. Wildberg believes, will be more useful to television actors, producers and directors than film experience. "Nevertheless, a good producer who can devise and sell entertainment is going to have a field day in television. He will have to learn the technique, which is infinitely more complicated and difficult than picture technique. Acting talent, however, will have to come from the stage, which more closely resembles television than does the film.

# IN NEWSREELS

**MOVIETONE NEWS—Vol. 29, No. 49**—Task Force "Frost" tests U. S. Army winter equipment. . . . Georgia judge rules Herman Talmadge is legal governor. . . . President Truman gets Greek decoration. . . . Assay Commission tests U. S. coins. . . . Churchill wedding. . . . Carnival time on the Riviera. . . . 4-H Western lamb show. . . . Fashions. . . . Sports: dog show, surf carnival.

**MOVIETONE NEWS—Vol. 29, No. 50**—Byrd finds food left 15 years ago in Antarctic. . . . Crises continues in England. . . . Italians protest treaty. . . . President visits mother. . . . Wedding on ice. . . . Western Canada snowbound. . . . Skiing in Colorado. Campbell to try again. . . . American Brotherhood week.

**NEWS OF THE DAY—Vol. 18, No. 247**—British start Palestine evacuations. . . . Churchill's daughter weds. . . . Battle of Georgia governors. . . . Claude Jarman, Jr., honored. . . . Archbishop of Greece makes award to Truman. . . . Army's "Operation Frigid." . . . Canine Champs., . . . Bob-sledding.

**NEWS OF THE DAY—Vol. 18, No. 248**—Italians protest peace treaty. . . . Blizzard films. . . . Coal crises in Britain. . . . Forging tools of peace. . . . Carnival in New Orleans. . . . Newest in fire fighting. . . . Dartmouth carnival. . . . Babe Ruth leaves hospital. . . . Miss Brevity contest.

**PARAMOUNT NEWS—No. 50**—Dog show. . . . Durant accused in jewel theft. . . . Truman receives Greek honors. . . . Amir Saud winds up U. S. tour. . . . Report from Palestine. . . . Carnival in Nice. . . . Fuel crisis in Britain.

**PARAMOUNT NEWS—No. 51**—Gilbert Dodds wins race. . . . "Dear Babe, please get well." . . . Italians protest peace treaty. . . . So you want to be a model. . . . Army begins new training experiment. . . . Snowbound Canada.

**RKO PATHE NEWS—Nol. 18, No. 52**—British families flee Palestine. . . . Truman and U. S. honor Lincoln. . . . Carnival in Nice. . . . Trial of Hesse jewel case. . . . New Way to aid wounded. . . . Tokyo firemen in show. . . . Army task force in Arctic. . . . Mayor O'Dwyer fights N. Y. subway fare fee.

**RKO PATHE NEWS—Bo. 18, No. 53**—Voice of U. S. beamed to USSR. . . . Chile president hears problems. . . . People: President Truman, Babe Ruth, Laurel and Hardy. . . . Top U. S. skiiers in Olympic tests.

**UNIVERSAL NEWSREEL—No. 20, No. 13**—Army in Arctic tests . . . . Carnival in Viareggio. . . . Lighthouse rescue. . . . Dog show. . . . French bobsled races. . . . Swede wins ski jump.

**UNIVERSAL NEWSREEL—Vol. 20, No. 14**—Carnival season. . . . Babe Ruth goes home. . . . Canada digs out. . . . Sports: Bubble gum king, autos race on ice, roller-skate hockey, aquatic frolics.

## Legion of Decency Reviews 18 New Productions

The National Legion of Decency reviewed 18 new productions this week, approving all but two. At the same time it rereviewed "13 Rue Madeleine," previously classified as A-1, unobjectionable for general patronage, and placed that picture in Class B, objectionable in part. The reason given was: "Suicide is presented as justifiable."

Of the new pictures, the following were placed in Class A-1: "Angel and the Badman," "Calendar Girl," "Death Valley," "My Dog Shep," "Raiders of the South," "Riding the California Trail," "South of the Chisholm Trail," "That Way With Women," "Trail Street," "Vacation Days," "Valley of Fear" and "Vigilantes of Boomtown."

The following were placed in Class A-II, unobjectionable for adults: "Before Him All Rome Trembled" (Italian), "Boomerang," "It Happened on Fifth Avenue" and "Johnny O'Clock."

In Class B were: "Abenteur in Grand Hotel" (German), because of "suggestive situations and dialogue," and "Private Affairs of Bel Ami," because it "reflects the acceptability of divorce" and the "plot solution by duel."

# *FCC Concludes Color Television Capital Hearings*

*Washington Bureau*

Outspoken opinion for and against color television was voiced as the Federal Communications Commission concluded its hearings in Washington last Thursday on the Columbia Broadcasting System petition to put its method in operation on a commercial basis.

The color services proposed by CBS is entirely compatible with the present black-and-white service in the lower frequencies by the simple use of combination receivers, Dr. Peter C. Goldmark of CBS said at the hearings. He said CBS was working out a combination tuner to cover the entire television band, low frequency as well as high frequency, requiring only one tube more than CBS's standard color receiver.

Earlier Dr. Selig Hecht, Columbia University biophysicist, praised the CBS color television system for producing pictures "adequate in brightness, color, resolution, contrast and freedom from intrusive flickers." Thursday, a new plan to provide a nationwide competitive color television service by which ultra-high frequency channels would be allocated to the 140 metropolitan districts of the United States, with at least two stations each provided for the smaller districts and no more than seven each for the larger, was suggested by William B. Lodge, CBS director of general engineering.

E. W. Engstrom, vice-president in charge of research for RCA Laboratories, said the CBS system would never render a satisfactory commercial service. F. J. Bingley, chief television engineer of Philco Corporation, raised the point of home reception to determine the value of color television.

## Milwaukee Film Unit Urges "Outlaw" Ban

The City Motion Picture Commission in Milwaukee this week, following the opening of "The Outlaw" at the Towne theatre, recommended the Common Council ban the film and revoke the license of the theatre operator, Andrew Spheeris. Police Chief Polcyn and representatives of the District Attorney's office had ruled no legal action would be taken after they had seen the film. Seven members of the Commission viewing the film reported that it tended to "corrupt the morals" of the audience. Leo Hanley, assistant city attorney, expressed doubt as to a successful prosecution under the present city ordinance, while Mayor Bohn asserted the Common Council stripped him of his licensing power.

## To Build Missouri House

C. L. Fisk Missouri showman operating the Fisk theatre in Butler, shortly will start construction there on a new theatre.

# DeMille Scores Closed Shop as Undemocratic

The closed shop came in for a vigorous lashing this week when Cecil B. DeMille testified before the Senate Committee on Labor and Public Welfare in Washington. In the opinion of Mr. DeMille Congress should outlaw the closed shop which, he said, is "collectivist absolutism," an invasion of democratic rights and a monopoly.

To support his contention that Congress could not afford to temporize by amending the law to deal indirectly with the closed shop issue, Mr. DeMille outlined to the committee his difficulties with the American Federation of Radio Artists. The union ousted him in 1944 after the producer refused to pay a $1 political levy. "For this adherence to my political right I was suspended by AFRA under the provision of the union shop and prevented from appearing on the radio program which I had produced for more than eight years," he said.

"A worker in a union shop can be stripped of his right to work if he disents from a union majority. This is not democracy. It is collective absolutism. There is not an iota of difference in principle between it and the dictatorship we defeated," he declared. Mr. DeMille then charged that closed shop practices are keeping fresh and needed talent from the screen. "The closed shop is just as much slavery as that which was wiped out in the civil war," he said.

A number of committee members disagreed with Mr DeMille. The Senators voiced the opinion that a ban on the closed shop would not bring harmony and it may be better to prevent the abuses of the closed shop rather than to outlaw it. Senator Wayne Morse (R. Ore.) brought out that the $1 levy imposed by AFRA was to fight a proposed California referendum to ban the closed shop.

Mr. DeMille emphasized that he was speaking not as a spokesman for any group but as a private citizen and said he would take his fight to the supreme court and the case of his expulsion from the union from state to state in a bid to outlaw the closed shop by court litigation.

## Announce Reopening, Sale, And Naming of Houses

William Goldman Theatres, Philadelphia, have reopened the Bryn Mawr in Bryn Mawr, Pa., after extensive alterations. James E. Thompson is manager. In Ocean City, N. J., Samuel Frank, head of Hammonton Theatres, Inc., purchased the Surf theatre and plans extensive improvements. In Camp Hill, Pa., Harry Chertcoff, Lancaster exhibitor, has named his new 800-seat house the Hill.

# Short Product in First Run Houses

### *NEW YORK—Week of February 17*

***CAPITOL: The Mission Trail*** ..... ***MGM***
***Athletequiz*** ..... ***MGM***
***A Really Important Person*** ..... ***MGM***
Feature: Lady in the Lake ..... MGM
***CRITERION: Fowl Brawl*** ..... ***Columbia***
Feature: Dead Reckoning ..... Columbia
***GLOBE: College Climbers*** ..... ***RKO***
Feature: It's a Wonderful Life ..... RKO
***HOLLYWOOD: Lazy Hunter*** ..... ***Warner Bros.***
***The Hare Grows in Brooklyn*** ..... ***Warner Bros.***
Feature: Humoresque ..... Warner Bros.
***PALACE: Kentucky Basketeers*** ..... ***RKO***
Feature: Sinbad the Sailor ..... RKO
***PARAMOUNT: Radio, Take It Away!*** ***Paramount***
***Selling the Sun*** ..... ***Paramount***
***Swedish Glass Maker*** ..... ***Paramount***
Feature: Easy Come, Easy Go ..... Paramount
***RIALTO: Squatter's Rights*** ..... ***RKO***
Feature: Two Smart People ..... MGM
***RIVOLI: The Fistic Mystic*** ..... ***Paramount***
***Pooch Parade*** ..... ***Paramount***
***Jumping Jacks*** ..... ***Paramount***
***Love in Tune*** ..... ***Paramount***
Feature: California ..... Paramount
***ROXY: Mighty Mouse and the Hep Cat*** ***20th Cent.-Fox***
***Summer Trail*** ..... ***20th Cent.-Fox***
***Germany—Handle with Care!*** ***20th Cent.-Fox***
Feature: The Shocking Miss Pilgrim 20th Cent.-Fox
***STRAND: Keystone Hotel*** ..... ***Warner Bros.***
Feature: That Way with Women ..... Warner Bros.
***WINTER GARDEN: The Answer Man*** ***Universal***
***Pelican Pranks*** ..... ***Universal***
Feature: Swell Guy ..... Universal

### *CHICAGO—Week of February 17*

***GARRICK: The Woman Speaks*** ***Film Studios of Chicago***
Feature: The Wicked Lady ..... Univ.-Int.
***GRAND: Kingdom of Plastics*** ..... ***Bondy***
Feature: Sinbad, the Sailor ..... RKO
***ORIENTAL: Meet Mr. Mischief*** ..... ***Columbia***
***Style of the Stars*** ..... ***20th Cent.-Fox***
***The Tortoise Wins Again*** ..... ***20th Cent.-Fox***
Feature: The Shocking Miss Pilgrim 20th Cent.-Fox
***STATE-LAKE: Across the Great Divide*** ***20th Cent.-Fox***
Feature: The Razor's Edge ..... 20th Cent.-Fox

## Bausch & Lomb Expanding Its Plant Facilities

The Bausch & Lomb Optical Company has completed arrangements to purchase the modern four-story Navy Building in Rochester. At the same time the company announced the opening of a new plant at Wellsville, N. Y. Both moves are in line with its $6,000,000 plant expansion and equipment modernization program.

According to M. Herbert Eisenhart, Bausch & Lomb president, hundreds of thousands of dollars of new and improved optical machinery has been purchased during the past several months. Much of this equipment has been installed in the Navy Building. Official approval to purchase the plant was given with the understanding that the Government might call on the company to reconvert to production for national defense "should the necessity arise." Many departments in the Navy Building have been remodeled and equipped with latest model lens-making machinery.

New spectacle manufacturing equipment has been installed at the new Wellsville plant, which is expected to attain full-scale production late this summer, according to Mr. Eisenhart.

## Wiley Padan Dies

Wiley Padan, 46, associate art director for Loew's Theatres advertising department, died February 13 in Flushing Hospital of coronary thrombosis. He is survived by his widow and a son. He was the creator of "It's True," a cartoon film panel published in 135 newspapers.

## Mrs. Donald M. Nelson

Final rites for Mrs. Donald M. Nelson, wife of the president of the Society of Independent Motion Picture Producers, who died February 12, were held in Hollywood Saturday, at the Church of the Recessional. Burial was at Forest Lawn Cemetery.

# Dispute Closes B&K Theatre

*Chicago Bureau*

A Balaban & Katz neighborhood theatre, the Admiral, located in the northwest part of Chicago, has closed because of a dispute between the circuit and the local projectionists' union over reduction in the number of projectionists employed due to the desire of B & K to discontinue matinees at the Admiral.

B & K recently announced that because of lack of matinee business at the Admiral, it was decided to discontinue daytime showings. The union countered that if the circuit wanted to discontinue matinee showings, the projectionists dismissed as a result of the move would have to be absorbed elsewhere in the circuit. This the circuit has refused to do and, as a result, the Admiral is now completely dark.

B & K also recently decided to abandon matinee showings at another northwest side house, the Drake. Here again the union requested that any projectionists dismissed as a result of this move be absorbed in other circuit houses. B & K again refused to do so. At the present time, matinees have been abandoned at the Drake but projectionists there who work the night shift are refusing their pay pending final settlement of the dispute.

## Metro News in Newsreel Unit

Metro News, MGM's international newsreel for distribution outside the U. S. and Canada, has been admitted to membership in the Newsreel Association of Great Britain and Ireland, George Muchnic, vice-president of Loew's International Corporation has announced.

# "WHAT THE PICTURE DID *FOR ME*"

**. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.**

## Columbia

**GALLANT JOURNEY:** Glenn Ford, Janet Blair—Why these are made no one knows. Good stars, but no story and no crowds. Pass it, if you can. Played Tuesday, Wednesday, Jan. 21, 22.—Dow B. Summers, Royal Theatre, Unionville, Mo.

**GALLANT JOURNEY:** Glenn Ford, Janet Blair—An excellent picture which did not do business. Here is an example of the poorest preview we have ever seen on a good picture. If we had a good preview we could have doubled our business on it. Played Sunday, Monday, Feb. 2, 3.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

**GILDA:** Rita Hayworth, Glen Ford—This is easily one of the best pictures Columbia has produced in several years with Rita Hayworth proving herself a fine actress. Lots of good comments from the patrons. Played Sunday, Monday, Jan. 26, 27.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

**GUNNING FOR VENGEANCE:** Charles Starrett, Phyliss Adair—The Western musical type draws here. Played Friday, Saturday, Jan. 31, Feb. 1.—D. W. Trisko. Star Theatre, Stanley, N. D.

**MY NAME IS JULIA ROSS:** Nina Foch, George Macready—Good mystery. Played Friday, Saturday, Jan. 31, Feb. 1.—D. W. Trisko, Star Theatre, Stanley, N. D.

**OVER 21:** Irene Dunn, Alexander Knox—Picked this old one up. Not too bad a picture, but practically no draiwng power in my situation. It no more than paid for itself. Played Tuesday, Wednesday, Jan. 21, 22.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

**RENEGADES:** Evelyn Keyes, Willard Parker—This is a swell Western "epic" in Technicolor which our patrons thoroughly enjoyed. Good enough for the best theatres on their best days. We played Sunday and Monday to satisfactory business. Played Feb. 2, 3.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

**RETURN OF RUSTY, THE:** Ted Donaldson, Barbara Wooddell—Fine little picture. Far from plausible story, but pleased everyone. It brought them in from the snowbound country. There should be a lot more stories like this. Played Friday, Saturday, Jan. 24, 25.—Emerson Wood, Community Theatre, Harbor Beach, Mich.

**SECRET OF THE WHISTLER:** Richard Dix, Leslie Brooks—This former star was wasted in this foolish picture. No business. Nothing. Played Tuesday, Jan. 28.—A. J. Simmons, Plaza Theatre, Lamar, Mo.

**SINGING ON THE TRAIL:** Ken Curtis, Jeff Donnell—In my situation, this is the best musical Western group. They are hard to beat. We doubled this with "Thoroughbreds" to top business. Played Friday, Saturday, Jan. 24, 25.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

**SINGING ON THE TRAIL:** Ken Curtis, Jeff Donnell—We like these Western musicals. They draw well for me and please on Saturday nights. Played Dec. 28.—Dow B. Summers, Royal Theatre, Unionville, Mo.

## Film Classic

**HOPALONG CASSIDY RETURNS:** William Boyd—It was a fair Western that showed its age. Doubled with "Swing Your Partner" to fair business. Played Friday, Saturday, Jan. 31, Feb. 1.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

## Metro-Goldwyn-Mayer

**BAD BASCOMB:** Margaret O'Brien, Wallace Beery—Here is a fine picture that will please all on your best playing time. There will be a crowd there, too. Played Sunday, Monday, Jan. 19, 20.—Dow B. Summers, Royal Theatre, Unionville, Mo.

**BOYS' RANCH:** James Craig, Jackie "Butch" Jenkins—Well received and well liked by all who saw it. If it pleases the patrons, it pleases me. Too bad there weren't more pictures made which appeal so well to small situations. Played Tuesday, Wednesday, Jan. 14, 15.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

**EASY TO WED:** Van Johnson, Esther Williams—This proved to be only an average picture with excellent Technicolor. Business was average for a top bracket film. It is supposed to be a musical, but the music is mostly lacking. Why don't they add a story to these "musical" features? Played Thursday, Friday, Jan. 26, 27.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

**EASY TO WED:** Van Johnson, Esther Williams—Another winner from MGM. It is a picture that will draw well and please the customers. This type are hard to find nowadays. Played Sunday, Monday, Jan. 26, 27.—Dow B. Summers, Royal Theatre, Unionville, Mo.

**GREEN YEARS, THE:** Charles Coburn, Tom Drake—A good motion picture, but not anything special for the small town situation. It is far too long for what is attempted in telling the story. It did under average business. Played Sunday, Monday, Jan. 19, 20.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

**HARVEY GIRLS, THE:** Judy Garland, Margaret O'Brien—A good show that pleased all who came. The color was very good and Judy is very popular with my customers. Played Thursday-Saturday, Jan. 9-11.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can.

**SHE WENT TO THE RACES:** James Craig, Frances Gifford—There was good comedy, and the horse racing helped in our situation. Played Wednesday, Thursday, Jan. 29, 30.—D. W. Trisko, Star Theatre, Stanley, N. D.

**THREE WISE FOOLS:** Margaret O'Brien, Lionel Barrymore—Something different in a motion picture. I had hoped for some extra business from this excellent picture, but our gross was only average. However, don't miss playing this one, boys, and play it up big. They will like it, if you can get them to come. Played Tuesday-Thursday, Jan. 21-23.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

## Monogram

**BOWERY CHAMPS:** East Side Kids—Doubled with "Jade Mask" to average January business. This is only the second time I have played the East Side Kids in this situation. They don't seem to have much drawing power for me, although the picture itself was quite good. Perhaps it is because they have grown too old for the parts they are playing. Played Friday, Saturday, Jan. 24, 25.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

**SHADOW RETURNS, THE:** Kane Richmond, Barbara Reed.—O.K. program action picture, which is good for midweek. No business due to severe cold weather. Played Tuesday, Feb. 4.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

## Paramount

**BLUE DAHLIA, THE:** Alan Ladd, Veronica Lake A good action picture which pleased all my patrons. This is a small town natural. Played Wednesday, Thursday, Jan. 15, 16.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

**MONSIEUR BEAUCAIRE:** Bob Hope, Joan Caulfield—Why Paramount put a drawing card like Bob Hope in a picture like this is more than I can see. A few more like this one and they will be sending Hope back to Arkansas. Played Sunday-Tuesday, Jan. 26-28.—D. W. Oakes, Columbus Theatre, Columbus Junction, Iowa.

**O.S.S.:** Alan Ladd, Geraldine Fitzgerald—Here is a sure cure for box office blues. Played to a good crowd, but the weather kept them away Monday and Tuesday. In my town Alan Ladd is money in the bank. Book this one. Play it and bank your money. Let's have more Alan Ladd pictures. Played Sunday-Tuesday, Feb. 2-4.—D. W. Oakes, Columbus Theatre, Columbus Junction, Iowa.

**STRANGE LOVE OF MARTHA IVERS:** Barbara Stanwyck, Van Heflin—Excellent picture. Not interesting to the children but above average in adult satisfaction. The terrible title killed the chance for extra business. Word-of-mouth advertising helped the second day. Played Sunday, Monday, Jan. 19, 20.—C. W. Ritenour, Milford Theatre, Milford, Ill.

**SWAMP FIRE:** Johnny Weismuller, Virginia Grey—Fair action picture which played to poor business. Too old. Played Tuesday, Jan. 21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

## PRC

**DANGEROUS INTRUDER:** Charles Arnt, Veda Ann Borg—Mystery thriller that was satisfactory. No business due to very cold weather. Played Wednesday, Feb. 5.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

## RKO Radio

**BADMAN'S TERRITORY:** Randolph Scott, Ann Richards—A high priced Western, but it will do extra busines. If they like Jesse James, play this one. Played Saturday, Jan. 4.—Dow B. Summers, Royal Theatre, Unionville, Mo.

**HEARTBEAT:** Ginger Rogers, Jean Pierre Aumont—Played late. Ginger better get a good picture soon or she will be another "has been" with the people here. Played Tuesday, Wednesday, Jan. 28, 29.—C. W. Ritenour, Milford Theatre, Milford, Ill.

**SPIRAL STAIRCASE, THE:** George Brent, Dorothy McGuire—Very good mystery that keeps them guessing. Played Sunday-Tuesday, Jan. 26-28.—D. W. Trisko, Star Theatre, Stanley, N. D.

## Republic

**IN OLD SACRAMENTO:** William Elliott, Constance Moore—What have they done to this man. He could act in the Red Ryder films. This was the worst yet. The rest of the cast kept the picture going fairly well. Played Sunday, Monday, Jan. 5, 6.—Emerson Wood, Community Theatre, Harbor Beach, Mich.

**MAN FROM RAINBOW MOUNTAIN:** Monte Hale, Adrian Booth—These new color Westerns are O.K. for me. Start them off with good advertising. They will please everyone. Played Saturday, Jan. 25.—Dow B. Summers, Royal Theatre, Unionville, Mo.

**ROLL ON TEXAS MOON:** Roy Rogers, Dale Evans—A good musical show which pleased above average business. Play it. Played Wednesday, Thursday, Jan. 22, 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**SWING YOUR PARTNER:** Lulubelle and Scotty, Vera Vague—We had played this before. However, most seemed to enjoy it. If you have never played this one, buy it and it won't let you down on a double bill. Excellent for rural trade. Played Friday, Saturday, Jan. 31, Feb. 1.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

**THOROUGHBREDS:** Tom Neal, Roger Pryor—A fair horse picture which did top business doubled with "Singing on the Trail." The lack of star names prevented it from being an outstanding drawing film.

*(Continued on following page)*

(Continued from preceding page)

Pictures with animals still do good business. Played Friday, Saturday, Jan. 24, 25.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

## Screen Guild

**GOD'S COUNTRY:** Robert Lowery, Helen Walker—Do not be afraid to push this one, if you are in a small town. Nice color, good story and good crowds. Priced right. Played Friday, Saturday, Jan. 24, 25.—C. W. Ritenour, Milford Theatre, Milford, Ill.

**'NEATH CANADIAN SKIES:** Russell Hayden, Inez Cooper—We didn't do business owing to adverse weather conditions. Played Friday, Saturday, Feb. 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**WILDFIRE:** Bob Steele, Sterling Holloway—Nice color and it is a Saturday night natural. Do not pass up these Screen Guild pictures, if you are in a small town. Played Saturday, Dec. 21.—Dow B. Summers, Royal Theatre, Unionville, Mo.

## Twentieth Century-Fox

**AND THEN THERE WERE NONE:** Barry Fitzgerald, Walter Huston—If you have a class who like murder mystery pictures, this will really click. Business was good and the comments were very favorable. Played Thursday, Saturday, Jan. 16, 18.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can.

**BLACK BEAUTY:** Mona Freeman, Richard Denning—This picture is short on star power, but don't let that fool you. It did great business for me on Friday and Saturday and pleased all who came. Played Friday, Saturday, Jan. 24, 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**BLACK BEAUTY:** Mona Freeman, Richard Denning—Poorly made picture of a great book. They walked out on it. Played Wednesday, Thursday, Jan. 29, 30.—A. J. Simmons, Plaza Theatre, Lamar, Mo.

**CLAUDIA AND DAVID:** Robert Young, Dorothy McGuire—Very entertaining. Well received by an average crowd. The storm conditions probably hurt Monday considerably. Played Sunday, Monday, Jan. 26, 27.—C. W. Ritenour, Milford Theatre, Milford, Ill.

**CLAUDIA AND DAVID:** Robert Young, Dorothy McGuire—This is an entertaining picture which did average business. Played Sunday, Monday, Jan. 19, 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**CLUNY BROWN:** Charles Boyer, Jennifer Jones—Not a picture for a small town. The first night was fair, but the second was a total flop. Most patrons were quite emphatic in their criticism of this picture. Played Tuesday, Wednesday, Jan. 7, 8.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

**DOLL FACE:** Carmen Miranda, Perry Como—Fair picture that did not draw as well as I expected. It is not up to par for this type of picture. However, the weather was very bad and the roads were impassable. Played Thursday, Saturday, Jan. 23, 25.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can.

**DO YOU LOVE ME?:** Maureen O'Hara, Dick Haymes—Twentieth Century-Fox rates this as one of their good ones, but after seeing it, we played it midweek and got by. Just a little musical that pleased some. Played Tuesday, Wednesday, Dec. 31, Jan. 1.—L. E. Mahoney, Columbus Theatre, Columbus, N. D.

**DRAGONWYCK:** Gene Tierney, Vincent Price—An excellent picture. It is well acted and we did not have a word of criticism against the picture. It deserves preferred playing time. As usual, the bad weather was against us. Played Friday, Saturday, Jan. 31, Feb. 1.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

**IF I'M LUCKY:** Vivian Blaine, Harry James—Be lucky. Trade this one for an old one. No drawing card for us. Too much old stuff. Played Tuesday, Wednesday, Jan. 7, 8.—Dow B. Summers, Royal Theatre, Unionville, Mo.

**IT SHOULDN'T HAPPEN TO A DOG:** Carol Landis, Allyn Joslyn—This picture is good double feature material. Very amusing. This was on the border line of a box office disappointment. Played Sunday, Jan. 19.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

**SMOKY:** Fred MacMurray, Anne Baxter—Excellent. Everything was right about this picture. The color, the acting and the story were very good. Business was good for midweek. Played Tuesday-Thursday, Jan. 7-9.—Emerson Wood, Community Theatre, Harbor Beach, Mich.

**SMOKY:** Fred MacMurray, Anne Baxter—In spite of almost impassable roads, this picture drew them in and we enjoyed a nice business. The children insist on seeing this picture, and fathers and mothers use this an their excuse to attend. One of the best horse pictures we have ever played. Played Saturday-Monday, Jan. 18-20.—L. E. Mahoney, Columbus Theatre, Columbus, N. D.

## United Artists

**ABILENE TOWN:** Randolph Scott, Ann Dvorak—An average Western which did fair business. Color would have helped very much. Played Thursday, Saturday, Jan. 2-4.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can.

**NIGHT IN CASABLANCA, A:** Marx Brothers, Lois Collier—Typical Marx Brothers picture. This seemed to please and the attendance was better than average. Had a lot of students come back to see it a second time. Played Thursday, Saturday, Jan. 30, Feb. 1.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can.

**REBECCA:** Joan Fontaine, Laurence Olivier—This reissue did not do business. The first night was fair, but the second night was slow. Played Monday, Tuesday, Feb. 3, 4.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

## Universal

**HER ADVENTUROUS NIGHT:** Dennis O'Keefe, Helen Walker—Fair program picture. It didn't do business due to a blizzard. Played Friday, Saturday, Feb. 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**RUNAROUND, THE:** Ella Raines, Rod Cameron—Plenty of comedy and a good story. It drew well for us. Played Tuesday, Wednesday, Dec. 10, 11.—Dow B. Summers, Royal Theatre, Unionville, Mo.

**SMOOTH AS SILK:** Kent Taylor, Virginia Gray—O.K. for a midweek playdate. No box office draw due mainly to the very severe weather. Played Thursday, Friday, Feb. 6, 7.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

**THAT NIGHT IN PARADISE:** Merle Oberon, Turhan Bey—Played this midweek and on Bank Night and got by with it. It is a fantasy with beautful color, but there is no entertainment value. Why do producers continue to make this kind of picture? Played Tuesday, Wednesday, Jan. 7, 8.—L. E. Mahoney, Columbus Theatre, Columbus, N. D.

## Warner Bros.

**JANIE GETS MARRIED:** Joan Leslie, Robert Hutton—We had hoped to do extra business with "Janie," but we didn't. Played Wednesday, Thursday, Feb. 5, 6.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**NIGHT AND DAY:** Cary Grant, Alexis Smith—There is no question that "Night and Day" isn't a good show, but my coal miners and boys from the hills don't go for this kind of entertainment. Must play one of this kind every once in a while to make people appreciate good pictures. Played Sunday, Monday, Jan. 12, 13.—L. E. Mahoney, Columbus Theatre, Columbus, N. D.

**NEVER SAY GOODBYE:** Errol Flynn, Eleanor Parker—Played Christmas to a good crowd. Lots of fun and a fine picture. Played Tuesday, Wednesday, Dec. 24, 25.—Dow B. Summers, Royal Theatre, Unionville, Mo.

**OF HUMAN BONDAGE:** Paul Henreid, Eleanor Parker—It may have been the weather, for we have had a blizzard and between 20-30 below, and the attendance was light. I dont' think this has very much small town appeal. Played Tuesday, Wednesday, Jan. 28, 29.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

**OF HUMAN BONDAGE:** Paul Henreid, Eleanor Parker—My patrons like this type of picture once in a while. No complaints. Played Sunday, Jan. 26.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

**STOLEN LIFE, A:** Bette Davis, Glenn Ford—An excellent picture which was well made and well acted. It is really tops. Too bad it played during one of our worst blizzards of the winter with temperatures around 30 below zero. Played Friday, Saturday, Jan. 17, 18.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

**STOLEN LIFE, A:** Bette Davis, Glenn Ford—Bette never clicked here and I guess never will. It will take some talking before I buy another of her pictures. Played Tuesday-Thursday, Jan. 28-30.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

**STOLEN LIFE, A:** Bette Davis, Glenn Ford—An excellent picture which rated favorably with patrons at the box office. Played Wednesday, Thursday, Jan. 22, 23.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

**TWO GUYS FROM MILWAUKEE:** Dennis Morgan, Jack Carson—Some of the 400 might not like this. However, the rank and file, the people who patronize your theatre the year around thought it was grand entertainment, and it was. It is down-to-earth and business was good. Play it and boost it. Played Saturday, Sunday, Jan. 26, 27.—L. E. Mahoney, Columbus Theatre, Columbus, N. D.

**VERDICT, THE:** Sydney Greenstreet, Peter Lorre—A well directed, well acted feature that kept everyone guessing as to the outcome. Most said it was a very good picture. Played Friday, Saturday, Jan. 10, 11.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

## Short Features

### Columbia

**HONEYMOON BLUES:** All Star Comedies—Good slapstick comedy with many funny situations.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

**TEN PIN MAGIC:** Sport Reels—Mediocre short which was supposed to give the lowdown on the new pin-setting machine. As these machines are about to be installed here, they came to see the film. It was very disappointing, as only one short part of the film dealt with the machine.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

### Metro-Goldwyn-Mayer

**QUIET PLEASE:** Tom & Jerry Cartoons—A very good cartoon with Tom and Jerry.—Carl M. Hulbert, Gem Thetare, Cornell, Wis.

**THE MILKY WAIF:** Tom and Jerry Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theater, Dewey, Okla.

### Paramount

**MUSICA-LULU:** Little Lulu—A first class color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

### RKO Radio

**MOTOR MANIACS:** Edgar Kennedy—Good two-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**RHYTHM RANGLERS:** Ray Whitley Western Musicals—Good two-reel Western comedy.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

### Twentieth Century-Fox

**THE SOVIET'S NEIGHBOR:** March of Time—Average March of Time. Rather dry stuff.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

### Universal

**MERRILY WE SING:** Sing and Be Happy—A new series, a bit different from the bouncing ball singing subjects. However, can't give it much. It does not come up to Universal's two-reel musicals.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

### Warner-Vitaphone

**ALICE IN MOVIELAND: Featurettes**—Very entertaining two-reel subject with several Warner stars. Play it.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**THE HAIR RAISING HARE:** "Bugs Bunny" Specials—Average in this series.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

## Judge Orders Refund to Warner on Screen Taxes

Process screens are studio equipment in the same class as sets and "props" and therefore are not subject to excise taxes technically levied on cameras and other photographic equipment, Federal Judge Leon Yankwich ruled in Los Angeles last week. In line with his decision the judge ordered the Government to refund $7,550 in excise taxes on process screens paid by Warner Brothers over the past five years. The decision may be the basis of similar suits by other studios.

# PICTURE GROSSES

*A statistical compilation and comparison of Box Office Performance in first run theatres*

**Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.**

**Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1946.**

**SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.**

**INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.**

## THE JOLSON STORY (Col.)

*Final Report:*

| | |
|---|---|
| Total Gross Tabulated | $2,230,300 |
| Comparative Average Gross | 2,055,300 |
| Over-all Performance | 108.5% |

BALTIMORE—Hippodrome, 1st week (SA) Vaudeville . . . 123.0%
BALTIMORE—Hippodrome, 2nd week (SA Vaudeville . . . 102.0%
BALTIMORE—Hippodrome, 3rd week (SA) Vaudeville . . . 94.2%
BALTIMORE—Hippodrome, 4th week (SA) Vaudeville . . . 78.5%
BOSTON—Orpheum, 1st week . . . . . 124.0%
BOSTON—Orpheum, 2nd week . . . . . 116.2%
BOSTON—State, 1st week . . . . . 149.7%
BOSTON—State, 2nd week . . . . . 131.7%
BUFFALO—Lafayette, 1st week . . . . . 184.4%
BUFFALO—Lafayette, 2nd week . . . . . 150.3%
BUFFALO—Lafayette, 3rd week . . . . . 106.3%
BUFFALO—Lafayette, 4th week . . . . . 85.1%
BUFFALO—Lafayette, 5th week . . . . . 80.1%
CHICAGO—Apollo, 1st week . . . . . 150.6%
CHICAGO—Apollo, 2nd week . . . . . 144.5%
CHICAGO—Apollo, 3rd week . . . . . 138.5%
CHICAGO—Apollo, 4th week . . . . . 126.5%
CHICAGO—Apollo, 5th week . . . . . 150.6%
CHICAGO—Apollo, 6th week . . . . . 138.5%
CHICAGO—Apollo, 7th week . . . . . 126.5%
CINCINNATI—RKO Palace, 1st week . . . . 188.6%
CINCINNATI, RKO Palace, 2nd week . . . . 125.7%
CINCINNATI—RKO Palace, 3rd week . . . 88.0%
CINCINNATI—RKO Shubert, MO 1st week. 166.6%
CINCINNATI—RKO Shubert, MO 2nd week 108.3%
CINCINNATI—RKO Shubert, MO 3rd week 83.3%
CLEVELAND—Warners' Hippodrome, 1st week . . . . . 142.7%
CLEVELAND—Warners' Hippodrome, 2nd week . . . . . 119.0%
INDIANAPOLIS—Loew's, 1st week . . . . 156.0%
INDIANAPOLIS—Loew's, 2nd week . . . . 88.6%
KANSAS CITY—Midland, 1st week . . . . 143.1%
KANSAS CITY—Midland, 2nd week . . . . 103.1%
KANSAS CITY—Midland, 3rd week . . . . 91.4%
LOS ANGELES—Hillstreet, 1st week . . . 180.4%
LOS ANGELES—Hillstreet, 2nd week . . . 144.3%
LOS ANGELES—Hillstreet, 3rd week . . . 126.2%
LOS ANGELES—Hillstreet, 4th week . . . 118.5%
LOS ANGELES—Hillstreet, 5th week . . . 92.7%
LOS ANGELES—Hillstreet, 6th week . . . 69.5%
LOS ANGELES—Hillstreet, 7th week . . . 50.0%
LOS ANGELES—Pantages, 1st week . . . 196.6%
LOS ANGELES—Pantages, 2nd week . . . . 168.5%
LOS ANGELES—Pantages, 3rd week . . . 134.8%
LOS ANGELES—Pantages, 4th week . . . 123.6%
LOS ANGELES—Pantages, 5th week . . . 103.9%
LOS ANGELES—Pantages, 6th week . . . 75.2%
LOS ANGELES—Pantages, 7th week . . . . 53.3%
NEW YORK—Music Hall, 1st week . . . . 110.7% (SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 2nd week . . . . 106.1% (SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 3rd week . . . . 100.0% (SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 4th week . . . . 102.3% (SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 5th week . . . 100.0% (SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 6th week . . . . 89.3% (SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 7th week . . . 86.1% (SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 8th week . . . . 96.1% (SA) Radio City Music Hall Stage Presentation
OMAHA—RKO Brandeis, 1st week . . . . . 118.1%
OMAHA—RKO Brandeis, 2nd week . . . . 103.9%
OMAHA—RKO Brandeis, 3rd week . . . . 96.1%
SALT LAKE CITY—Centre, 1st week . . . 139.1%
SALT LAKE CITY—Centre, 2nd week . . . 104.9%
SALT LAKE CITY—Capitol, MO 1st week . 102.2%
SALT LAKE CITY—Capitol, MO 2nd week . 104.5%
SALT LAKE CITY—Studio, MO 3rd week . 121.1%
SALT LAKE CITY—Studio, MO 4th week . 105.7%
SALT LAKE CITY—Studio, MO 5th week . 105.6%
SALT LAKE CITY—Studio, MO 6th week . 134.6%
SAN FRANCISCO—Esquire, 1st week . . . 174.5%
SAN FRANCISCO—Esquire, 2nd week . . . 63.6%
SAN FRANCISCO—Esquire, 3rd week . . . 75.4%
SAN FRANCISCO—Esquire, 4th week . . . 84.8%
SAN FRANCISCO—Esquire, 5th week . . . 50.0%
SAN FRANCISCO—Esquire, 6th week . . . 50.0%
SAN FRANCISCO—United Artists, 1st week 133.3%
SAN FRANCISCO—United Artists, 2nd week 111.6%
SAN FRANCISCO—United Artists, 3rd week 73.3%
ST. LOUIS—Loew's State . . . . . 152.2%

## IT'S A WONDERFUL LIFE (RKO)

*Final Report:*

| | |
|---|---|
| Total Gross Tabulated | $952,800 |
| Comparative Average Gross | 855,800 |
| Over-all Performance | 111.3% |

BOSTON—Memorial, 1st week . . . . . 131.0% (DB) Lone Wolf in Mexico (Col.)
BOSTON—Memorial, 2nd week . . . . . 112.9% (DB) Lone Wolf in Mexico (Col.)
BOSTON—Memorial, 3rd week . . . . . 108.8% (DB) Lone Wolf in Mexico (Col.)
BUFFALO—20th Century, 1st week . . . . 128.4%
BUFFALO—20th Century, 2nd week . . . . 114.5%
BUFFALO—20th Century, 3rd week . . . . 83.3%
BUFFALO—20th Century, 4th week . . . . 69.4%
CHICAGO—Grand, 1st week . . . . . 142.8%
CHICAGO—Grand, 2nd week . . . . . 137.1%
CHICAGO—Grand, 3rd week . . . . . 142.8%
CHICAGO—Grand, 4th week . . . . . 120.0%
CHICAGO—Grand, 5th week . . . . . 137.1%
CHICAGO—Grand, 6th week . . . . . 85.7%
CHICAGO—Grand, 7th week . . . . . 74.2%
CINCINNATI—RKO Palace, 1st week . . . 138.3%
CINCINNATI—RKO Palace, 2nd week . . . 75.4%
CLEVELAND—RKO Palace . . . . . 101.6%
DENVER—Orpheum, 1st week . . . . . 119.0% (DB) Boston Blackie and The Law (Col.)
DENVER—Orpheum, 2nd week . . . . . 101.1% (DB) Boston Blackie and The Law (Col.)
KANSAS CITY—Orpheum, 1st week . . . . 106.5%
KANSAS CITY—Orpheum, 2nd week . . . . 98.3%
KANSAS CITY—Orpheum, 3rd week . . . . 98.3%
KANSAS CITY—Orpheum, 4th week . . . . 81.9%
KANSAS CITY—Orpheum, 5th week . . . . 61.4%
LOS ANGELES—Hillstreet, 1st week . . . 162.3%
LOS ANGELES—Hillstreet, 2nd week . . . 134.0%
LOS ANGELES—Hillstreet, 3rd week . . . 100.5%
LOS ANGELES—Hillstreet, 4th week . . . 85.0%
LOS ANGELES—Hillstreet, 5th week . . . 72.1%
LOS ANGELES—Pantages, 1st week . . . 194.9%
LOS ANGELES—Pantages, 2nd week . . . 162.9%
LOS ANGELES—Pantages, 3rd week . . . 123.5%
LOS ANGELES—Pantages, 4th week . . . 101.1%
LOS ANGELES—Pantages, 5th week . . . 84.2%
MINNEAPOLIS—RKO Orpheum, 1st week . 174.2%
MINNEAPOLIS—RKO Orpheum, 2nd week . 128.4%
MINNEAPOLIS—RKO Orpheum, 3rd week . 137.6%
MINNEAPOLIS—RKO Pan, MO 1st week . 112.3%
MINNEAPOLIS—RKO Pan, MO 2nd week . 95.5%
MINNEAPOLIS—RKO Pan, Mo 3rd week . 73.0%
OMAHA—RKO Brandeis, 1st week . . . . 118.1% (DB) So Dark the Night (Col.)
OMAHA—RKO Brandeis, 2nd week . . . . 106.5% (DB) So Dark the Night (Col.)
PHILADELPHIA—Stanley 1st week . . . . 139.7%
PHILADELPHIA—Stanley, 2nd week . . . 102.5%
SALT LAKE CITY—Utah . . . . . 138.6%
SAN FRANCISCO—Golden Gate, 1st week . 137.6% (SA Vaudeville)
SAN FRANCISCO—Golden Gate, 2nd week . 85.6% (SA Vaudeville)
SAN FRANCISCO—Golden Gate, 3rd week . 79.5% (SA Vaudeville)
SAN FRANCISCO—Golden Gate, 4th week . 67.2% (SA Vaudeville)

# *Open Atom Film In Four Cities*

MGM's story of the atom bomb, "The Beginning or the End," had a quadruple world premiere Wednesday night at Loew's Palace in Washington, D. C.; the Capitol in New York, the Capitol in Ottawa and the St. James in Sydney, Australia.

Most impressive of the premieres was in Washington. There top-ranking U. S. officials and foreign diplomats, as well as three and four-star soldiers and world famous scientists attending the screening.

A group of notables who saw themselves pictured were Major General Groves, played by Brian Donlevy; Miss Gracy Tully, secretary to the late President Roosevelt, played by Nella Walker; Charles G. Ross, White House press secretary, played by Edward Earle; Rear Admiral William S. Parsons, who was on the Hiroshima bombing plane, played by Warner Anderson; General Thomas F. Farrell, who commanded at Tinian, who is played by Henry O'Neill.

The Canadian Atomic Energy Control Board invited to the Ottawa screening the Governor General of Canada and the Right Honorable MacKenzie King and his cabinet.

In Washington, A. E. Gascrain, acting executive director of the National Committee on Atomic Information, saw an advance preview of the feature and offered MGM congratulations.


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MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

**CHESTER FRIEDMAN, Editor**

# Moving Ahead

In Oklahoma City last week, it was announced that a new department has been organized by Griffith Consolidated theatres to merchandise and exploit the company's theatres and attractions. The new department will operate under the direction of Lewis A. Chatham.

Mr. Chatham's appointment will come as pleasant news to those who follow the careers of past Quigley Awards winners. It was in 1937 that Mr. Chatham was elected by the Quigley Judges to receive the Silver Grand Award for that year.

The news of Mr. Chatham's progress sent us in haste to our files where the following statistics came to light.

Since 1934 when the Annual Awards were first made, there have been 12 Champion Showmen named and 12 Bronze Award winners as runners-up. Of the former, nine are still active in the industry and each of these has moved ahead to positions of greater importance and responsibility. Of the other three, one died recently and one has moved into a position of national prominence with an air travel concern as head of public relations. The twelfth winner, Ted Kirkmeyer, paid us a visit about a year ago while still serving in the U. S. Navy.

Even as this is written, we have another news report on our desk from Atlanta, Ga., informing us that E. E. Whitaker has resumed his former post as operations manager for the Georgia Theatre Co., while Frank Bickerstaff moves ahead with that organization to assume charge of all concessions.

Mr. Whitaker is a Round Table member of long standing and was for many years a contender and frequently a winner in the Quigley Awards. Mr. Bickerstaff was the Bronze Grand Award winner in 1941.

△ △ △

# Manager's Soliloquy

At the moment no one seems opposed to the present calendar so we take it that Spring, according to custom and season, will be with us in about four weeks.

That would mean that we have to get busy right now to prepare for that little slump which may make itself felt now and continue right up through those first warm days in May and June.

There is certainly plenty to prepare for . . . got to check on bookings and see we have the strongest possible attractions dated in . . . must spot in a couple of business boosters where they will do most good . . . and start getting ready for spring cleaning and removal of winter wear and tear from carpets, paint surfaces, roofs, alleyways, etc.

Then we have to start thinking about new display mats for the lobby and front . . . maybe we could use some new slugs for newspaper ads and some new house trailers. Too early maybe to start worrying about the cooling system but think we'll take a fast check on the heating and ventilating equipment . . . wouldn't it be murder after going through the worst part of winter without a breakdown to have the boiler or a motor fail just as we're congratulating ourself?

Wonder if we can interest Jones' Department store in a Spring Fashion Show? Was turned down these past five years but if we remind him that business was off 20 percent last Christmas . . . hmmm, imagine what Snooper Snatz the boss man will say if we put it over . . . maybe he'll braek his heart and put through that raise for us.

Oh . . . mustn't forget to line up something for March 17 . . . a good Irish tenor or folk dance contest could do the trick . . . better look up that green tie when I go home tonight, too; wonder where the wife hid it?

△ △ △

# A Will and Aweigh

The latest to join the ranks of those eager to get a piece of the candy receipts away from the exhibitor is a landlord in Louisville, Ky., who apparently considers this a sweet way of increasing his revenue from the theatre lease.

The exhibitor can take heart however. The landlord has made no claim for a split on the pennies derived from the sale of drinking cups and weighing machines.

—CHESTER FRIEDMAN

# *EXPLOITATION: INSIDE and OUT*



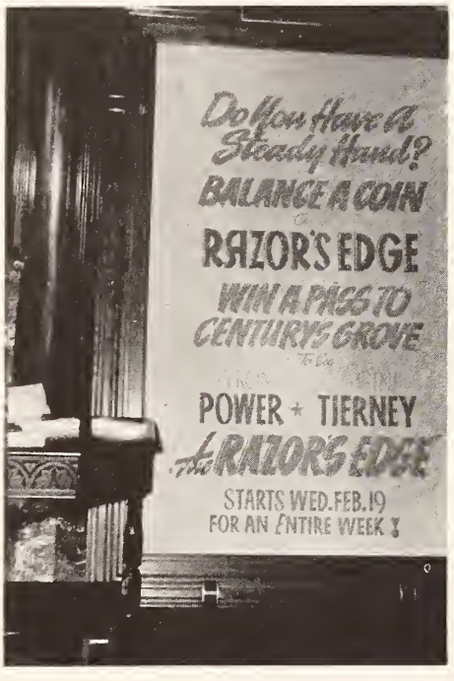

With strong impact this illuminated lobby display conveys a message of mystery and thrills to the onlooker, aimed at pre-selling "13 Rue Madeleine" for manager Ed Pyne at RKO Keith's 105th Street theatre, Cleveland, Ohio.




At right, ticket booth of the Regent theatre, Harrisburg, Pa., was converted with compoboard framed to resemble "The Red House". As advance and current ballyhoo, manager Sam Gilman reports extra interest was aroused with the device.




Wales, Great Britain. Manager A. J. Brown of the Empire Cinema in Cardiff created this eye-compelling display to sell "The Killers". It was used in the lounge in advance, currently to cover entrance doors.




This clever lobby stunt was thought up by manager Herbert Sumby of the Century Grove theatre in Freeport, N. Y. Passes to see "The Razor's Edge" were offered to patrons who could balance a coin on the edge of a razor blade which Herb mounted in a block of wood.




At Loew's, White Plains, N. Y., Mike Stranger, manager, tells "The Jolson Story" to his patrons by using repetitious announcements on the stair risers leading to the balcony.

# How To Land Publicity

—and a good secretary—is illustrated in this promotion to exploit "The Shocking Miss Pilgrim" in Fresno, Calif. Tiein with Remington Typewriter distributor netted lobby contest to find fastest typist in city. Fox West Coast city manager, George Sharp, set the deal, with passes offered daily to speedists and free typewriter to finalist winner. Remington also paid for newspaper ads plugging the stunt — and the picture.







At left, novel street ballyhoo exploits "Claudia and David" for manager Reg Streeter, Mission theatre, Santa Barbara, Calif. Cigarette girls distributed envelopes containing "love dust" while carrying heart-shaped placards. Envelopes carried tie-in copy and theatre imprint.






Charles Penley, manager of the Empire Cinema, in London's West End, had news sellers, agents and bookshops help publicize "Lady in the Lake". *Sunday Graphic* tearsheets, plugging film, were inserted in daily and evening papers.




Three phases of publicist Jim Barnes' campaign for "Beast with Five Fingers" at the Warner, Oklahoma City. Above, plaster cast lobby display; right, street ballyhoo and, left, sidewalk device in front of theatre attracted huge throngs of curious passers-by. Advance midnight show went over big.



# *The Selling Approach*
## ON NEW PRODUCT

*[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]*

**THE SHOCKING MISS PILGRIM (Twentieth Century-Fox):** This picture, starring Betty Grable and Dick Haymes, tells the story of the trials and tribulations of the first female typist ever to be employed in a business office. Key your campaign to the typewriter.

Arrange a "business executives versus secretaries" radio interview, based on what constitutes the perfect secretary and boss. Contact typical stenographers in town for radio interviews and newspaper feature stories. Sponsor a spelling bee for stage or radio. Limit the competition to stenographers and secretaries. A nominal amount of guest tickets will attract plenty of contestants for the stunt.

With typing and secretarial work so prominently featured in "The Shocking Miss Pilgrim", you'll get all kinds of support from every local business school. Contact them for a special theatre party for students. Plan cooperative newspaper ads, direct mailers, bulletin board displays and essay contests. Arrange to have a local merchant sponsor a contest for the most efficient pupil, the prettiest.

Arouse interest with a message in shorthand. The curiosity angle will interest everyone in finding out what it means. Run it as an ad in your local newspaper, offering guest tickets for the first 10 correct answers received. Conduct it as a classroom contest in business schools. Have a girl, dressed as Betty Grable, distribute copies around town in advance of playdate. Make a blowup for the lobby.

Promote a speed-typing contest at the theatre, with men competing against girls. Select a group of prominent local men and women to judge the contest. Small cash prizes could be awarded to winners.

Exploit the music by George and Ira Gershwin and the singing of Dick Haymes. Post a large display in the lobby calling attention to Haymes' Thursday night radio show. Arrange tieups with sheet music and record shops. Arrange a popularity contest based on Haymes' recordings.

**THE LOCKET (RKO Radio):** The strange career of a beautiful neurotic girl whose split personality irresistibly drives her to theft, wrecking the careers of two men who love her, and threatening to ruin a third, is told in this picture starring Laraine Day, Brian Aherne, Gene Raymond and Robert Mitchum.

Install a padlocked glass display case in your lobby, with an attractive locket featured in the center. Distribute keys to your merchants, who should give them to their patrons. A few keys should open the padlock. Advertise free guest tickets to those who turn in keys that will open the lock.

Fashion a large locket out of composition board for a display in the lobby. This should be built with depth and rigged to open and close automatically. On the front use a large blowup of Laraine Day with copy reading: "What dramatic secret does this locket hold?" On the inside have photos of the three male stars and this copy: "Can any of these men unlock the secret of a beautiful woman's unhappiness?"

Pick up a number of cheap novelty lockets and distribute them in parks, business districts and stores. Hide them in such a manner so they are not easily seen. Advertise through newspapers, lobby and trailers that the lockets have been lost and if the finder will return them to the box office they will receive guest tickets to see "The Locket".

## Haney Ties-In Stores on Car Giveaway Promotion

Through a tieup with 20 local merchants, manager Leo Haney arranged a 1946 Ford car giveaway promotion at the Lido theatre, Maywood, Ill. The campaign started four weeks in advance with a double page co-operative ad in the *Herald*. The co-op spread was followed by a full page co-op ad each week for the next three weeks. The *Herald* also ran considerable free publicity on the giveaway promotion a month in advance. The car was rotated so that each merchant could have the car parked in front of his store a part of the day. A giant display was set up in the lobby, which listed cooperating merchants and rules for the contest. Also included in the display was a drum for depositing stubs. All merchants displayed colored cards in store windows.

## Scraps Make Attractive Display

An eye-arresting display in the vestibule attracted attention to the engagement of "Anna and the King of Siam" at the Seamore Cinema, Glasgow, Scotland. Built from scrap beaverboard, fitted and joined together, the display was highlighted by a large portrait of Rex Harrison, star of the picture. The entire display measured 15-feet high and 12-feet wide. It was painted and built on the premises by manager James Gowans and circuit supervisor Walter Hinks.

# *Has Music Club Sponsor Date On "Loved You"*

Manager David Dallas, a month in advance of the showing of "I've Always Loved You," sold a large and influential music group on the idea of sponsoring the picture's engagement at the Wareham theatre, Manhattan, Kan. The results of the work of the Manhattan Music Club, the sponsoring organization, in both ticket selling and stirring up local interest was highly satisfactory.

Two weeks before playdate, Dallas started a search for the couple whose Golden Wedding anniversary fell closest to the opening night of the picture. The search was conducted with the aid of the club. The winning couple were the guests of the music club opening night of the picture. The promotion resulted in front page stories in the *Mercury-Chronicle*.

Dallas appeared at the weekly meetings of other civic organizations, including the Rotary, Kiwanis and Lions clubs, to boost the picture and the work of the music club. The music departments of both the local high school and Kansas State College plus private piano teachers also were contacted.

Small hearts were strung on red and white ribbons throughout the lobby. Each heart had copy reading: "M. H.—'I've Always Loved You'—L. G." A large red heart, carrying the same copy was pasted on a lobby mirror. Beneath the heart on a table was a bouquet of roses supplied by a florist, and photos of the two principal stars. Three large hearts decorated the opposite wall. Each heart carried the name of one of the stars of the film. Patrons were urged to autograph the heart of their favorite star.

## Door Knob Hangers Used For "Joe Palooka"

Two thousand hangers were placed on door knobs throughout the city to boost the playdate of "Joe Palooka, Champ" at the Rialto theatre, Columbus, Ga. In addition, 1,000 book marks, one-sheets and ad copy over the "Joe Palooka" comic strip in the local newspaper helped to publicize the picture. The campaign was arranged by A. C. Henderson, publicity director for the Georgia Theatre Company in Columbus.

## Newspaper Ads Sell Stage Show for Parkhurst

Manager Pearce Parkhurst publicizes his Sunday stage shows at the Capitol theatre in Pawtucket, R. I., by designing large eye-appealing ads which he runs in the Pawtucket *Times*. Parkhurst reports that considerable success was obtained at the box office for "Open City" by stressing that it was the first local showing of the picture. Critics' quotes, praising the picture, were used in theatre ads.

# *Reviewer Talks Transatlantic to Star of "Wicked"*




A highly interesting campaign, in which newspaper promotion played a major part, heralded the opening of "The Wicked Lady" at the Stillman theatre in Cleveland, Ohio. The campaign was arranged by manager Arnold Gates and publicist Ed Fisher.

A highlight of the promotional endeavor was a transatlantic telephone interview whereby the well-known critic of the Cleveland *Plain Dealer*, W. Ward Marsh, talked with Margaret Lockwood, star of the picture. Marsh devoted his entire article to the interview opening day. A box on the front page of the newspaper referred readers to Marsh's interview.

Two 40x60 blowups in the lobby attracted a great deal of attention. One of the blowups was the interview columnist Earl Wilson had with James Mason, star of the picture, and which appeared in the Cleveland *News*. The other was a blowup of a page from *Life Magazine*, containing a story and photo of Mason.

Radio also played an important part in the campaign. Sidney Andorn, WGAR "Columnist of the Air" announced that "The Wicked Lady" had broken all box office records in England and was soon coming to the Stillman. The opening of the picture was later publicized by Andorn and by Burt on his WHK program.

The day before opening a new box office being constructed in front of the old one was bannered with copy, reading: "'The Wicked Lady' will be here tomorrow! Make a date or break one to see her!"

Cards were planted on all main street car and bus lines. A full window display of books similar in theme to "The Wicked Lady" was arranged with Woolworth's. Six miniature 24-sheet display standees were planted in prominent downtown windows. A teaser trailer, spotted in the newsreel, was used three weeks in advance.

## BICYCLE SERVES AS KIDDIE BAIT

A giveaway bicycle promotion has been started by manager Joe Isenhower to stimulate business for his Saturday morning kiddie shows at the Hamlet theatre, Hamlet, N. C. A series of five Saturday shows have been arranged, ending March 22nd. A child receives a chance on the bicycle, now on display in the lobby, for each of the five shows he or she attends.

# *Star Appearance Exploits "Bess"*

The personal appearance of the wonder horse, Bess, gave impetus to the campaign arranged by manager Robert A. Hynes for the engagement of "Gallant Bess" at the Criterion theatre, Oklahoma City, Okla.

Bess toured the Sears store, at which time pictures were taken for a half-page cooperative ad the company ran in the *Sunday Oklahoman*. The horse was taken on a visit to the three Chevrolet dealers and put on a demonstration at each store before hundreds of people.

A parade consisting of the 110 piece Central High School Band, 10 bannered Chevrolets, Marine recruiting jeeps, Army and Navy Reserve recruiting trailers, private cars and Bess' trailer covered the greater portion of the downtown business and shopping district.

A key to the Metro-Goldwyn-Mayer studio was presented to Mayor Hefner in his office. The mayor in turn presented Bess with a welcoming letter and also made the horse an ambassador of goodwill for the city. Bess gave a public exhibition at the intersection of Main Street and Broadway, visited a local newspaper office for an "interview," and gave a performance at the Crippled Children's Hospital.

## Bell Uses Throwaways, Bags

Throwaways, imprinted paper bags and window tieups helped to promote the playdate of "Undercurrent" at the Penn theatre, New Castle, Pa. The throwaways were headed "Can you keep a secret?" The paper bags were used by G. C. Murphy Company with purchases. The campaign was arranged by manager James G. Bell and assistant manager Thomas Robinson.

## Stickers Spotted for "Mirror"

Stickers were spotted on mirrors in hotels, barber shops, restaurants, etc., by manager Jim Barnes to exploit "The Dark Mirror" at the Warner theatre, Oklahoma City, Okla. 5,000 of the stickers were used. All mirrors in the theatre carried copy, reading: "You'll see double thrills in 'The Dark Mirror.'"

# *Promotes Tieup With 50 Stores On Car Giveaway*

A highly comprehensive and effective tieup was promoted by manager Harry Rubin for a four-car giveaway promotion at the Tivoli theatre, Michigan City, Ind. The cars, Ford, Chevrolet, Pontiac and Oldsmobile, were given away over a four-week period in that order.

The giveaway promotion was sold to 50 Michigan City merchants on the theory that it would bring greater patronage to the merchants involved and also would extend the trade area of the community. Each of the cooperating merchants contributed an equal sum towards the purchase of the cars.

With each 25 cent purchase at the 50 stores, a customer received a numbered coupon. Over 4,500,000 coupons were distributed. The merchants also paid for the coupons.

The four cars, with large banners, were driven through town daily. Six full pages of newspaper ads were used. 20,000 four-page pamphlets were mailed to rural and trade areas. 500 window cards were planted throughout the area. Every lamp post on the main street was carded.

## Plants Art in New Jersey Newspapers for "Jolson"

A picture of the 200,000th person to purchase a ticket to see "The Jolson Story" at Loew's theatre, Jersey City, N. J., was planted in three local newspapers by publicist Ann Bontempo. Ann also planted a picture in the Newark *Star-Ledger* of the 250,000th person to see "The Jolson Story" at the State theatre, Newark, N. J. It was the first time in the theatre's history that a picture had played to a quarter-million patrons at popular prices.

## Display Exploits "Nights"

A triangular shaped 40x60 frame was constructed for the outside lobby by manager A. M. Sullivan, Jr., to exploit "Balinese Nights" at the Bijou theatre, Savannah, Ga. Fifteen days in advance, Sullivan planted 75 one-sheets, 50 window cards and 15 three-sheets throughout busy sections of the city. 3,000 heralds were passed out on the main street of the city. A special cutout of the featured dancer in the picture was placed beside the box office. An usher served as a barker alongside the box office.

## Sets Radio Tieup for "Life"

A tieup with radio station KDAL netted manager Roy O. Prytz considerable publicity for his engagement of "It's a Wonderful Life" at the Granada theatre, Duluth, Minn. The station supplied 5,000 dodgers to be passed out at the theatre and gave free radio broadcasts daily, calling attention to the playdate.

# CHATHAM GRIFFITH PROMOTION HEAD

With a slogan of "sell it with showmanship," Henry S. Griffing, executive vice-president of Griffith Consolidated Theatres, Inc., announced this week that plans had been completed for the organization of a Film Merchandising and Exploitation Department.

"We feel," Mr. Griffing said, "that a new era is commencing in the motion picture in-



Roger E. Rice



L. A. Chatham

dustry—a period of highly specialized showmanship, both in production and exhibition and we have accordingly streamlined and reorganized our methods."

The newly organized department will operate under the direction of L. A. Chatham, who has served the company for 15 years in exploitation and public relations fields. Organization of the department was made known simultaneously with an announcement of the acquisition by transfer into the department of Roger E. Rice, formerly of Blackwell, Okla.

In line with the trend for all-out merchandising and exploitation of worthy feature attractions, the new department has been geared, Mr. Griffing pointed out, for increased effort in selling throughout the organization. Considerable ground work has already been done on definite campaigns and direct assistance to local managers in their respective operations.

The weekly house organ, *Contact,* has been streamlined to the program ahead with an added feature of photostatic reproductions of advertising, publicity and exploitation ideas, both on pictures ready for booking and on those playing in the field.

### *Analysis Leads to Improvement*

For several months, time has been devoted to the exclusive study and analysis of all newspaper advertising copy written in each of the company's 50 towns throughout Oklahoma and Texas. Ideas and instruction for proper copy planning and typography have already produced a marked improvement, and Mr. Griffing feels that another phase of showmanship has been rejuvenated to greater efficiency and "selling" value.

Stress has been and will continue to be placed on the merchandising and promotion, also, of special attractions, special events and on outstanding short subjects.

Manuals have been compiled from ideas submitted by the circuit's managers, including selling ideas for seasonable slumps, holidays, regular and special prevues, and midnight shows. Many excellent ideas are continuously being received from and disseminated to the cooperating managers, and the grosses have generally improved.

Each manager and assistant manager in the circuit will be expected to cooperate in the increased drive for better and more valuable merchandising, dovetailing their efforts with department heads of theatre operations, booking, exploitation and promotion.

## Chuckle Ad Contest Helps To Stimulate Box Office

Considerable success was obtained by manager Ken Grimes for a chuckle ad contest he arranged to stimulate business at the Warner theatre, Erie, Pa. The contest ran for a week and was sponsored by the Erie *Daily Times.* Contestants were required to select one complete line from at least three different ads appearing in the newspaper's shopping guide and join them to make a humorous paragraph. Cash prizes and guest tickets were awarded to winners.

## Press, Radio Cooperate on March of Dimes Campaign

Through the cooperation of the *Chronicle,* radio station WRDW and local campaign officials, the theatre drive for March of Dimes collections in Augusta, Ga., got off to a good start at the Miller theatre there. Campaign officials opened the drive with a 10-minute radio show broadcast direct from the lobby of the Miller over WRDW. The *Chronicle* carried a story and two 3-column art scenes of the broadcast. Manager P. E. McCoy arranged the tieup.

# *Merchant Tieups Help Eagen Sell "Razor's Edge"*

Through a tieup with a dress shop and a bookstore, manager William Eagen obtained considerable free publicity for his engagement of "The Razor's Edge," at the Longview theatre, Longview, Wash.

The Helen Davis dress shop ran two cooperative ads in the Longview *Daily News,* held a fashion show on the stage of the theatre and used a large window display. Judd's bookstore also contributed two cooperative ads and a window.

Teaser ads were used for six days in advance. Window cards were planted in stores all over Longview and the neighboring town of Kelso. A large standee display and stills were placed in the local library a week before opening. Spot announcements were made over radio station KWLK.

## Bess Performs for Smith's Date of "Gallant Bess"

The personal appearance of Bess, "the horse with the human mind," greatly aided the playdate of "Gallant Bess" at the Malco theatre, Hot Springs, Ark. Manager W. Clyde Smith tied in his exploitation of the picture with the March of Dimes campaign. Highlights of Bess' appearance in Hot Springs were a parade, a performance by the horse, visits to the Chevrolet dealer, and the Orphans Home.

## Garners Goodwill Publicity

A speech manager Fred Tickell recently made before members of the local Rotary Club concerning the motion picture industry received an excellent write-up in the Fort William *Journal.* The goodwill publicity drew public attention to the Capitol theatre in Fort William, Canada.

## Calendars Aid Hassim Situation

Manager E. M. Hassim has obtained considerable success with the distribution of calendars to publicize his playdates at the Lyric theatre, Fordsburg, Johannesburg, South Africa. The patrons, as a rule, hang up the calendars in a prominent place in their homes, in shops and offices.


# ARE YOU THE MAN?

**Motion Picture Herald can use a real showman with trade relations experience, to gather news items, interview exhibitors, secure new and renewal subscriptions.**

**Must have selling ability. Own late model car and be free to travel in designated territory. Good salary plus commission. Car and hotel expenses.**

**Contact CIRCULATION DIRECTOR,**
**MOTION PICTURE HERALD,**
**1270 Sixth Avenue, New York 20, N. Y.**

# *Newspaper Tieup For Ad Contest Helps "Life"*

A five-day contest in the classified ad section of the *Times Star* highlighted the campaign conducted for the playdate of "It's a Wonderful Life" at the Palace theatre, Cincinnati, Ohio. The campaign was arranged by manager Erwin Bock and RKO publicist Nathan Wise.

Lists of former James Stewart pictures were carried in the classified section for two days, a list of leading ladies of Stewart was carried the third day, and lists of earlier Frank Capra pictures were carried in the following two days. Contestants were required to find the names and pictures scattered through the section and mail the lists to the Classified Ad Contest Editor of the newspaper.

To call attention to these lists, the *Times Star* ran five 200 line display ads in the news sections, with plugs for the picture, theatre and playdate. Both cash and theatre tickets were awarded for prizes. The winners were announced in a two-column story.

In addition to the press publicity on the contest, special layouts were planted in three local newspapers with an eight-column art spread in the *Post* being the most prominent. Teaser trailers, as well as announcement trailers, were carried as early as four weeks in advance. A week in advance, eight cross trailers were used in all other RKO theatres in Cincinnati. A full 15-minute program devoted to a discussion of the picture was promoted over radio station WSAI.

## Shaffer Runs Teaser Ads For Horror Program

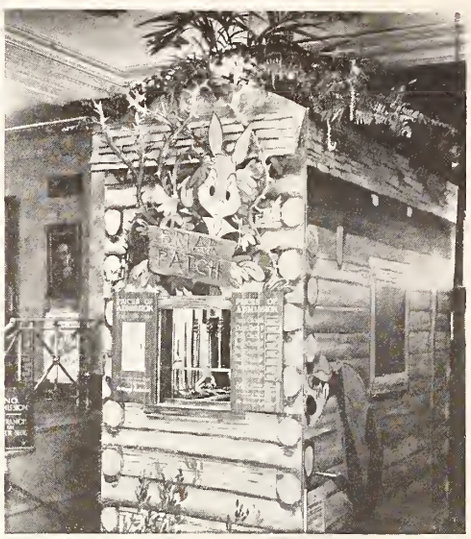
Small teaser ads were used 10 days in advance by manager Willis Shaffer to exploit the playdate of "Strangler of the Swamp" and "Bedlam" at the Royal theatre, Atchison, Kan. A novel ballyhoo promotion was used on the stage each night between features four days in advance. The doorman, dressed in swamp clothes, walked from the stage into the audience. An usherette described the man as the "Strangler" from a microphone located back stage. The usherette also plugged the playdates of the pictures. For another promotion, Shaffer offered a cash award to the lady who would sit through a special preview of the horror pictures alone, starting at the stroke of midnight. The stunt caused plenty of word-of-mouth comment.

## Horseman Draws Attention To Date on "Westerner"

A horseman dressed in cowboy regalia rode through the streets to advertise manager Bill Brown's playdate of "The Westerner" at the Poli-Bijou theatre, New Haven, Conn. Window tieups were arranged with the News Depot, McQuiggan Florist Shop, Chili's Restaurant, Everybody's Radio Shoppe, David Dean Smith Radio Shoppe and Lou's Army and Navy Store. Bookmarks were distributed at the New Haven Public Library, its six branches and Shartenberg's Department Store. Assistant manager Tony Masella helped to arrange the campaign.

# Department Store Sponsors Tour of Uncle Remus in Britain




*The genial "live" Uncle Remus wins the affections of a large number of children who saw and heard him at Whiteley's London department store. At right, Brer Rabbit's Briar Patch forms the decoration of the New Gallery box office during the run of "Song of the South".*

A "live" Uncle Remus attracted considerable attention to manager Philip Inman's playdate of "Song of the South" at the New Gallery theatre, London, England. The entertainer played before audiences up to 5,000 children daily in London's leading department stores.

A highlight of the New Gallery campaign was a false front Inman constructed for the box office. It consisted of attractive decorations, representing Brer Rabbit's Briar Patch from the picture. The entire theatre, in fact, was tastefully decorated in a scheme that took many weeks to prepare.

Three separate displays, liberally sprinkled with drawings of the cartoon characters, were set up in the outer vestibule. The displays faced onto Regent Street, one of London's busiest thoroughfares, where they were seen by many thousands of passers-by each day. Window displays were arranged with Wardle's, featuring Hollywood shoes, and Brodericks furniture store.

The "live" Uncle Remus is currently touring the Lewis chain of stores in Britain's key cities under the supervision of David Jones, RKO Radio's publicity chief in England, and his exploitation head, Aubrey Bustin. At each performance, the entertainer sings hit tunes from the picture, relates stories and distributes booklets, publicizing the picture.

## Ludacer Sets Tieup with Police for "Show-Off"

Manager Abe Ludacer arranged a tieup with the Public Relations Department of the Cleveland Police to exploit "The Show-Off" at the Park theatre, Cleveland, Ohio. The police used their sound car for one week to caution citizens not to be a "Show-Off"; to walk and drive carefully. The police also distributed 150 window cards to shops on the east and south sides of Cleveland.

## Ties Up with Scouts and Merchants for Short

A tieup with local Boy Scouts and merchants was of great assistance in manager Stuart White's campaign to exploit the short subject "Men of Tomorrow" at the Bristol theatre, Bristol, Virginia-Tennessee. Through the tieup, White garnered a full page cooperative ad in the *Herald-Courier*. The Boy Scout Council mailed 1,200 post cards to scouts and prospective scouts. Spot announcements over three radio stations and news stories were promoted.

## Promotes Co-Op Newspaper Ad

A cooperative newspaper ad was promoted by manager H. W. Reisinger to exploit the playdate of "The Secret Heart" at Loew's theatre, Dayton, Ohio. The ad was paid for by the Milk Dealers Association, and was repeated for three days.

# SHOWMEN PERSONALS

**In New Posts:** Cecil Cohen, manager, Dixie theatre, Jacksonville, Fla. Stuart Moore, Horne, Knoxville, Tenn. L. G. Smith, Peach, Fort Valley, Ga. Fred Condon, Newington, Newington, Conn. Lawson Daniels, Royal, Worcester, Mass. Mike Kennedy, Empress, Detroit.

Russ Bovim, Loew's State, St. Louis, Mo. Maurice Druker, Loew's State, Cleveland, Ohio. Howard Burkhardt, Loew's Midland, Kansas City, Mo. Stanley Brackburn, Omaha, Omaha, Nebr. Clare Woods, district manager, Intermountain circuit, Salt Lake City.

**Assistant Managers:** W. Park, Franklin theatre, Franklin Square; A. Gundersen, Lynbrook, Lynbrook; A. Pearce, Freeport, Freeport; G. Pratt, Fantasy, Rockville Centre; J. McGovern, Community, Queens; H. Cherney, Town, Flushing; M. Spector, Bliss, Long Island City; G. McDonald, 43rd Street, Woodside; all in Long Island, N. Y. Leo Schrank, Linden, Brooklyn, N. Y.

Luther Richardson, Southtown theatre; Edward Konradt, La Grange; Irving Fine, Marbro; Elmer Vrany, Paradise; Robert Raine, Manor; all in Chicago, Ill.

**Birthday Greetings:** L. A. Stein, I. W. Wyte, Ralph C. Fretz, Ray Williams, Wilbur Neustein, Victor J. Rosen, Bert Nix, H. B. Fox, R. W. Eberhard, Pat Notaro, C. Arnold Skelly, Robert Heining, James W. Grantham, Bernie Beach, Sumy Lando.

Milton L. Kaiser, Elmer Amidon, Stanley Lambert, Ewell Bingham, Paul W. Greer, Max King, Jr., Charles H. Nelson, Abraham L. Lowenstein, Lee J. Euring, Harold Blumenthal, Lloyd Murphy, Norman C. Rolfe, Richard J. Ludwig, William Reiser, Joe Scanlon.

Marvin E. Samuelson, Edward Jacobson, Jack Matlack, D. MacWeekley, Ollie W. Bales, Sidney Seckler, Harold Gustafson, Jack K. Randall, Clarence E. Watson, Kenneth Vohs, Al Unger, F. A. Williams, Sim Heller, Sidney Feder, S. H. Horowitz, Leo Raelson.

Jewel B. Callaham, Dave Schiller, George Foster, William C. Keating, Emory T. Warner, Louis Gianazza, Kenneth C. Mead, Les Bowser, John Willadsen, Clarence F. Fish, William B. Busay, Joseph L. Parrott, E. M. Jennings, Kenneth R. Davis, Bradley V. Stiles.

## Exploits Van Johnson's Lips for "No Love"

Manager Tom Wolf in his campaign for "No Leave, No Love," exploited Van Johnson as being "the most kissable man in Hollywood." In this connection, the campaign was started with a contest to find the "most kissable lips in Bellevue" for the playdate of the picture at the State theatre in Bellevue, Ohio. Wolf reports that it was the most talked about stunt he has pulled in some time, with the ladies taking it "more seriously than anyone would imagine."

## Display, Ads Aid Matinees

A special trailer, a 40x60 in the lobby and newspaper ads were employed by manager Henry Suchman to publicize an extra matinee showing each day of the run of "Song of the South" at the Ritz theatre, Staten Island, N. Y. The matinees were arranged to accommodate children after school hours.

## Hold Preview to Help "Lake"

Manager Lou Cohen held a special screening for detectives, FBI field office men, press and radio representatives to exploit "The Lady in the Lake" at the Poli theatre, Hartford, Conn.

## Two Co-Op Ads Aid "Jolson"

Two cooperative newspaper ads, one of which was a full page in the Kingston *Whig-Standard*, was promoted by manager Claude Hunter to exploit "The Jolson Story" at the Odeon theatre, Kingston, Ontario, Canada.





By the Herald

*NEW YORK VISITORS to the Round Table: Brock Whitlock, publicity director for Loew's, Washington, D. C., at left, and Jasper Hone, operator of the Opera House in Presque Isle, Maine.*

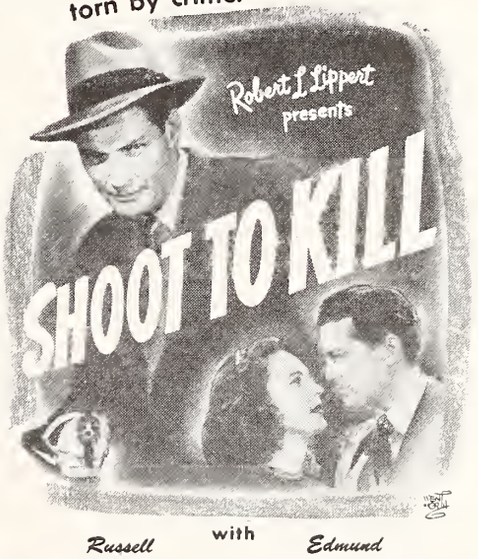

Fearlessly he digs into gangland's secrets for the biggest story of his career.



played by RUSSELL WADE a Daring newspaper man.



Roaring gun battles between rival gangs of a city torn by crime.




with

Russell WADE · Edmund MacDONALD · Douglas BLACKLEY · Susan WALTERS

NESTOR PAIVA • VINCE BARNETT

Produced and Directed by WILLIAM BERKE

DISTRIBUTED BY

SCREEN GUILD PRODUCTIONS, INC.

HOME OFFICE: 346 S. La Brea, Hollywood, California

Foreign Dept., 723 7th Avenue, New York City

# CLASSIFIED ADVERTISING

**Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York(20)**

## POSITIONS WANTED

MANAGER—18 YEARS' EXPERIENCE IN BUYing, booking, supervising. Living presently in New Jersey. Married. Highest references. Go anywhere. BOX 2081, MOTION PICTURE HERALD.

MANAGER AT LIBERTY—DISTRICT, CITY OR individual house. Long experience in first class operation. Capable in all essentials. Sober and responsible in every respect. Reliable references. Prefer Southern location. Address BOX 2084, MOTION PICTURE HERALD.

THOROUGHLY EXPERIENCED MANAGER now employed desires to make change. Prefer town ten thousand or over. Have own car. Bank references if desired. BOX 2087, MOTION PICTURE HERALD.

## USED EQUIPMENT

SIMPLEX REAR SHUTTER, SHOCKPROOF gears, double bearing mechanisms, rebuilt, $330.00; Powers, $109.50; Peerless, $199.50 pair; Weaver changeovers with Strong footswitches, new, $49.50. Catalog available. STAR CINEMA SUPPLY CO., 440 W. 45 St., New York 19.

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good back, 500 spring cushions, and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Lenox 3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

1078 AMERICAN SPRING EDGE CUSHION REupholstered 1¾" thick panel back chairs, rebuilt, $8.95; 629 American 7 ply reupholstered panel backs, boxspring cushions, $7.95; 250 Stafford reupholstered fully padded backs, boxspring cushions, $7.95; 250 reupholstered folding chairs, sections of 2/3/4, $5.95; green flameproof plastic coated leatherette, $1.35 yard (60 yd. rolls). Write for Stock List. S.O.S. CINEMA SUPPLY CORP., 449 W. 42 St., New York 18.

ONE NEARLY NEW ROTH ACTODECTOR. INdividual arc type for two lamp operation. 35 Volts 50-50 Amps. Priced for immediate sale—$250.00. Also. Factory rebuilt hand operated 3-unit ticket machine—$95.00. ADMIRAL THEATRE, Omaha, Neb.

ARMY SAYS SELL THEM OUT — COMPLETE theatre outfits—Simplex SP, $995.00; Holmes L.I. Arc equipments, $1295.00; DeVry High Intensity Arc equipments, $2495.00. Amprosound 16mm High Intensity Arc equipments $1350.00. Condition excellent. S.O.S. CINEMA SUPPLY CORP., 449 W. 42 St., New York 18.

2 POWERS HEADS. NEED SLIGHT REPAIRS on film gates. Otherwise good condition. $75.00 the pair. G. KLUGE, 1646 Thurman, St. Louis, Mo.

## BUSINESS BOOSTERS

BINGO CARD, DIE CUTS, 1 TO 100 OR 1 TO 75. $2.75 per thousand. $25.00 per 10,000 S.. KLOUS, care of MOTION PICTURE HERALD.

MILITARY INSIGNIA FOR YOUNGSTER shows. Tremendous puller. Embroidered Army patches from 1c to 5c. Send for samples. THE INSIGNIA MART, 703 Broadway (Premium Div.), New York 3, N. Y.

## TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

## THEATRE UNIFORMS

RECONDITIONED USHERETTE UNIFORMS for sale. 3 piece outfits—slacks, satin blouses, bolero jackets. Several styles, all sizes. These uniforms used by California's finest theatres—cleaned and rebuilt. Sample garment gladly forwarded. California's largest theatre uniform service company. HOLLYWOOD ADVERTISING CO., Uniform Dept., 1914 S. Vermont, Los Angeles 7, Calif.

NEW — CASHIER BLOUSES, USHERETTE & ushers uniforms. Available now for immediate delivery. Many styles. HOLLYWOOD ADVERTISING CO., Uniform Dept., 1914 S Vermont, Los Angeles 7, Calif.

## NEW EQUIPMENT

CLOSING OUT BOX OFFICE BOWL HEATERS. $2.95; Snowlike flameproof soundscreens up to 10', 21½c sq. ft.; to 15', 33c; Superior projector mechanisms, $695.00; Automatic record changers, $19.95; Twin box office clocks, $24.95; New Victor 16mm sound projectors, $454.00; Panic bolts, $22.50; 6 amp Tungars, $2.95; Dimmers — 2450W, $22.50; 2000W, $19.95; 1650W, $15.95; 1350W, $13.50. Catalog mailed. S.O.S. CINEMA SUPPLY CORP., 449 W. 42 St., New York 18.

FIRE FYTER EXTINGUISHERS, 1½ QUART with carbon tetro charge and bracket, grey enameled $7.00. HEWES GOTHAM, 425 W. 52 St., New York City.

## STUDIO EQUIPMENT

16MM-35MM. USED AND NEW SOUND AND silent production equipment—cameras, film recorders, disc recorders, projectors, moviolas, tripods, dollies, lights, booms, Reeves Sensitester for Cinex tests, all types laboratory and studio equipment. CAMERA MART, 70 West 45 St., New York City.

BH ULTRA SPEED SHUTTLES, $195.00; CAMera Dolly, $275.00; RCA Photophone complete recording outfit, $6,475.00; BH 16mm or 35mm soundprinters, new, $3,250.00; Moviola type sound editor, $495.00; Fresnellites, 2000W, $67.50; new art Reeves Sensitesters, worth $1200.00, $695.00; RCA latest dual playback magazine, $395.000; new Mitchell 24V camera motors, $295.00; BH Eyemo motorized cameras, 3 speeds, 2" lens, 24V motor, case, $295.00; new 35mm film phonographs, $795.00. Send for Bulletin STURELAB. S.O.S. CINEMA SUPPLY CORP., 449 W. 42 St., New York 18.

## THEATRES

TWO THEATRES CONTROLLING TWO OREgon towns near Walla Walla, Washington. Owner shows total gross of $5150.00 per month. $30,750 will handle. Information to qualified buyers only. MR. BUTLER, A. B. C. Brokerage Co., 304 S. W. 4th Ave., Portland, Oregon or NOLEN HOWARD, A. B. C. Brokerage Company, Ritz Theatre Building, Payette, Idaho.

THEATRES. BEFORE YOU BUY, CONTACT Nolen Howard, Ritz Theatre Building, Payette, Idaho, or J. C. Butler, 304 S. W. 4th Avenue, Portland, Oregon. Information to qualified buyers only. A.B.C. BROKERAGE COMPANY.

VETERAN DESIRES TO LEASE OR PURCHASE theatre California or Arizona. BOX 2085, MOTION PICTURE HERALD.

OREGON COUNTY SEAT TOWN. ONLY THEAtre for miles around. Modern apartment, 2 car garage and grocery store building included for the low price of $39,500. Terms also. THEATRE EXCHANGE COMPANY, 217 Governor Bldg., Portland 4, Ore.

COMPETITIVE SITUATION WITH METRO, Fox and Warner pictures. 7500 population town with big draw, in Seattle Exchange area. Owner shows $90,000 yearly gross and $24,000 net profit. Runs smoothly with hired help. Will stand remote supervision with local manager. Priced to sell at $90,000, including real estate or $45,000, and $450. month rent on long lease. THEATRE EXCHANGE, Governor Bldg., Portland, Ore.

## BUSINESS OPPORTUNITIES

INVESTORS—NEW TYPE OF MOTION PICTURE theatre to be constructed in city center of Phila. BOX 2079, MOTION PICTURE HERALD.

## BLOWUPS

THEATRE BLOWUPS. BEST QUALITY, SERVice. STITES PORTRAIT COMPANY, Shelbyville, Ind.

## BOOKS

INTERNATIONAL MOTION PICTURE ALmanac—the big book about your business—1946-47 edition now available. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $3.25 in the U. S. A., $5.00 elsewhere. Send remittance to QUIGLEY BOOKSHOP, 1270 6th Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

# *David Chatkin Dies on Coast*

David J. Chatkin, 58, head of the MGM studio music department for two and a half years, died in Palm Springs, Cal., February 14 of a heart attack.

Before going to Hollywood Mr. Chatkin was director of theatre management for Paramount-Publix in New York and prior to that was an executive of the Balaban & Katz circuit with headquarters in Chicago. One of Mr. Chatkin's earliest posts in the industry was that of general sales manager of the old Educational Pictures.

In 1932, in association with Milton H. Feld and Harry Katz, he formed Monarch Theatres, Inc., operating theatres in Ohio and Indiana with headquarters in New York.

Mr. Chatkin's body was flown to Chicago Wednesday for burial. Funeral services were held in Beverly Hills Sunday.

Surviving are his widow, three brothers and a sister.

## Beno Slesin, UA Manager, Killed in Colombia Crash

Beno Slesin, 41, United Artists manager in Colombia, was one of the 53 passengers killed aboard the Colombia Avianca Airliner when it crashed last Saturday on a flight from Barranquilla to Bogota. Mr. Slesin arrived in New York three weeks ago for conferences with United Artists foreign executives and left last Thursday by plane for his headquarters in Bogota.

Born in Lithuania, Mr. Slesin was associated with Warner Brothers from 1928 to 1946 as general manager in Europe, Africa and the Near East. He joined United Artists last October and was assigned to the Colombia territory.

He is survived by his widow, Niuta Enta Slesin, a daughter, a son and a sister all of New York, and a brother in Germany. Funeral services and burial will be held in New York.

## Sidney Toler, 59, Was Screen's Charlie Chan

Sidney Toler, for the past three years playing the title role in Monogram's Charlie Chan series, died February 12 at his home in Hollywood following a long illness. He was 59 years old. He had been active in Hollywood since 1932. Mr. Toler is survived by his widow. President Samuel Broidy of Monogram has announced that the Charlie Chan series will continue to be produced by the company.

## Charles E. Esterley

Charles E. Esterley, owner of the State theatre, Kansas City, and former distributor of sound equipment, died February 16 in Kansas City. He is survived by his wife and daughter. Funeral services were held Tuesday with industry representatives as pallbearers.

# PRODUCT DIGEST

*SHOWMEN'S REVIEWS*
*ADVANCE SYNOPSES*
*SHORT SUBJECTS*
*COMPANY CHART*
*SHORT SUBJECTS CHART*
*SERVICE DATA*
*THE RELEASE CHART*

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.**

## Pursued

***Warners - U. S. Pictures*—Desert Vendetta**

With the magnificence of the open west as his backdrop, Niven Busch has written a drama of considerable power about a feud in New Mexico at the turn of the century. Incorporated in his original story and screenplay are turnings which give the tale psychological twists and an air of mystery which remains buttoned until the finish, when it is unraveled more hastily and sketchily than should have been the case.

From boyhood, Robert Mitchum feels himself pursued without knowing why. He is. The reason, finally divulged, traces to Dean Jagger's oath that he would liquidate Mitchum because the latter's father had carried on an illicit love affair with Judith Anderson, married to Jagger's brother. It is Miss Anderson who raises Mitchum from his sprawling, frightened boyhood; tries to keep bad blood between him and John Rodney, her own son, at a low boiling point; realizes Mitchum has fallen in love with Teresa Wright, her daughter, who finds the prospect agreeable. Mitchum goes off to the Spanish-American War, returns wounded, fights with Rodney, who later stalks him and is killed by Mitchum in self defense.

This turns both Miss Anderson and Miss Wright against him. Circumstances fabricated by Jagger, still on the vengeance trail, pit Harry Carey, Jr., suitor for Miss Wright, against Mitchum, who again kills in self defense. The two women refuse to believe him despite exoneration by jury. Mitchum pursues his original courting and finally marries Miss Wright, whose purpose is to bump him off on their wedding night. But their mutual love surmounts her intent, at which point Jagger and his assorted kinfolk surround the house, bent on Mitchum's death. He escapes, returns to the scene of his early, troubled youth and finally gives himself up. It is immediately prior to this that the fog in his memory clears and recalls to him how his father was shot by Jagger. About to face hanging without even benefit of a kangaroo court, Miss Anderson reappears, shoots Jagger, throws back the time-lock on Jagger's motives and makes it possible for Mitchum and Miss Wright to reunite for a happy ending.

The narrative sounds involved, and certainly it is full of ramifications. But as written by Busch and directorially developed by Raoul Walsh, "Pursued" slips into its various phases smoothly enough aside from the hastily offered key to the mystery. Walsh kept his principal characters underplaying all the way, thus achieving a mood which is constantly interesting, usually brooding and seldom relieved. "Pursued" is pretty much straight out of the bottle, with no chasers.

Mitchum here adds to his rapidly growing reputation as a player cutting his swath. Miss Wright is sound in her interpretation of the girl while, as for Miss Anderson, the excellent actress she always is, merely is re-emphasized again. Rodney, a newcomer, looks interesting and shows promise. Jagger is effective as the heavy. Pronounced assets are James Wong Howe's stunning black-and-white photography and Max Steiner's mood-inducing musical score.

Milton Sperling produced as United States Pictures' second for Warner release.

*Seen at home office projection room. Reviewer's Rating: Good.*—RED KANN.

Release date, March 2, 1947. Running time, 101 min. PCA No. 11922. Adult audience classification.
Thor .....Teresa Wright
Jeb .....Robert Mitchum
Mrs. Callum .....Judith Anderson
Grant .....Dean Jagger
Adam .....John Rodney
Alan Hale, Harry Carey, Jr., Ernest Severn, Charles Bates, Peggy Miller, Lane Chandler

## My Favorite Brunette

***Paramount*—Bob Hope's Best**

Bob Hope, whose popularity has won him placement among the Top Ten in MOTION PICTURE HERALD's Money-Making Stars poll of exhibitors for six straight years now, has here his best picture, on points, to date. He also has as full time associates in the cast such independently popular players as Dorothy Lamour, Peter Lorre and Lon Chaney, plus a couple of pretty good bit players (!) named Alan Ladd and Bing Crosby. By and large, and for reasons hereinafter noted, the attraction figures to top the comedian's previous best grosses.

The subject chosen for the comedian's present outing possesses wider and timelier appeal than any he's had before. It's a rapid and raffish ribbing of the "private eye" type of melodramatic fiction that has been thriving on the screen for some time ("Murder My Sweet," "Blue Dahlia," "Big Sleep," etc.) and all over the radio dials. But it's not merely a ribbing, not an outright burlesque, since it keeps its own foreground plot intact and gives the audience plenty of mystery to mull over, and this arrangement of circumstances—cleverly written by Edmund Beloin and Jack Rose—puts the star at full advantage for exercise of his rich talent for humor, both the verbal and the pantomimic.

Hope plays a photographer, ambitious to become a private detective, who is swept by mistaken identity into a swift sequence of events having to do with a map showing location of uranium deposits. His employer is Miss Lamour, sirenish as the ladies in all those radio scripts are supposed to be, and the people who beat him up, attempt his life, make adventure perilous and unflagging for him, include Lorre, malevolently, Chaney, blunderingly, Charles Dingle, sinisterly, and assorted others.

Produced by Daniel Dare and directed by Elliott Nugent, the film is a brilliant example of the use of the filmic medium for the widespread dissemination of sheer good humor.

*Previewed at the Stadium theatre, Los Angeles, where it kept a Wednesday night audience in a fine glow of chuckling enjoyment. Reviewer's Rating: Excellent.*—WILLIAM R. WEAVER.

Release date, April 4, 1947. Running time, 87 min. PCA No. 11981. General audience classification.
Ronnie Jackson .....Bob Hope
Carlotta Montay .....Dorothy Lamour
Peter Lorre, Lon Chaney, John Hoyt, Charles Dingle, Reginald Denny, Frank Puglia, Ann Doran, Willard Robertson, Jack LaRue

## The Beginning or the End

***MGM*—Atomic Bomb History**

The degree and character of public interest in the history of the nation's development of the atomic bomb, the decision to use it against the Japanese, and the immediate effects of its use, doubtless will determine the box office value of this 110-minute recording of that history in quasi-documentary manner. For the marquee, the exhibitor, of course, has the names of Brian Donlevy, Robert Walker and Tom Drake, each commanding his following. As an attraction the film appears destined to depend upon the appeal of the subject, and of the question posed by the title but not answered on the screen.

As produced by Samuel Marx, with governmental advice and cooperation, the picture presents in considerable detail the inception of the Manhattan Project, from the time when the bomb idea was proposed to the late President Roosevelt on down to its first use over Japan. The late president and the present one are among the many real persons portrayed in the recital, and there is extensive use of dialogue concerning the shadings of opinion regarding the use of the weapon, the sum of it making a firm case for the decisions taken by the Government.

At times, as when the famed pile experiment is in progress, and again when the bomb is tested at Los Alamos, the picture generates remarkable suspense, effective music score by Daniele Amfitheatrof dramatizing these and other incidents powerfully. In whole, the production makes its strongest appeal to the 20-to-40 age group, although doubtless will be fascinating to the very young. Elders may consider it more academic than entertaining.

The film is expensively produced, and opens uniquely with a seeming newsreel shot of the sinking of a time-capsule addressed to the world of five hundred years hence.

Direction is by Norman Taurog from a screenplay by Frank Wead based on an original story by Robert Considine.

*Previewed at the Academy Award theatre, Los Angeles, to an audience composed in part of press and in part of invited scientists. Reviewer's Rating: Good.*—W. R. W.

Release date, not set. Running time, 110 min. PCA No. 11900. General audience classification.
Major General Leslie R. Graves.....Brian Donlevy
Colonel Jeff Nelson .....Robert Walker
Matt Cochran .....Tom Drake
Beverly Tyler, Audrey Totter, Hume Cronyn, Hurd Hatfield, Joseph Calleia, Godfrey Tearle, Victor Francen, Richard Haydn, Jonathan Hale, John Litel, Henry O'Neill, Warner Anderson, Barry Nelson, Art Baker, Ludwig Stossell, John Hamilton

# Trail Street

***RKO Radio*—Action Western**

"Trail Street" is one of those unheralded pictures which has all the possibilities of making money at the box office for exhibitors who cater to audiences preferring the better type western.

Of first importance is the name of Randolph Scott, who appears as a United States Marshal. Of second importance is that "Trail Street" is action-packed, salted with a touch of romance and spiced with cowboy humor by George "Gabby" Hayes. Rounding out the entertainment is Anne Jeffreys as a dance-hall girl who decorates the picture with eye-catching costumes and several foot-tapping song numbers.

In producing the picture Nat Wolf seems to have spared little expense in keeping action as the keynote throughout, and the situations move smoothly from one adventure to the next. Under the direction of Ray Enright, who has a long list of outdoor adventure pictures to his credit dating from the Mack Sennett days, there are many deft touches, including gun-fights involving several score men.

However, like most Westerns, it has a story which has long been familiar. It is the story of Kansas in 1880, when pioneering wheat farmers were being robbed of their land by unscrupulous cattlemen. Randolph Scott arrives in the little frontier town of Liberal to bring peace and order where the law of the gun is the sole rule. Almost single-handed he accomplishes his mission in a manner which will make feminine hearts palpitate.

As an underlying theme there is the story of a handsome young men, Robert Ryan, attempting to aid the farmers in their fight against injustice and whose eventual victory also brings about his marriage to Madge Meredith.

The picture was adapted to the screen by Norman Houston and Gene Lewis and was based on the novel by William Corcoran.

*Previewed at the RKO projection room in New York at a screening for the press. Reviewer's Rating: Good.*—GEORGE H. SPIRES.

Release date, February 19, 1947. Running time, 84 min. PCA No. 11865. General audience classification.

Bat .....Randolph Scott
Allen .....Robert Ryan
Ruby .....Anne Jeffreys
Billy .....George "Gabby" Hayes
Susan .....Madge Meredith
Steve Brodie, Gilly House, Virginia Sale, Harry Woods, Phil Warren, Harry Harvey, Jason Robards

# Big Town

***Paramount*—Newspaper Adventures**

Based on the nationally broadcast radio program of the same name, "Big Town" is the first of a series of Pine-Thomas productions concerned with the activities of a big city newspaper and those who people it. As the first in a series, it has made an auspicious start and if succeeding pictures are as entertaining there is no reason why they should not develop a following of their own.

Heading the cast are Philip Reed, Hillary Brooke and Robert Lowery, who are scheduled to appear in subsequent pictures in the series. In this, Reed is the fiery managing editor who arrives in Big Town to liven up a local paper which is operating at a loss. Miss Brooke and Lowery are his two star reporters. Difficulties arise when the aggressive editor demands they utilize the practices of "yellow journalism" to build circulation. They resign and join the staff of a competitive paper. As the picture concludes Reed realizes that his type of journalism, although it has built circulation, has also brought ruin and disgrace to many innocent victims. In the final scene there is an indication that he will use the paper for crusades against evil.

Throughout there is only the slightest hint of romance between the editor and Miss Brooke, while Lowery futilely tries to win her love—a situation which leaves the door open for further development in coming films.

William C. Thomas directed the story, which was adapted to the screen by Geoffrey Homes from an original story by Mr. Homes and Maxwell Shane.

*Previewed at the Paramount projection room in New York. Reviewer's Rating: Good.*—G. H. S.

Release date, not set. Running time, 60 min. PCA No. 11505. General audience classification.

Steve Wilson .....Philip Reed
Lorelei Kilbourne .....Hillary Brooke
Pete Ryan .....Robert Lowery
Vance Crane .....Byron Barr
Veda Ann Borg, Roy Gordon, Charles Arnt, Frank Fenton, Thomas Jackson, Eddie Parks, Nana Bryant

# Michigan Kid

***Universal*—Western Adventure**

For exhibitors who have found outdoor adventure pictures to be enjoyable entertainment for their customers and profitable at the box office, "Michigan Kid" will fill the bill, the till and also the marquee with names long associated with action.

Heading the cast is Jon Hall in the title role as the handsome hero; tough, swaggering Victor McLaglen is seen as the leader of the desperadoes; Rita Johnson is the pretty heroine who lends romantic interest to the picture, and gravel-throated Andy Devine plays his usual jovial self while posing as a friend of Hall's. In addition there is Milburn Stone as the wealthy rancher, and Stanley Andrews as the sheriff.

Produced by Howard Welsch and directed by Ray Taylor, the story concerns Hall as an excavalryman who turns rancher and who innocently becomes involved in a stagecoach robbery. During the fracas a wealthy frontiersman is fatally wounded and enlists the aid of Hall to see that a buried fortune is delivered safely to Miss Johnson. McLaglen and his outlaws attempt to relieve Hall of the money and it is about these attempts that the story develops. After the usual fist and gun fights Andy Devine is exposed as the real brains of the outlaws' operations and innocent victims are cleared of charges. Romance blossoms between the hero and the heroine.

Roy Chandler wrote the scenario and Robert Presnell, Sr., provided additional dialogue. The story was suggested by Rex Beach's novel, "Michigan Kid."

*Previewed at the Universal projection room in New York. Reviewer's Rating: Good.*—G. H. S.

Release date, not set. Running time, 69 min. PCA No. 11794. General audience classification.

Michigan Kid .....Jon Hall
Curley .....Victor McLaglen
Sue .....Rita Johnson
Buster .....Andy Devine
Byron Foulger, Stanley Andrews, Milburn Stone, William Brooks, Joan Fulton, Leonard East, Ray Teal, Guy Wilkerson, Eddy C. Waller, Karl Hackett, Tom Quinn, Bert LeBaron, Edmund Cobb

# Fear in the Night

***Paramount*—Murder and Hypnosis**

Producers William Pine and William Thomas have taken a story originally published under the title "Nightmare" and, under the competent direction of Maxwell Shane, who also wrote the screenplay, have emerged with a spine-tingling melodrama of murder.

Unlike other pictures on this theme, "Fear in the Night" is primarily concerned with the sinister and throughout its 72 minutes running time this element is maintained through the clever use of camera angles, montage shots, musical backgrounds which dovetail neatly with the macabre situations, and convincing acting of DeForest Kelley as the man haunted by his dream.

It opens with scenes of a nightmare, in which a man is murdered. Kelley awakens to find a button from the murdered man's coat and a key to a closet in which he stowed the body during the dream. He enlists the aid of Paul Kelly, a relative and a detective, who at first refuses to believe him innocent of the crime.

However, through bits of conversation and deduction the detective becomes convinced that the murder was committed while the haunted man was hypnotized, and eventually uncovers the instigator of the crime.

In supporting roles are Kay Scott, who is in love with the haunted man; Robert Emmett Keane as the hypnotist, and Ann Doran as the wife of the detective.

*Previewed at the Paramount projection room in New York. Reviewer's Rating: Good.*—G. H. S.

Release date, not set. Running time, 72 min. PCA No. 11856. General audience classification.

Cliff Harlan .....Paul Kelly
Vince Grayson .....DeForest Kelly
Betty Winters .....Kay Scott
Ann Doran, Robert Emmett Keane, Jeff Yorke, Charles Victor

# Seven Were Saved

***Paramount*—Post-War Drama**

This Pine-Thomas production is a post-war drama which shows the work of the men of the air-sea rescue service. It is primarily a story of adventure and romance, which is crowded with very dramatic incidents. Richard Denning heads the cast and is supported by Catherine Craig, as a nurse, and Russell Hayden, as a pilot of the air-sea rescue service.

The nurse is taking an amnesia victim, who was imprisoned by the Japanese during the war, to the United States in a plane piloted by Richard Denning. The passengers include a Japanese colonel on his way to his trial in Manila, and a couple who were married the day they were liberated from a prison camp. The action begins when the Japanese colonel breaks away from his guards and the plane gets out of control and crashes into the sea. The survivors get into a rubber boat and wait for their rescuers. The group is saved by the pilot of the rescue service who is in love with the nurse. She decides to resign and marry him.

William Pine directed. The original story was written by Maxwell Shane and Julian Harmon and the screenplay was by Maxwell Shane.

*Seen at a New York projection room. Reviewer's Rating: Average.*—M. R. Y.

Release date, not set. Running time, 73 min. PCA No. 11710. General audience classification.

Capt. Allen Danton .....Richard Denning
Susan Briscoe .....Catherine Craig
Russell Hayden, Ann Doran, Byron Barr, John Eldredge, Richard Loo, Keith Richards, Don Castle

# Renegade Girl

***Screen Guild Prod.*—Action Drama**

For its theme, "Renegade Girl" harks back to the post-Civil War days in Missouri when segments of the north and south were still at gun-point and the occasional hostility of stirred-up Indians provided a third angle to the troubled triangle. It is the type of outdoor film that registers with those patrons who prefer a blend of action and drama with a minimum of plot subtleties and developments.

Dashing and picturesque as a member of the Gray is Ann Savage, a hard-riding, Yankee-hating renegade, who finds herself faced with something of a dilemma when she falls in love with her captor, a Union Army officer, Alan Curtis.

Escaping, she sees her brother killed by an Indian, White Cloud, with the rest of her family eventually meeting the same fate at the same hands. The plot moves in and out of dramatic turns, but retribution becomes the girl's primary objective. She finally catches up with the Indian, but in the melee is herself killed.

Some comic moments are provided by Edward J. Brophy. A Robert L. Lippert presentation, William Berke produced and directed.

*Seen at the New York theatre on Broadway. Reviewer's Rating: Fair.*—MANDEL HERBSTMAN.

Release date, December 25, 1946. Running time, 65 min. PCA No. 12029. General audience classification.

Jean Shelby .....Ann Savage
Capt. Frederick Raymond.....Alan Curtis
Edward Brophy, Russell Wade, Jack Holt, Claudia Drake, Ray Carrigan, John King, Jim Martin, Chief Thundercloud, Edmund Cobb, Richard Curtis, Nick Thompson, Harry Carding, Ernie Adams

## Over the Santa Fe Trail

***Columbia*—Western**

For theatres where Westerns have drawing power this should prove very satisfactory. The fans will be pleased by the outdoor action scenes but there is also an exciting plot in which Ken Curtis plays Curt Mason, the cowboy hero. Jennifer Holt plays the heroine. The Hoosier Hot Shots present several songs in their characteristic manner, and the DeCastro Sisters sing one novel musical number.

The Hot Shots are traveling with a medicine show that has been held up after a number of their performances by a gang of outlaws. Ken Curtis, supported by Guy Kibbee and Guinn "Big Boy" Williams are suspected to be members of the gang and to prove their innocence they set a trap for the robbers. Curtis leads the sheriff to the leader of the gang.

Colbert Clark produced and Ray Nazarro directed. Louise Rousseau wrote the screenplay from a story by Eileen Gary.

*Seen at a New York projection room. Reviewer's Rating: Average.*—M. R. Y.

Release date, February 13, 1947. Running time, 63 min. PCA No. 11964. General audience classification
Curt Mason ..... Ken Curtis
Carolyn ..... Jennifer Holt
Biscuits ..... Guy Kibbee
Guinn "Big Boy" Williams, Noel Neill, Holmes Herbert, George Chesebro, Jim Diehl, Frank LaRue, Steve Clark, Julian Rivero, Nolan Leary, The Hoosier Hot Shots, DeCastro Sisters, Art West and His Sunset Riders

## Dangerous Venture

***United Artists*—Western**

This is the third in the new Hopalong Cassidy series, produced by Lewis J. Rachmil and directed by George Archainbaud. Even though these Westerns are not expected to reach any cinematographic heights, they do, for the most part, offer thrills and action to keep the youngsters happy. "Dangerous Venture" is slow throughout and is built on a story that does not permit Bill Boyd as Hopalong to display his talents to the fullest.

The film has some good photography, and comedian Andy Clyde's antics hit the spot in many scenes. The story starts when Hopalong, accompanied by his friends, Lucky and California, played by Rand Brooks and Clyde, offers to protect an expedition seeking valuable buried Indian relics. The expedition is headed by a girl-archeologist, Betty Alexander, and a young doctor, played by Douglas Evans.

They are attacked by rustlers led by a local rancher, Harry Cording. The raiders are dressed as Indians. Hopalong discovers the fake, but Evans has made a deal with the head of the ranchers to plunder the Indian graves. Hopalong manages to warn the Indians in time, and in the end his guns speak effectively in defense of the Indian treasures.

*Seen at the home office projection room. Reviewer's Rating: Fair.*—Fred Hift.

Release date, not set. Running time, 59 min. PCA No. 12177. General audience classification.
Hopalong Cassidy ..... William Boyd
California ..... Andy Clyde
Lucky ..... Rand Brooks
Fritz Leiber, Douglas Evans, Harry Cording, Betty Alexander, Francis McDonald, Neyle Morrow, Patricia Tate, Bob Faust

## Millie's Daughter

***Columbia*—Domestic Drama**

This film has an entertaining dramatic story which is based on a novel by Donald Henderson Clarke. It concerns an eigtheen-year-old girl who leaves the sedate, austere home of her grandmother to live with her mother, who earns a precarious livelihood by conducting functions for socialites.

The mother, played by Gladys George, promised her husband's family that she would not see the girl until she was twenty-one. The daughter leaves the grandmother and goes to Palm Beach to be with her mother. When the mother realizes that the daughter is about to follow in her footsteps she tries to convince the girl to go back to the grandmother. Paul Campbell, representing the girl's grandmother, goes to bring the girl back and they fall in love. The mother reports to the police that she embezzled funds from a charity fund and is taken into custody. Thus the daughter learns the lesson the hard way.

William Bloom produced and Sidney Salkow directed. The adaptation and screenplay is by Edward Huebsch. Gladys George gives a good performance as the mother. Supporting players, including Gay Nelson, as the girl; Ruth Donnelly, and Norma Varden, give good portrayals.

*Seen at a New York projection room. Reviewer's Rating: Average.*—M. R. Y.

Release date, March 20, 1947. Running time, 72 min. PCA No. 12110. General audience classification.
Millie Maitland ..... Gladys George
Jaonna Maitland ..... Gay Nelson
Robert Lattimer ..... Paul Campbell
Ruth Donnelly, Norma Varden, Arthur Space, Nana Bryant, Ethel Griffies, Harry Hayden, Paul Maxey, Robert Emmett Keane

## That Way With Women

***Warners*—Comedy**

This is another telling, with variations, of the tale about the rugged capitalist, coddled by his doctors and family, who throws away his pills, double-crosses his diet, and winds up in a fine state of health, helping various people with their problems in the course of doing so. The people principally engaged are Dane Clark, Sydney Greenstreet and Martha Vickers, and the title has nothing to do with the story. Production, direction and script are of the kind commonly supplied pictures running an hour or less, but are hardly up to the 85-minute duration to which they are subjected here.

Sydney Greenstreet plays the millionaire, a Detroit motor magnate living in Pasadena, and Dane Clark plays a young millionaire-hater with whom, under another name, the capitalist effects partnership in a gas station. Some racketeers try to victimize them, not very realistically, but this is just a side issue, as developed, with the burden of the amusement resting on the confusion of identities prevalent throughout a series of incidents culminating in the customary revelations and closing clinch.

Charles Hoffman produced, Frederick de Cordova directed, and Leo Townsend wrote the screenplay, which was based on a story by Earl Derr Biggers.

*Previewed at the studio. Reviewer's Rating: Fair.*—William R. Weaver.

Release date, March 29, 1947. Running time, 85 min. PCA No. 11499. General audience classification.
Greg Wilson ..... Dane Clark
J. P. Alden ..... Sydney Greenstreet
Martha Vickers, Alan Hale, Craig Stevens, Barbara Brown, Don McGuire, John Ridgely, Dick Erdman.

## Raiders of the South

***Monogram*—Western**

There were troublous times in Texas during the years immediately following the Civil War. And Johnny Mack Brown, cast in his latest adventure as a former Confederate officer turned Federal agent, finds trouble aplenty and romance to boot in J. Benton Cheney's original screenplay.

Assigned by the Government to obtain evidence against a gang of raiders who have been making life difficult for the local carpet-baggers, Brown's first move is to save the life of Raymond Hatton, an unreconstructed rebel about to be lynched.

This good deed wins him the gratitude of Evelyn Brent who, in the role of a widow whose husband has been killed in the War Between the States, hates all Yankees with traditional fervor. It is she who heads the gang of raiders, but, as Brown proves to his own satisfaction and that of the audience, the poor girl is merely the helpless pawn of a conscienceless lawyer. This blot on the legal profession attempts to double cross his own gang, and skip over the border to Mexico. He's no match for Brown, however, and the law, which he has so long flouted, closes in on him at the end.

Scott R. Dunlap produced, and Lambert Hillyer directed.

*Seen at the Hitching Post theatre, Hollywood, where the audience expressed satisfaction. Reviewer's Rating: Good.*—Thalia Bell.

Release date, January 18, 1947. Running time, 55 min. PCA No. 12016. General audience classification.
Captain Brownell ..... Johnny Mack Brown
Shorty Kendall ..... Raymond Hatton
Belle Chambers ..... Evelyn Brent
John Merton, Reno Blair, Marshall Reed, Eddie Parker, Pierce Lyden, Cactus Mack, Billy Dix, John Hamilton, Dee Cooper.

## REISSUE REVIEWS

### DESTRY RIDES AGAIN

(*Universal*)

A large-scale Western drama, it is being reissued by Universal in March, 1947. In the cast are Marlene Dietrich, James Stewart, Charles Winninger, Mischa Auer, Brian Donlevy. Leo Pasternak produced and George Marshall was the director. Reviewing the picture in Motion Picture Herald, issue of December 2, 1939, William R. Weaver said: "The film is exhilarating and forceful entertainment, as far from Miss Dietrich's sophisticated extravaganzas as black ink is from red. It is not, of course, especially suitable for exhibition at a parent-teachers' matinee."

### WHEN THE DALTONS RODE

(*Universal*)

This frontier action drama of the Dalton gang which terrorized Kansas and surrounding territory during the middle of the last century is being reissued by Universal in March. The cast includes Randolph Scott, Kay Francis, Brian Donlevy and George Bancroft. George Marshall directed. Reviewing the film in Motion Picture Herald for August 3, 1940, the reviewer at that time said: "There is more action and tragedy compressed into the picture's 81 minutes than has been seen on the screen in one picture for years. . . . Paralleling the underlying story of romance is the comedy, both of which temper the force of the action."

## ADVANCE SYNOPSES

### RAMROD

**(UA Enterprise)**

**PRODUCER: Harry Sherman. DIRECTOR: Andre de Toth. PLAYERS: Joel McCrea, Veronica Lake, Donald Crisp, Don DeFore, Preston Foster, Arleen Whelan.**

WESTERN. A rancher, who plans to run sheep in a cowman's country, is quickly discouraged by the cattlemen, and leaves the territory, relinquishing the ranch to his fiancee. With the help of her foreman, she manages to make a go of it, and to fight off disgruntled cattlemen who burn down her house and barn. She finds herself falling in love with the foreman, but he is shocked by her chicanery and lust for power. He turns from her to another woman.

### ARCH OF TRIUMPH

**(UA-Enterprise)**

**PRODUCER: David Lewis. DIRECTOR: Lewis Milestone. PLAYERS: Charles Boyer, Ingrid Bergman, Charles Laughton, Louis Calhern, Ruth Warrick, J. Edward Bromberg.**

MELODRAMA. An Austrian surgeon in France prevents the suicide of a young singer. She joins in his search for a German Gestapo agent who had tortured the Austrian and killed his comrades. When the authorities learn that the surgeon is in France illegally, he is deport-

(*Continued on following page*)

# ADVANCE SYNOPSES *and information*

(Continued from preceding page)

ed. Three months later he returns to Paris to find that the girl is going about with a wealthy playboy who represents security. When they meet again, however, they reaffirm their love and she promises to leave the other man. Meanwhile, the Austrian finally confronts the German and kills him. The girl is accidentally shot by the playboy and the surgeon hurries to her. She dies happy in the knowledge that he never stopped loving her. He surrenders to the police, confident in the knowledge that, now that war has been declared, his enemies are on the road to inevitable destruction.

### THE HOMESTRETCH
### (20th Century-Fox)

**PRODUCER: Robert Bassler. DIRECTOR: Bruce Humberstone. PLAYERS: Cornel Wilde, Maureen O'Hara, Glenn Langan, Helen Walker, James Gleason, Margaret Bannerman.**

TALE OF THE TURF. A young girl marries a horse-lover, and is dismayed by his way of life. He follows the races from the United States to England, to South America and back again. He lives beyond his means, and flirts with chorus-girls. After a period of estrangement from his wife, however, he realizes the error of his ways. He settles down to breed horses on a Maryland farm, and his wife rejoins him there.

### WEST OF DODGE CITY
### (Columbia)

**PRODUCER: Colbert Clark. DIRECTOR: Ray Nazarro. PLAYERS: Charles Starrett, Smiley Burnette, Nancy Saunders, Glen Stewart, Frederic Sears, Nolan Leary.**

WESTERN. A promoter tries to acquire the fertile land near Dodge City. One of the ranchers becomes suspicious of his motives, and sends for the "Durango Kid." The promoter kills the suspicious rancher, and later diverts a nearby creek, in an attempt to flood out the farmers. "Durango" dynamites the creek back to its original channel in time to save the farmlands. He also captures the promoter and his henchmen after a gun battle.

### BELLS OF SAN ANGELO
### (Republic)

**ASSOCIATE PRODUCER: Edward J. White. DIRECTOR: William Witney. PLAYERS: Roy Rogers, Dale Evans, Andy Devine, John McGuire, Olaf Hytten, David Sharpe, Bob Nolan and The Sons of the Pioneers.**

WESTERN. Roy Rogers, Federal agent, is sent to the Mexican border to investigate mysterious happenings at the Rancho San Angelo. With the help of the sheriff, Rogers discovers the Rancho is really a front for silver-smuggling. The criminals are brought to justice and the sheriff is revealed as the missing heir to the Rancho.

### HARD BOILED MAHONEY
### (Monogram)

**PRODUCER: Jan Grippo. DIRECTOR: William Beaudine. PLAYERS: Leo Gorcey, Huntz Hall, Bobby Jordan, Gabriel Dell, Billy Benedict, David Gorcey, Bernard Gorcey, Patti Brill.**

COMEDY-MELODRAMA. The "Bowery Boys" are retained by a young woman to locate her missing sister. During the search they become involved in two murders, and are themselves the victims of an attempted murder, from which they are rescued by the police.

### SHOOT TO KILL
### (Screen Guild)

**PRODUCER-DIRECTOR: William Berke. PLAYERS: Russell Wade, Susan Walters, Edmund MacDonald, Douglas Blackley, Vince Barnett, Nestor Paiva, Charles Trowbridge, Harry Brown.**

MELODRAMA. A girl marries a crooked district attorney with the idea of forcing him to clean up the town. He, meanwhile, has married her to keep her from testifying against him. When her plan fails, the girl tells her husband that she is actually married to an ex-convict whom the district attorney has framed. The ex-convict, however, decides to throw in his lot with the crooked attorney. The pair try to get rid of the girl, but are killed in an automobile accident before they can execute their plan. The girl subsequently finds true love with a newspaperman.

### TWILIGHT ON THE RIO GRANDE
### (Republic)

**ASSOCIATE PRODUCER: Armand Schaefer. DIRECTOR: Frank McDonald. PLAYERS: Gene Autry, Sterling Holloway, Adele Mara, Bob Steele, Charles Evans, Martin Garralaga, Howard J. Negley, George J. Lewis, Nacho Galindo, Tex Terry.**

WESTERN. Gene Autry's partner is murdered, and Gene sets out to locate the killer. With the help of a Mexican girl whose father has likewise been killed by unknown assailants, he discovers that the murders tie in with a jewel-smuggling plot. The smugglers are apprehended and brought to justice.

### BLONDIE'S HOLIDAY
### (Columbia)

**PRODUCER: Burt Kelly. DIRECTOR: Abby Berlin. PLAYERS: Penny Singleton, Arthur Lake, Larry Simms, Marjorie Kent, Danny Mummert, Jerome Cowan, Grant Mitchell, Sid Tomack, Jeff York, Jack Rice.**

COMEDY-DRAMA. "Blondie," in order to impress former high-school friends, allows them to believe that "Bumstead" earns far more money than he actually does, and agrees that he shall pay for a reunion dinner at an expensive hotel. In order to obtain the necessary money, "Bumstead" bets his life savings with a bookie. Police raid the bookie joint, and "Bumstead" is jailed. After many complications, he is bailed out, and receives from his employer a bonus sufficient to pay for the reunion dinner.

### THE GUILT OF JANET AMES
### (Columbia)

**PRODUCER: Helen Deutsch. DIRECTOR: Charles Vidor. PLAYERS: Rosalind Russell, Melvyn Douglas, Sid Caesar, Nina Foch.**

POST-WAR DRAMA. A war widow, brooding over the loss of her husband, who died to save five companions, develops an hysterical inability to walk. While she is in the hospital, one of the men whose life her husband saves comes to visit her, and persuades her that her husband's death was not in vain. Cured, she leaves the hospital, only to discover that the man who helped her in suffering from a guilt complex, induced by the fact that he, as her husband's commanding officer, had ordered him to his death. It is her turn to help him, and she does so, with the result that the two fall in love, and plan to marry.

### NEW ORLEANS
### (UA-Majestic)

**PRODUCER: Jules Levey. DIRECTOR: Arthur Lubin. PLAYERS: Arturo de Cordova, Dorothy Patrick, Marjorie Lord, Richard Hageman, Irene Rich, Louis Armstrong, Billie Holiday.**

MUSICAL DRAMA. This is a history of American jazz from its beginnings in the waterfront cafes of New Orleans. Running through the story is a romance between a musician and a singer, which eventually reaches a successful climax.

### SPOILERS OF THE NORTH
### (Republic)

**PRODUCER: Donald H. Brown. DIRECTOR: Richard Sale. PLAYERS: Paul Kelly, Adrian Booth, Evelyn Ankers, James A. Millican, Roy Barcroft, Louis Jean Heydt, Ted Hecht, Harlan Briggs, Francis McDonald, Maurice Cass, Neyle Morrow.**

MELODRAMA. An Alaskan fishery tycoon exploits the commercial helplessness of the Indians and half-breeds in order to maintain his hold. The same ruthlessness he displays concerning his brother and friends, in the end causes his murder. In the finale, the brother takes over the business and runs it honestly.

# SHORT SUBJECTS

### FASHION MEANS BUSINESS (20th-Fox)

*March of Time* (*V* 13-7)

An interesting behind-the-scenes look at one of America's biggest and most colorful industries. While showing the tremendous importance of this country's dress-making trade, in production and design, the camera also drops in on fashion salons in Paris where models are shown fitting and displaying the latest gowns. Mindful of the large number of men and women employed by the industry in the U. S., the film devotes some time to the International Ladies Garment Workers Union and its activities.

*Release date, February* 21, 1947 17 *minutes*

### CAMPUS BOOM (RKO Radio)

*This Is America* (73104)

Among the many booms that have come in the wake of the war is a campus boom. Some million veterans are now walking through the corridors of higher learning, studying everything from calculus to the nature of the atom. The latest in the This Is America series examines dramatically the problems facing the new G. I. Joe in his march to higher learning.

The subject focuses attention on Syracuse University, a typical institution in upstate New York, with the camera showing how every type of temporary housing has been pressed into service to ease the shortage of classrooms and dormitories. Quonset huts, barracks, dining halls and trailers provide shelter for the veterans and their families.

The era of the raccoon coat is gone from campus life.

*Release date, February* 10, 1947 16 *minutes*

### FANTASY OF SIAM (20th-Fox)

*Movietone Adventures* (7201)

Here is a review of Siam's temples, the new and the old. In the midst of ruins of shrines of ages past, there are new monuments dedicated to democracy, symbolizing the modern era of the country.

*Release date, January* 3, 1947 8 *minutes*

### HAVE YOU ANY CASTLES? (WB)

*Blue Ribbon Cartoon* (3304)

In this Technicolor fable that takes place in a library, characters on various book covers come to life and make so much noise that even old Rip Van Winkle can't sleep. With the aid of other book titles, Rip gets rid of the other characters and returns to his slumbers.

*Release date, February* 1, 1947 7 *minutes*

# RELEASE CHART

## *By Companies*

*This chart lists feature product tradeshown or released since August 1, 1946. For listing of 1945-46 Features by Company, see Product Digest pages 3151-3152 issue of August 17, 1946. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.*

*(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.*

### COLUMBIA

| Prod. No. | Title | Tradeshow or Release Date |
|---|---|---|
| 7039 | Personality Kid | Aug. 8,'46 |
| 7210 | Heading West | Aug. 15,'46 |
| 7038 | It's Great to Be Young | Sept. 12,'46 |
| 7224 | Singing on the Trail | Sept. 12,'46 |
| 7002 | Gallant Journey | Sept. 24,'46 |
| 7042 | Shadowed | Sept. 26,'46 |
| 7006 | Thrill of Brazil | Sept. 30',46 |
| 805 | So Dark the Night | Oct. 10,'46 |
| 806 | Blondie Knows Best | Oct. 17,'46 |
| 861 | Landrush | Oct. 17,'46 |
| 816 | Crime Doctor's Man Hunt | Oct. 24,'46 |
| 818 | Secret of the Whistler | Nov. 7,'46 |
| 862 | Terror Trail | Nov. 21,'46 |
| 824 | Betty Co-ed | Nov. 28,'46 |
| 829 | Return of Monte Cristo | Dec.,'46 |
| 822 | Boston Blackie and the Law | Dec. 12,'46 |
| 854 | Lone Star Moonlight | Dec. 12,'46 |
| 863 | The Fighting Frontiersman | Dec. 19,'46 |
| 828 | Alias Mr. Twilight | Dec. 24,'46 |
| 804 | Singin' in the Corn | Dec. 26,'46 |
| .... | The Jolson Story | Jan.,'47 |
| 807 | Blondie's Big Moment | Jan. 9,'47 |
| 823 | Lone Wolf in Mexico | Jan. 16,'47 |
| .... | South of the Chisholm Trail | Jan. 30,'47 |
| .... | Dead Reckoning | Feb.,'47 |
| .... | Mr. District Attorney | Feb.,'47 |
| .... | Blind Spot | Feb. 6,'47 |
| .... | Cigarette Girl | Feb. 13,'47 |
| .... | Over the Santa Fe Trail | Feb. 13,'47 |
| .... | Blondie's Holiday (T) | Feb. 25,'47 |
| .... | Johnny O'Clock | Mar.,'47 |
| .... | The Lone Hand Texan | Mar. 6,'47 |
| .... | The Thirteenth Hour | Mar. 6,'47 |
| .... | Millie's Daughter | Mar. 20,'47 |
| .... | West of Dodge City | Mar. 27,'47 |

### EAGLE-LION

(Physical distribution through PRC exchanges.)

| | | |
|---|---|---|
| .... | It's a Joke, Son | Jan. 15,'47 |
| .... | Bedella | Jan. 29,'47 |
| .... | Lost Honeymoon | Mar. 15,'47 |
| .... | The Adventuress | Apr. 1,'47 |
| .... | Red Stallion | May 1,'47 |
| .... | Repeat Performance | May 15,'47 |

### MGM

BLOCK 17

| | | |
|---|---|---|
| 625 | Boys' Ranch | July 18,'46 |
| 626 | Courage of Lassie | Aug. 8,'46 |
| 627 | Faithful In My Fashion | Aug. 22,'46 |
| 628 | Three Wise Fools | Aug. 29,'46 |
| .... | Captains Courageous (R) (T) | Aug. 21,'46 |
| .... | The Yearling (T) | Sept 13,'46 |
| .... | The Great Waltz (R).(T) | Sept. 30,'46 |
| 701 | Holiday in Mexico | Sept.,'46 |
| 703 | The Cockeyed Miracle | Oct.,'46 |
| 704 | No Leave, No Love | Oct.,'46 |
| 705 | Rage in Heaven (R) | Oct.,'46 |
| 707 | Undercurrent | Nov.,'46 |
| 706 | Two Smart People | Nov.,'46 |
| 709 | Secret Heart | Dec.,'46 |
| 708 | The Show-Off | Dec.,'46 |
| 702 | Gallant Bess | Jan.,'47 |
| 712 | Lady in the Lake | Jan.,'47 |
| 711 | Mighty McGurk | Jan.,'47 |
| .... | The Beginning or the End (T) | Jan. 21,47 |
| 710 | Till the Clouds Roll By | Jan.,'47 |
| 714 | Love Laughs at Andy Hardy | Feb.,'47 |
| 715 | My Brother Talks to Horses | Feb.,'47 |
| 713 | Boomtown (R) | Feb.,'47 |
| .... | Sea of Grass (T) | Feb. 11,'47 |
| .... | The Arnelo Affair (T) | Feb. 13.'47 |
| .... | It Happened in Brooklyn.(T) | Feb. 28,'47 |
| .... | Undercover Maisie (T) | Feb. 28,'47 |
| .... | High Barbaree (T) | Mar. 11,'47 |
| .... | Cynthia's Secret (T) | Mar. 11.'47 |

### MONOGRAM

| | | |
|---|---|---|
| 520 | Below the Deadline | Aug. 3,'46 |
| 567 | Shadows on the Range | Aug. 10,'46 |
| 525 | The Missing Lady | Aug. 17,'46 |
| 512 | Spook Busters | Aug. 24,'46 |
| 517 | High School Hero | Sept. 7.'46 |
| 601 | Decoy | Sept. 14,'46 |
| 568 | Trigger Fingers | Sept. 21.'46 |
| 602 | Gentleman Joe Palooka | Oct. 5,'46 |
| 603 | Dangerous Money | Oct. 12,'46 |
| 605 | Wife Wanted | Nov. 2,'46 |
| 531 | Beauty and the Bandit | Nov. 9,'46 |
| 563 | Silver Range | Nov. 16,'46 |
| 604 | Bringing Up Father | Nov. 23,'46 |
| 607 | The Trap | Nov. 30,'46 |
| 608 | Mr. Hex | Dec. 7,'46 |
| 612 | Silver Stallion (R) | Dec. 14,'46 |
| 606 | Sweetheart of Sigma Chi | Dec. 21,'46 |
| 607 | Song the Sierras | Dec. 28,'46 |
| 609 | Ginger | Jan. 4,'47 |
| 610 | Riding the California Trail | Jan. 11,'47 |
| 564 | Raiders of the South | Jan. 18,'47 |
| 611 | Vacation Days | Jan. 25,'47 |
| 683 | Rainbow Over the Rockies | Feb. 8,'47 |
| 675 | Valley of Fear | Feb. 15,'47 |
| .... | Fall Guy | Mar. 15,'47 |
| .... | The Guilty | Mar. 22,'47 |
| 676 | Trailing Danger | Mar. 29,'47 |
| 684 | Six Gun Serenade | Apr. 5,'47 |
| .... | Violence | Apr. 12,'47 |
| .... | High Conquest | Apr. 19,'47 |
| .... | Hard Boiled Mahoney | Apr. 26,'47 |

### PARAMOUNT

SPECIAL

| | | |
|---|---|---|
| 4532 | Monsieur Beaucaire | Aug. 30,'46 |

BLOCK 6

| | | |
|---|---|---|
| 4526 | O. S. S. | July 26,'46 |
| 4527 | The Searching Wind | Aug. 9,'46 |
| 4528 | Swamp Fire | Sept. 6,'46 |
| 4529 | Strange Love of Martha Ivers | Sept. 13,'46 |
| R5-3620 | Jungle Princess (R) | Sept. 1,'46 |
| R5-3624 | The Plainsman (R) | Sept. 1,'46 |
| 4601 | Two Years Before the Mast | Nov. 22,'46 |
| 4602 | Blue Skies | Dec. 27,'46 |
| 4603 | Cross My Heart | Jan. 10,'47 |
| 4604 | Perfect Marriage | Jan. 24,47 |
| 4605 | Ladies' Man | Feb. 7,'47 |
| 4620 | Seven Were Saved (T) | Feb. 14,'47 |
| 4621 | Fear in the Night (T) | Feb. 14,'47 |
| 4622 | Big Town (T) | Feb. 14,'47 |
| 4623 | Danger Street (T) | Feb. 21,'47 |
| 4624 | I Cover Big Town (T) | Feb. 21,'47 |
| .... | Jungle Flight (T) | Feb. 21,'47 |
| 4606 | California | Feb. 21,'47 |
| 4607 | Easy Come, Easy Go | Mar 7,'47 |
| 4608 | Suddenly It's Spring | Mar. 21,'47 |
| 4609 | My Favorite Brunette | Apr. 4,'47 |
| .... | The Imperfect Lady | Apr. 25,'47 |

### PRC PICTURES

| | | |
|---|---|---|
| .... | Terrors on Horseback | Aug. 14,'46 |
| .... | Down Missouri Way | Aug. 15,'46 |
| .... | Secrets of a Sorority Girl | Aug. 15,'46 |
| .... | Overland Riders | Aug. 21,'46 |
| .... | Blonde for a Day | Aug. 29,'46 |
| .... | Strange Holiday | Sept. 2,'46 |
| .... | Outlaw of the Plains | Sept. 22,'46 |
| .... | Her Sister's Secret | Sept. 23,'46 |
| .... | Accomplice | Sept. 29,'46 |
| .... | The Brute Man | Oct. 1,'46 |
| .... | Driftin' River | Oct. 1,'46 |
| .... | Gas House Kids | Oct. 28,'46 |
| .... | Tumbleweed Trails | Oct. 28,'46 |
| .... | Don Ricardo Returns | Nov. 5,'46 |
| .... | Stars Over Texas | Nov. 18,'46 |
| .... | Lady Chaser | Nov. 25,'46 |
| .... | Wild West | Dec. 1,'46 |
| .... | Lighthouse | Jan. 10,'47 |
| .... | Born to Speed | Jan. 12,'47 |
| .... | Wild Country | Jan. 17,'47 |
| .... | Philo Vance's Gamble | Feb. 27,'47 |
| .... | Law of the Lash | Feb. 28,'47 |
| .... | Devil on Wheels | Mar. 2,'47 |
| .... | Range Beyond the Blue | Mar. 17,'47 |
| .... | Philo Vance's Secret Mission | Mar. 20,'47 |
| .... | Untamed Fury | Mar. 22,'47 |
| .... | Kit Carson | Mar. 22,'47 |
| .... | The Last of the Mohicans | Mar. 22,'47 |
| .... | Three on a Ticket | Apr. 5,'47 |
| .... | Frontier Fighters | Apr. 12,'47 |
| .... | Philo Vance Returns | Apr. 15,'47 |
| .... | West to Glory | Apr. 22,'47 |
| .... | Thundergap Outlaws | Apr. 27,'47 |
| .... | Riders of Red Rock | May 5,'47 |

### RKO

SPECIALS

| | | |
|---|---|---|
| 761 | Notorious | Sept. 6,'46 |
| 792 | Fantasia (R) | Sept. 28,'46 |
| 751 | Best Years of Our Lives | Nov. 20,'46 |
| 791 | Song of the South | Nov. 20,'46 |
| 781 | It's a Wonderful Life | Jan. 7,'47 |
| 762 | Sinbad the Sailor | Jan. 13,'47 |

BLOCK 6

| | | |
|---|---|---|
| 626 | Till the End of Time | Aug. 1,'46 |
| 627 | Crack-Up | Sept. 6,'46 |
| 628 | Bedlam | May 10,'46 |
| 629 | The Falcon's Alibi | July 1,'46 |

BLOCK 1

| | | |
|---|---|---|
| 630 | The Bamboo Blonde | July 15,'46 |
| 705 | Step by Step | Aug. 30,'46 |
| 704 | Sunset Pass | Oct. 1,'46 |
| 701 | Sister Kenny | Oct. 10,'46 |
| 702 | Lady Luck | Oct. 18,'46 |
| 703 | Great Day (British) | Oct. 30,'46 |

BLOCK 2

| | | |
|---|---|---|
| 708 | Child of Divorce | Oct. 15,'46 |
| 710 | Genius at Work | Oct. 20,'46 |
| 706 | Nocturne | Oct. 29,'46 |
| 709 | Criminal Court | Nov. 20,'46 |

BLOCK 3

| | | |
|---|---|---|
| 712 | Vacation in Reno | Dec. 10,'46 |
| 715 | Falcon's Adventure | Dec. 13,'46 |
| 712 | San Quentin | Dec. 17,'46 |
| 714 | Dick Tracy Versus Cueball | Dec. 18,'46 |
| 711 | The Locket | Dec. 20,'46 |

BLOCK 4

| | | |
|---|---|---|
| .... | The Farmer's Daughter | Feb. 18,'47 |
| .... | Trail Street | Feb. 19,'47 |
| .... | Beat the Band | Feb. 19,'47 |
| .... | Code of the West | Feb. 20,'47 |
| .... | The Devil Thumbs a Ride | Feb. 20,'47 |

### REPUBLIC

SPECIAL

| | | |
|---|---|---|
| 601 | I've Always Loved You | Dec. 2,'46 |
| 526 | The Inner Circle | Aug. 7,'46 |
| 527 | The Last Crooked Mile | Aug. 9,'46 |
| 528 | G. I. War Brides | Aug. 12,'46 |
| 529 | The Invisible Informer | Aug. 19,'46 |
| 530 | Earl Carroll Swetchbook | Aug. 22,'46 |
| 541 | Under Nevada Skie | Aug. 26,'46 |
| 531 | Mysterious Mr. Valentine | Sept. 3,'46 |
| 558 | Rio Grande Raiders | Sept. 9,'46 |
| 542 | Roll on Texas Moon | Sept. 12,'46 |
| 5542 | Home in Oklahoma | Nov. 8,'46 |
| 532 | Plainsman and the Lady | Nov. 15,'46 |
| 681 | Santa Fe Uprising | Nov. 15,'46 |
| 603 | Affairs of Geraldine | Nov. 18,'46 |
| 681 | Sioux City Sue | Nov. 21,'46 |
| 5503 | Out California Way | Dec. 5,'46 |
| 604 | Fabulous Suzanne | Dec. 15,'46 |
| 543 | Heldorado | Dec. 15,'46 |
| 533 | That Brennan Girl | Dec. 23.'46 |
| 662 | Stagecoach to Denver | Dec. 23,'48 |
| 602 | The Pilgrim Lady | Jan. 22,'47 |
| 682 | Trail to San Antone | Jan. 25,'47 |
| 607 | Calendar Girl | Jan. 31,'47 |
| 5504 | Last Frontier Uprising | Feb. 1,'47 |
| 608 | Angel and the Badman | Feb. 15,'47 |
| 641 | Apache Rose | Feb. 15,'47 |
| 606 | The Magnificent Rogue | Feb. 15,'47 |
| 663 | Vigilantes of Boomtown | Feb. 15,'47 |
| .... | That's My Gal | Mar. 5,'47 |
| 605 | The Ghost Goes Wild | Mar. 8,'47 |
| .... | Hit Parade of 1947 | Mar. 22,'47 |
| .... | Homesteaders of Paradise Valley | Apr. 1,'47 |
| .... | Twilight on the Rio Grande | Apr. 1,'47 |
| .... | Yankee Fakir | Apr. 1,'47 |
| .... | Bells of San Angelo | Apr. 15,'47 |
| .... | Spoilers of the North. | Apr. 24,'47 |

### SCREEN GUILD

| | | |
|---|---|---|
| 4604 | Death Valley | Aug. 15,'46 |
| 4605 | Flight to Nowhere | Oct. 1,'46 |
| 4606 | 'Neath Canadian Skies | Oct. 15,'46 |
| 4607 | Rolling Home | Nov. 1, '46 |
| 4610 | North of the Border | Nov. 15,'46 |
| 4609 | My Dog Shep | Dec. 1,'46 |
| 4612 | Renegade Girl | Dec. 25,'46 |
| 4611 | Queen of the Amazons | Jan. 15,'47 |
| 4608 | Scared to Death | Feb. 1,'47 |
| 4613 | Buffalo Bill Rides Again | Feb. 15,'47 |
| 4614 | Bells of San Fernando | Mar. 1,'47 |
| 4615 | Shoot to Kill | Mar. 15,'47 |

### 20TH-FOX

| | | |
|---|---|---|
| 633 | Centennial Summer | Aug.,'48 |
| 634 | Anna and the King of Siam | Aug.'46 |
| 635 | Deadline for Murder | Aug.,'48 |
| 636 | Black Beauty | Sept.,'48 |
| 637 | Claudia and David | Sept.,'46 |
| 638 | If I'm Lucky | Sept.,'46 |
| 641 | Sun Valley Serenade (R) | Sept.,'46 |
| 639 | Three Little Girls in Blue | Oct.,'46 |
| 640 | Home Sweet Homicide | Oct.,'46 |
| 642 | The Bowery (R) | Oct.,'46 |
| 644 | Wanted for Murder (Brit.) | Nov.,'48 |
| 645 | My Darling Clementine | Nov.,'46 |
| 646 | Margie | Nov.,'46 |
| 648 | Dangerous Millions | Dec.,'46 |
| 649 | Wake Up and Dream | Dec.,'46 |
| 701 | The Razor's Edge | Jan.,'47 |
| 704 | Les Miserables (R) | Jan.,'47 |
| 703 | The Shocking Miss Pilgrim | Jan.,'47 |
| 702 | 13 Rue Madeleine | Jan.,'47 |
| 705 | Stanley and Livingstone (R) | Jan.,'47 |
| 706 | Boomerang | Feb.,'47 |
| 707 | The Brasher Doubloon | Feb.,'47 |
| 708 | Strange Journey | Feb.,'47 |
| 709 | Alexander's Ragtime Band (R) | Feb.,'47 |
| .... | How Green Was My Valley (R) | Apr.,'47 |

### UNITED ARTISTS

| | | |
|---|---|---|
| .... | Mr. Ace | Aug. 2,'46 |
| .... | Caesar and Cleopatra (Brit.) | Aug. 16,'46 |
| .... | The Bachelor's Daughters | Sept. 6,'46 |
| .... | Angel on My Shoulder | Sept. 20,'46 |
| .... | Little Iodine | Oct. 11,'46 |
| .... | Strange Woman | Oct. 25,'48 |
| .... | Devil's Playground | Nov. 15,'46 |
| .... | The Chase | Nov. 22,'46 |
| .... | Susie Steps Out | Dec. 13,'46 |
| .... | Abie's Irish Rose | Dec. 27,'46 |
| .... | Fool's Gold | Jan. 31,'47 |
| .... | The Red House | Feb. 7,'47 |
| .... | The Fabulous Dorseys | Feb. 21,'47 |
| .... | The Private Affairs of Bel Ami | Mar. 7,'47 |
| .... | Fun on a Weekend | Mar. 14,'47 |
| .... | The Macomber Affair | Mar. 21,'47 |
| .... | Unexpected Guest | Mar. 28,'47 |
| .... | The Sin of Harold Diddlebock | Apr. 4,'47 |
| .... | New Orleans | Apr. 18,'47 |
| .... | Ramrod | May 2,'47 |

### UNIVERSAL

| | | |
|---|---|---|
| 543 | The Black Angel | Aug. 2,'48 |
| 544 | Slightly Scandalous | Aug. 2,'46 |
| 545 | Wild Beauty | Aug. 9,'46 |
| 1105 | Rustler's Roundup | Aug. 9.'46 |
| 546 | The Time of Their Lives | Aug. 16,'46 |
| 1106 | Lawless Breed | Aug. 16,'48 |
| 547 | Dead of Night (Brit.) | Aug. 23,'48 |
| .... | Brief Encounter (Brit.).(T) | Aug. 24,'46 |
| 1107 | Gunman's Code | Aug. 30,'46 |
| 548 | The Killers | Aug. 30,'46 |
| 549 | Little Miss Big | Aug. 30,'46 |
| 550 | White Tie and Tails | Aug. 30,'46 |
| .... | Men of Two Worlds (Brit.) | Sept. 9,'46 |
| 1065 | They Were Sisters (Brit.) | Sept. 20,'46 |
| .... | Johnny Frenchman (Brit.) | Oct.,'46 |
| 601 | Dark Mirror | Oct.,'46 |
| .... | A Lady Surrenders (Brit.) (T) | Oct. 4,'46 |
| 603 | Notorious Gentleman..(Brit.) | Nov. 1,'46 |
| 602 | Magnificent oll | Nov.,'46 |
| 604 | Temptation | Dec.,'46 |
| .... | Stairway to Heaven (Brit.) (T) | Dec. 9,'46 |
| 607 | I'll Be Yours | Jan.,'47 |
| 606 | Swell Guy | Jan.,'47 |
| 605 | Wicked Lady (British) | Jan.,'47 |
| 608 | Song of Scheherazade | Mar.,'47 |
| 609 | Smash-Up | Mar.,'47 |
| .... | Destry Rides Again (R) | Mar.,'47 |
| .... | When the Daltons Rode (R) | Mar.,'47 |

### WARNER BROTHERS

| | | |
|---|---|---|
| 523 | Night and Day | Aug. 3,'46 |
| 524 | Two Guys from Milwaukee | Aug. 17,'46 |
| 601 | The Big Sleep | Aug. 31,'46 |
| 602 | Shadow of a Woman | Sept. 14,'46 |
| 603 | Cloak and Dagger | Sept. 28,'46 |
| 604 | Nobody Lives Forever | Oct. 12,'46 |
| 605 | Deception | Oct. 28,'46 |
| 606 | Never Say Goodbye | Nov. 9,'46 |
| 607 | The Verdict | Nov. 23,'46 |
| 603 | Kings Row (R) | Dec. 7,'46 |
| 609 | Wild Bill Hickok Rides (R) | Dec. 7,'46 |
| 610 | Time, Place and Girl | Dec. 28,'46 |
| 611 | The Man I Love | Jan. 11,'47 |
| 612 | Humoresque | Jan. 25,'47 |
| 613 | The Beast with Five Fingers | Feb. 8,'47 |
| 614 | Nora Prentiss | Feb. 22,'47 |
| 615 | Pursued | Mar. 2,'47 |
| 616 | That Way with Women | Mar. 29,'47 |

# SHORT SUBJECTS CHART
## *index to reviews, synopses*

*For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor.*

## COLUMBIA

### ALL STAR COMEDIES

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|
| 7406 | The Three Troubledoers (17) (Stooges) | 4-25-46 | 3065 |
| 7426 | Get Along Little Zombie (17) (H. Herbert) | 5-9-46 | 3066 |
| 7438 | Jiggers, My Wife! (18) (S. Howard) | 4-11-46 | 3066 |
| 7407 | Monkey Businessman (18) (Stooges) | 6-20-46 | 3363 |
| 7408 | Three Loan Wolves (16½) (Stooges) | 7-4-46 | 3422 |
| 7410 | Ain't Love Cuckoo (19) (Schilling & Lane) | 6-6-46 | 3066 |
| 7411 | You Can't Fool a Fool (17) (A. Clyde) | 7-11-46 | 3163 |
| 7412 | Hot Water (18½) (Schilling & Lane) | 7-25-46 | 3239 |
| 7427 | Mr. Wright Goes Wrong (19) (S. Holloway) | 8-1-46 | 3239 |
| 7428 | Headin' for a Weddin' (19) (V. Vague) | 8-15-46 | 3387 |
| 8401 | G. I. Wanna Home (15½) (Stooges) | 9-5-46 | 3262 |
| 8402 | Rhythm and Woep (17½) | 10-3-46 | 3298 |
| 8403 | Three Little Pirates (18) (Stooges) | 12-5-46 | .... |
| 8404 | Half Wit's Holiday (17½) (Stooges) | 1-9-47 | .... |
| 8405 | Fright Night (17) (Stooges) | 3-6-47 | .... |
| 8421 | Pardon My Terror (16½) (Schilling & Lane) | 9-12-46 | 3322 |
| 8422 | Honeymoon Blues (17) (H. Herbert) | 10-17-46 | 3348 |
| 8423 | Reno-Vated (18½) (V. Vague) | 11-21-46 | 3422 |
| 8424 | Hot Heir (16½) (H. Herbert) | 2-13-47 | .... |
| 8425 | Cupid Goes Nuts (V. Vague) | 3-27-47 | .... |
| 8431 | Society Mugs (16) (S. Howard) | 9-19-46 | 3387 |
| 8432 | So's Your Antenna (17) (H Von Zell) | 10-10-46 | 3322 |
| 8433 | Slappily Married (16½) (J. DeRita) | 11-7-46 | 3348 |
| 8434 | Moron Than Off (17) (S. Holloway) | 11-28-46 | 3387 |
| 8435 | Andy Plays Hookey (18) (A. Clyde) | 12-19-46 | .... |
| 8436 | Meet Mr. Mischief (17½) (H. Von Zell) | 1-23-47 | .... |
| 8437 | Scooper Dooper (18) (S. Holloway) | 2-27-47 | .... |
| 8438 | The Good Bad Egg (J. De Rita.) | 3-20-47 | .... |
| 8439 | Bride and Gloom (S. Howard) | 3-27-47 | .... |

### COLOR RHAPSODIES

| | | | |
|---|---|---|---|
| 7501 | River Ribber (6) | 4-5-46 | 2806 |
| 7502 | Polar Playmates (6½) | 4-25-46 | .... |
| 7503 | Picnic Panic (6) | 6-20-46 | 3066 |
| 8501 | Loco Lobo (6) | 1-9-47 | 3348 |
| 8502 | Cockatoos for Two (6) | 2-13-47 | .... |
| 8503 | Big House Blues (7) | 3-6-47 | .... |

### COLOR PHANTASIES

| | | | |
|---|---|---|---|
| 7702 | Kongo Roo (6) | 4-18-46 | 3066 |
| 7703 | Snap Happy Traps (6½) | 6-6-46 | 3066 |
| 7704 | The Schooner the Better (6½) | 7-4-46 | 3163 |
| 8701 | Fowl Brawl (6) | 1-19-47 | .... |
| 8702 | The Uncultured Vulture (5½) | 2-6-47 | .... |

### FOX & CROW (Color)

| | | | |
|---|---|---|---|
| 7752 | Foxey Flatfoots (6) | 4-11-46 | 3435 |
| 7753 | Unsure Runts (7½) | 5-16-46 | 3066 |
| 7754 | Mysto Fox (7) | 8-29-46 | 3239 |

### FILM VOOVIL

| | | | |
|---|---|---|---|
| 7955 | Art Mooney & Orchestra (11) | 4-4-46 | 3019 |
| 7956 | Dick Stabile and Orchestra (10) | 6-16-46 | 3066 |
| 7957 | Saxie Oowell and Orchestra (10) | 7-18-46 | 3422 |
| 7958 | Bobby Byrnes Orchestra (10) | 8-15-46 | 3239 |

### THRILLS OF MUSIC

| | | | |
|---|---|---|---|
| 8951 | Jerry Wald & Orchestra (10) | 9-12-46 | 3349 |
| 8952 | Machito & Orchestra (10½) | 10-17-46 | 3349 |
| 8953 | Les Elgart & Orchestra (10) | 11-28-46 | 3348 |
| 8954 | Ray McKinley & Orchestra (9½) | 12-19-46 | 3410 |
| 8955 | Shorty Sherock & Orch. (8½) | 1-23-47 | .... |
| 8956 | Buddy Morrow & Orch. (9½) | 2-27-47 | .... |
| 8957 | George Towne & Orch. | 3-27-47 | .... |

### COMMUNITY SING

| | | | |
|---|---|---|---|
| 7658 | No. 8 Symphony (8½) (Baker) | 4-11-46 | 3019 |
| 7659 | No. 9 Aren't You Glad You're You (10½) (Baker) | 5-9-46 | 3422 |
| 7660 | No. 10 Let It Snow (11) (Leibert) | 6-13-46 | 3066 |
| 7661 | No. 11 You Won't Be Satisfied Until You Break My Heart (9) (Leibert) | 7-11-46 | 3435 |
| 7662 | No. 12 One-zy Two-zy (Baker) (10½) | 8-1-46 | 3435 |
| 8651 | No. 1 The Gypsy (9½) (Leibert) | 9-12-46 | 3349 |
| 8652 | No. 2 It's a Pity (10) (Baker) | 10-10-46 | 3349 |
| 8653 | No. 3 Surrender (9½) | 11-14-46 | 3363 |
| 8654 | No. 4 Pretending (9½) (Baker) | 12-12-46 | 3436 |
| 8655 | No. 5 Rumors Are Flying (10) (Leibert) | 1-23-47 | .... |
| 8656 | No. 6 Ole Buttermilk Sky (Baker) | 2-27-47 | .... |
| 8657 | No. 7 The Coffee Song | 3-13-47 | .... |

### SCREEN SNAPSHOTS

| | | | |
|---|---|---|---|
| 7858 | No. 8 (Looking Back) (10) | 4-25-46 | 3387 |
| 7859 | No. 9 (Judy Canova Radio Show) (11) | 5-23-46 | 3066 |
| 7860 | No. 10 Famous Fathers and Sons (9½) | 6-10-46 | 3066 |
| 8851 | No. 1 (Radio Characters) (10) | 9-5-46 | 3349 |
| 8852 | No. 2 (Looking Oown on Hollywood) (10) | 10-3-46 | 3349 |
| 8853 | No. 3 (Rodeo) (10) | 11-7-46 | 3422 |
| 8854 | No. 4 (Skolsky Party) (9½) | 12-26-46 | 3446 |
| 8855 | No. 5 (Movie Columnists) (9) | 1-23-47 | .... |
| 8856 | No. 6 Behind the Mike (9) | 2-6-47 | .... |
| 8857 | No. 7 (Holiday in Las Vegas) (10) | 3-13-47 | .... |

### SPORT REELS

| | | | |
|---|---|---|---|
| 7807 | Timberland Athletes (8) (Lumberjacks | 4-15-46 | 3422 |
| 7808 | Diving Aces (9) | 5-30-46 | 3066 |
| 7809 | Flying Hoofs (9) (Horse Racing) | 6-27-46 | 3422 |
| 7810 | Oeep Sea Fishing (9) | 8-15-46 | 3239 |
| 8801 | Army Football Champions (11) | 9-19-46 | 3298 |
| 8802 | Ten Pin Magic (10) | 10-24-46 | 3348 |
| 8803 | HI-LI (9½) | 11-21-46 | 3363 |
| 8804 | Best in Show (Dogs) (9) | 12-12-46 | 3436 |
| 8805 | Polo (9) | 1-30-47 | .... |
| 8806 | Cue Tricks | 2-20-47 | .... |
| 8807 | Tennis Topnotchers | 3-20-47 | .... |

### FLIPPY (Color)

| | | | |
|---|---|---|---|
| 7602 | Cagey Bird (6½) | 7-18-46 | 3163 |
| 7603 | Silent Tweetment (6½) | 9-19-46 | 3239 |

## M-G-M

### TWO REEL SPECIALS

| | | | |
|---|---|---|---|
| A-703 | Traffic with the Oevil (18½) | 8-31-46 | 3186 |
| A-801 | The Luckiest Guy in the World (21) | 1-25-47 | 3460 |

### FITZPATRICK TRAVELTALKS (Color)

| | | | |
|---|---|---|---|
| T-716 | The Mission Trail (9) | 4-13-46 | 2987 |
| T-717 | Looking at London (10) | 6-1-46 | 3349 |
| T-718 | Over the Seas to Belfast (9) | 8-31-46 | 3298 |
| T-811 | Glimpses of California (9) | 10-26-46 | 3363 |

### PETE SMITH SPECIALTIES

| | | | |
|---|---|---|---|
| S-758 | Studio Visit (10) | 5-11-46 | 3349 |
| S-759 | Equestrian Quiz (10) | 5-18-46 | 3322 |
| S-760 | Treasures from Trash (10) | 6-8-46 | 3274 |
| S-851 | Football Thrills No. 9 (10) | 9-7-46 | 3185 |
| S-852 | Sure Cures (19) | 11-2-46 | 3239 |
| S-853 | I Love My Husband, But (9) | 12-7-46 | 3460 |
| S-854 | Playing By Ear (9) | 12-28-46 | 3460 |
| S-855 | Athletiquiz (9) | 1-11-47 | 3460 |
| S-856 | Diamond Oemon (9) | 2-1-47 | .... |
| S-857 | Early Sports Quiz (9) | 3-1-47 | .... |

### PASSING PARADE

| | | | |
|---|---|---|---|
| K-776 | Our Old Car (11) | 5-11-46 | 2927 |
| K-871 | A Really Important Person (11) | 1-11-47 | 3460 |

### MINIATURES

| | | | |
|---|---|---|---|
| M-783 | Musical Masterpieces (10) | 4-20-46 | 2927 |
| M-784 | Bikini—The Atom Island (10) | 6-15-46 | 3322 |

### M-G-M TECHNICOLOR CARTOONS

| | | | |
|---|---|---|---|
| W-737 | The Hick Chick (7) | 6-15-46 | 3349 |
| W-739 | Northwest Hounded Police (8) | 8-3-46 | 3349 |
| W-831 | Henpecked Hoboes (7) | 10-26-46 | 3363 |

### TOM AND JERRY CARTOONS

| | | | |
|---|---|---|---|
| W-735 | Springtime for Thomas (8) | 8-3-46 | 3349 |
| W-736 | The Milky Waif (7) | 5-16-46 | 3349 |
| W-738 | Trap Happy (7) | 6-29-46 | 3349 |
| W-740 | Solid Serenade (7) | 8-31-46 | 3349 |

## PARAMOUNT

### UNUSUAL OCCUPATIONS (Color)

| | | | |
|---|---|---|---|
| L5-4 | No. 4 (10) | 5-24-46 | 3019 |
| L5-5 | No. 5 (10) | 7-12-46 | 3138 |
| L5-6 | No. 6 (10) | 8-30-46 | 3186 |
| L6-1 | No. 1 (10) | 12-13-46 | 3298 |
| L6-2 | Swedish Glass Makers (10) | 2-14-47 | 3460 |
| L6-3 | G.I. Hobbies (11) | 3-14-47 | .... |

### GEORGE PAL PUPPETOONS (Color)

| | | | |
|---|---|---|---|
| U5-3 | Olio for Jasper (7) | 4-19-46 | 2987 |
| U5-4 | Together in the Weather (7) | 5-24-46 | 3043 |
| U5-5 | Jasper's Derby (8) | 9-20-46 | 3055 |
| U5-6 | John Henry and the Inky Poo (7) | 9-6-46 | 3340 |
| U5-7 | Jasper in a Jam (7) | 10-18-46 | 3239 |
| U5-8 | Shoe Shine Jasper (7) | 2-28-47 | 3460 |
| U6-1 | Wilbur the Lion (9) | 4-18-47 | .... |

### POPEYE THE SAILOR (Color)

| | | | |
|---|---|---|---|
| E5-2 | Service With a Guile (6) | 4-19-46 | 2987 |
| E5-3 | Klondike Casanova (8) | 5-31-46 | 3055 |
| E5-4 | Peep in the Oeep (7) | 6-7-46 | 3163 |
| E5-5 | Rocket to Mars (6) | 8-9-46 | 3066 |
| E5-6 | Rodeo Romeo (6) | 8-16-46 | 3128 |
| E5-7 | The Fistic Mystic (6) | 2-7-47 | 3348 |
| E5-8 | The Island Fling (7) | 3-14-47 | 3425 |
| E6-1 | Abusement Park (7) | 4-25-47 | .... |

### POPULAR SCIENCE (Color)

| | | | |
|---|---|---|---|
| J5-4 | No. 4 (10) | 4-19-46 | 3019 |
| J5-5 | No. 5 (10) | 6-21-46 | 3066 |
| J5-6 | No. 6 (10) | 8-16-46 | 3128 |
| J6-1 | No. 1 (11) | 11-1-46 | 3349 |
| J6-2 | The Sponge Divers (11) | 1-17-47 | 3435 |
| J6-3 | Air-Borne Pastures (11) | 2-28-47 | .... |
| J6-4 | Marine Miracles | 4-4-47 | .... |

### SPEAKING OF ANIMALS

| | | | |
|---|---|---|---|
| Y5-4 | In the Wilds (9) | 5-10-46 | 3019 |
| Y5-5 | The Lonesome Stranger (10) | 6-14-46 | 3163 |
| Y5-6 | Be Kind to Animals (10) | 8-30-46 | 3174 |
| Y6-1 | Stork Crazy (10) | 10-18-46 | 3348 |
| Y6-2 | Pooch Parade (10) | 12-27-46 | 3435 |
| Y6-3 | In Country Life (9) | 2-27-47 | .... |
| Y6-4 | They're Not So Oumb | 3-28-47 | .... |

### TWO REEL SPECIAL

| | | | |
|---|---|---|---|
| 37 | Two Oecades of History (22½) | 1-4-47 | .... |

### SPORTLIGHTS

| | | | |
|---|---|---|---|
| R5-8 | Riding the Hickories (9) | 5-17-46 | 3018 |
| R5-9 | Birds Make Sport (9) | 6-21-46 | 3263 |
| R5-10 | Feminine Class (10) | 7-19-46 | 3128 |
| R6-1 | Race Horses Are Born (9) | 10-4-46 | 3239 |
| R6-2 | Oive Hi Champs (10) | 10-11-46 | 3349 |
| R6-3 | Queens of the Court (10) | 11-15-46 | 3422 |
| R6-4 | Like Father—Like Son (10) | 12-13-46 | 3435 |
| R6-5 | Jumping Jacks (9½) | 1-10-47 | .... |
| R6-6 | Selling the Sun (10) | 1-31-47 | .... |
| R6-7 | Under White Sails (9) | 2-28-47 | .... |

### MUSICAL PARADE (Color)

| | | | |
|---|---|---|---|
| FF5-3 | College Queen (19) | 5-17-46 | 3017 |
| FF5-4 | Tale of Two Cities (18) | 7-5-46 | 3018 |
| FF5-5 | Double Rhythm (20) | 8-23-46 | 3128 |
| FF5-6 | Golden Slippers (17) | 12-13-46 | 3239 |
| FF6-1 | Sweet and Low (9) | 3-28-47 | .... |

### LITTLE LULU (Color)

| | | | |
|---|---|---|---|
| O5-2 | Bargain Counter Attack (7) | 5-3-46 | 3019 |
| O5-3 | Bored of Education (7) | 7-26-46 | 3017 |
| O5-4 | Chick and Oouble Chick (6) | 8-16-46 | 3128 |
| O5-5 | Musica-Lulu (7) | 1-24-47 | 3239 |
| O5-6 | A Scout with the Gout (7) | 3-7-47 | 3435 |

### NOVELTOONS (Color)

| | | | |
|---|---|---|---|
| P5-1 | The Friendly Ghost (7½) | 4-5-46 | 2882 |
| P5-2 | Cheese Burglar (7) | 5-17-46 | 3019 |
| P5-3 | Uro MacOonald Has a Farm (7) | 6-7-46 | 3018 |
| P5-4 | Sheep Shape (7) | 6-28-46 | 3018 |
| P5-5 | Goal Rush (6) | 9-27-46 | 3262 |
| P5-6 | Sudden Fried Chicken (7) | 10-18-46 | 3239 |
| P6-1 | Spree for All (7) | 10-18-46 | 3225 |

### COLOR CLASSICS CARTOONS (Color) (Reissues)

| | | | |
|---|---|---|---|
| C4-7 | The Little Stranger (7) | | 2351 |
| C4-8 | Snubbed by a Snob (7) | | 2351 |
| C4-9 | Kids in the Shoe (7) | | 2351 |
| C4-10 | Hunky & Spunky (7) | | 2351 |

### TWO REEL SPECIAL

| | | | |
|---|---|---|---|
| T5-2 | Oon't Be a Sucker (18) | 7-4-46 | 3263 |

### PACEMAKERS

| | | | |
|---|---|---|---|
| K6-1 | Brooklyn, I Love You (10) | 10-4-46 | 3274 |
| K6-2 | Love in Tune (9½) | 10-25-46 | 3349 |
| K6-3 | Radio, Take It Away! (11) | 1-31-47 | 3460 |
| K6-4 | Try and Catch Me (9) | 2-14-47 | .... |

## RKO

### WALT OISNEY CARTOONS (Color)

| | | | |
|---|---|---|---|
| 64,104 | Pluto's Kid Brother (7) | 4-12-46 | 2954 |
| 64,105 | In Outch (7) | 5-10-46 | 3363 |
| 64,106 | Squatter's Rights (7) | 6-7-46 | 3043 |
| 64,107 | Oonald's Oouble Trouble (7) | 6-28-46 | 3460 |
| 64,108 | The Purloined Pup (7) | 7-19-46 | 3163 |
| 64,109 | Wet Paint (7) | 8-9-46 | 3186 |
| 64,110 | Oumb-Bell of the Yukon (7) | 8-30-46 | 3363 |
| 64,111 | Lighthouse Keeping (7) | 9-20-46 | 3239 |
| 64,112 | Bath Oay (7) | 10-11-46 | 3349 |

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|---|---|---|---|
| 64.113 | Frank Duck Brings 'Em Back Alive (7) | 11-1-46 | 3387 |
| 64.114 | Double Dribble (7) | 11-29-46 | 3348 |
| 64.115 | Pluto's Housewarming (7) | 2-21-47 | 3435 |
| 64.116 | Rescue Dog | 3-21-47 | .... |
| 64.117 | Straight Shooters | 3-20-47 | .... |
| | **SPORTSCOPES** | | |
| 64,309 | Tenderfoot Trail (8) | 4-19-46 | 3019 |
| 64,310 | Aqua Queen (8) | 5-17-46 | 3043 |
| 64,311 | Ben Hogen (8) | 6-14-46 | .... |
| 64,312 | Palmetto Quail (8) | 7-12-46 | 3128 |
| 64,313 | Steeplechaser (8) | 8-9-46 | 3250 |
| 74,301 | Skating Lady (9) | 9-20-46 | 3263 |
| 74,302 | Hail Notre Dame (9) | 10-18-46 | 3322 |
| 74,304 | Kentucky Basketeers (9) | 12-13-46 | 3435 |
| 74,305 | College Climbers (8) | 1-10-47 | 3460 |
| 74,306 | Ski Champions (8) | 2-10-47 | .... |
| | **EDGAR KENNEDY** | | |
| 63,404 | Wall Street Blues (17) | 7-12-46 | 3128 |
| 63,405 | Motor Maniacs (18) | 7-26-46 | 3186 |
| 63,406 | Noisy Neighbors (17) | 9-20-46 | 3225 |
| 73,401 | I'll Build It Myself (15) | 10-18-46 | 3387 |
| 73,402 | Social Terrors | 12-18-46 | .... |
| 73,403 | Do or Diet (18) | 2-19-47 | .... |
| | **LEON ERROL** | | |
| 63,704 | Twin Husbands (18) | 5-10-46 | 3018 |
| 63,705 | I'll Take Milk (15) | 7-19-46 | 3128 |
| 63,706 | Follow That Blonde (18) | 9-27-46 | 3225 |
| | **FLICKER FLASHBACKS** | | |
| 64,207 | No. 7 (7) | 4-12-46 | 3007 |
| 74,201 | No. 1 (9) | 9-13-46 | 3259 |
| 74,202 | No. 2 (9) | 10-25-46 | 3349 |
| 74,203 | No. 3 (8) | 12-6-46 | 3435 |
| 74,204 | No. 4 (10) | 1-17-47 | 3460 |
| | **THIS IS AMERICA** | | |
| 63.106 | Two Million Rooms (16) | 4-5-46 | 2054 |
| 63.107 | No Place Like Home (16) | 7-3-46 | 2997 |
| 63.108 | Panama (16) | 5-31-46 | 3078 |
| 63.109 | Port of New York (16) | 6-28-46 | 3128 |
| 63,110 | Courtship to Courthouse (15) | 7-26-46 | 3138 |
| 63,111 | Highway Mania (17) | 8-31-46 | 3186 |
| 63,112 | White House (19) | 9-20-46 | 3274 |
| 63,113 | Northern Rampart (18) | 10-18-46 | 3286 |
| 73,101 | Beauty for Sale (17) | 11-15-46 | 3312 |
| 73,102 | Germany Today (18) | 12-15-46 | 3410 |
| 73,103 | A Nation Is Born (20) | 1-10-47 | 3435 |
| 73,104 | Campus Boom (18) | 2-10-47 | 3488 |
| | **MUSICAL FEATURETTES** | | |
| 73.201 | No. 1 Melody Time (18) | 11-29-46 | 3422 |
| 73.202 | Follow That Music (18) | 1-31-47 | 3460 |
| | **RAY WHITLEY WESTERN MUSICALS** | | |
| 73.501 | Bar Buckaroos (16) | 9-6-46 | 3363 |
| 73-502 | Cupid Rides the Range (18) | 10-11-46 | 3348 |
| 73-503 | Bandits and Ballads (17) | 11-15-46 | 3363 |
| 73-504 | A Buckaroo Broadcast (18) | 12-20-46 | .... |
| | **SPECIAL** | | |
| 73-901 | Football Highlights (19) | ..... | .... |

# 20TH CENTURY-FOX

**MOVIETONE ADVENTURES (Color)**

| | | | |
|---|---|---|---|
| 6259 | Cradle of Liberty (8) | 6-21-46 | 3007 |
| 6260 | Across the Great Divide (8) | 7-5-46 | 3128 |
| 7251 | Sons of Courage (8) | 8-2-46 | 3239 |
| 7252 | Jamaica (8) | 9-13-46 | 3225 |
| 7253 | Historic Capetown (8) | 10-18-46 | 3225 |
| 7254 | Girls and Gags (8) | 11-22-46 | .... |
| 7201 | Fantasy of Siam (8) | 1-3-47 | 3488 |
| 7202 | Royalty of the Range | 3-7-47 | .... |
| 7255 | The Cape of Good Hope | 4-4-47 | .... |
| | **SPORTS REVIEWS (Color)** | | |
| 6354 | Sea Sirens (8) | 5-10-46 | 3053 |
| 6355 | Golden Horses (8) | 4-26-46 | 3128 |
| 7351 | Winter Holiday (8) | 9-27-46 | 3239 |
| 7352 | Summer Trails (8) | 11-8-46 | .... |
| 7353 | Playtime's Journey (8) | 12-13-46 | .... |
| 7301 | Football Fanfare (9) (Black and White) | 8-23-46 | 3239 |
| 7302 | Style of the Stars | 2-7-47 | .... |

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|---|---|---|---|
| | **TERRYTOONS (Color)** | | |
| 6514 | It's All in the Stars (7) | 4-12-46 | 2954 |
| 6515 | Throwing the Bull (7) | 5-3-46 | 2954 |
| 6516 | The Trojan Horse (7) | 7-26-46 | 3007 |
| 6517 | Dinky Finds a Home (7) | 6-7-48 | 3128 |
| 6518 | The Johnstown Flood (7) | 6-28-46 | 3128 |
| 6519 | Peace Time Football (7) | 7-19-46 | 3128 |
| 6520 | The Golden Hen (7) | 5-24-46 | 2954 |
| 7501 | Winning the West (7) | 8-16-46 | 3363 |
| 7502 | The Tortoise Wins Again (7) | 8-30-46 | 3363 |
| 7503 | The Electronic Mouse Trap (7) | 9-6-46 | 3363 |
| 7504 | The Jail Break (7) | 9-20-46 | 3225 |
| 7505 | The Snow Man (7) | 10-11-46 | 3363 |
| 7506 | The Housing Problem (7) | 10-25-46 | 3363 |
| 7507 | The Crackpot King (7) | 11-15-46 | 3387 |
| 7508 | The Uninvited Pests (7) | 11-29-46 | 3387 |
| 7509 | Mighty Mouse and the Hep Cat (7) | 12-6-46 | 3387 |
| 7510 | Beanstalk Jack (7) | 12-20-46 | 3422 |
| 7511 | Crying Wolf (7) | 1-10-47 | .... |
| 7512 | McDougal's Rest Farm (7) | 1-31-47 | .... |
| 7513 | Dead End Cats (7) | 2-14-47 | .... |
| 7514 | Happy Go Lucky (7) | 2-28-47 | .... |
| 7515 | Mexican Baseball (7) | 3-14-47 | .... |
| 7516 | Aladdin's Lamp (7) | 3-28-47 | .... |
| 7517 | Cat Trouble | 4-11-47 | .... |
| 7518 | The Sky Is Falling (7) | 4-25-47 | .... |
| | **MARCH OF TIME** | | |
| V12-9 | Wanted—More Homes (20) | 4-19-46 | 2954 |
| V12-10 | Tomorrow's Mexico (19) | 5-17-46 | 3007 |
| V12-11 | Problem Drinkers (19) | 6-14-46 | 3043 |
| V12-12 | The New France (19) | 7-12-46 | 3112 |
| V12-13 | Atomic Power (19) | 8-9-46 | 3138 |
| V13-1 | Is Everybody Happy? (17) | 9-6-46 | 3186 |
| V13-2 | World Food Problem (17) | 10-4-46 | 3239 |
| V13-3 | The Soviets' Neighbor (18) | 11-1-46 | 3286 |
| V13-4 | The American Cop (18) | 11-29-46 | 3335 |
| V13-5 | Nobody's Children (17) | 12-27-46 | 3387 |
| V13-6 | Germany—Handle with Care! (19) | 1-24-47 | 3435 |
| V13-7 | Fashion Means Business (17) | 2-21-47 | 3488 |
| | **DRIBBLE PUSS PARADE** | | |
| 6902 | Muscle Maulers (8) | 5-31-46 | 3128 |
| 7901 | Monkey-Tone News (9) | 1-17-47 | .... |
| 7951 | Fisherman's Nightmare (8) | 5-2-47 | .... |
| | **FEMININE WORLD SERIES** | | |
| 6201 | Behind the Footlights (8) | 4-5-46 | 2971 |

# UNITED ARTISTS

**DAFFY DITTIES (Color)**

| | | | |
|---|---|---|---|
| .... | The Lady Said No. (8) | 4-26-46 | 2987 |
| .... | Choo Choo Amigo (8) | 7-5-46 | 3138 |
| .... | Pepito's Serenade (8) | 8-16-46 | 3387 |
| | **LOEW MUSICOLOR** | | |
| .... | Tocatta and Fugue (10) | 10-15-46 | 3274 |

# UNIVERSAL

**LANTZ COLOR CARTUNES**

| | | | |
|---|---|---|---|
| 1323 | Mousie Come Home (7) | 4-15-46 | 3138 |
| 1324 | Apple Andy (7) | 5-20-46 | 2927 |
| 1325 | Who's Cooking Who (7) | 6-24-46 | 3043 |
| 1326 | Bathing Buddies (7) | 7-1-46 | 3150 |
| 1327 | Reckless Driver (7) | 8-26-46 | 3163 |
| 2321 | Fair Weather Fiends (7) | 11-18-46 | 3422 |
| 2322 | Wacky Weed (7) | 12-16-46 | 3422 |
| 2323 | Musical Moments | 2-24-47 | 3488 |
| | **PERSON — ODDITIES** | | |
| 1367 | Wings of Courage (9) | 3-25-46 | 2927 |
| 1368 | Cartune Crusades (9) | 4-1-46 | 2927 |
| 1369 | Scientifically Stung (9) | 6-10-46 | 3055 |
| 1370 | Lone Star Padre (9) | 6-17-46 | 3163 |
| 1371 | Artists' Antics (9) | 6-24-46 | 3263 |
| 1372 | Picture Pioneer (9) | 7-1-46 | 3163 |
| 1373 | Hobo Hound (8) | 8-19-46 | 3225 |
| 1374 | Samson Junior (9) | 8-19-46 | 3225 |
| 1375 | Rural Rhapsody (9) | 8-26-46 | 3262 |
| | **JUVENILE JURY SERIES** | | |
| 2361 | No. 1 (11) | 12-16-46 | 3460 |
| | **VARIETY VIEWS** | | |
| 1348 | Chimp on the Loose (19) | 4-1-46 | 2927 |
| 1349 | Dog of the Seven Seas (9) | 6-17-46 | 3138 |
| 1350 | Magic Mineral (9) | 7-1-46 | 3163 |
| 1351 | Mr. Chimp at Home (9) | 8-12-46 | 3163 |
| 1352 | Operation Holiday (10) | 8-26-46 | 3225 |
| 1353 | Mr. Chimp to the Rescue (10) | 8-26-46 | 3274 |
| 1354 | Mr. Chimp on Vacation (10) | 8-26-46 | 3239 |
| 2341 | Bear Facts (10) | 2-24-47 | 3460 |
| 2342 | Pelican Pranks (9) | 2-24-47 | 3460 |
| 2343 | Wild West Chimp | 3-17-47 | .... |
| | **NAME-BAND MUSICALS** | | |
| 1308 | Takin' the Breaks (15) | 5-22-46 | 3018 |
| 1309 | Banquet of Melody (15) | 5-29-46 | 3018 |
| 1310 | Swingin' Down the Scale (15) | 6-26-46 | 3043 |
| 1311 | Breakin' It Down (15) | 8-28-46 | 3274 |
| 2301 | Frontier Frolic (15) | 10-9-46 | 3387 |
| 2302 | Champagne Music (15) | 11-20-46 | 3387 |
| 2303 | Tumbleweed Tempos (15) | 12-4-46 | 3410 |
| 2304 | Moonlight Melodies (16) | 12-18-46 | 3422 |
| 2305 | Tex Beneke and The Glenn Miller Orchestra (15) | 3-26-47 | .... |
| 2306 | Melody Maestro | 4-2-47 | .... |
| | **SING AND BE HAPPY SERIES** | | |
| 1382 | Merrily We Sing (10) | 5-27-46 | 3018 |
| 2381 | Bit of Blarney (10) | 9-30-46 | 3225 |
| 2382 | The Singing Barbers (9) | 2-17-47 | 3460 |
| | **SPECIAL FEATURETTES** | | |
| 1203 | Roosevelt—Man of Destiny (18) | 4-10-46 | 2827 |
| 1201 | Tiny Terrors of the Timberlands (29) | 6-26-46 | 2940 |
| | **THE ANSWER MAN** | | |
| 2391 | No. 1 10) | 10-21-46 | 3387 |
| 2392 | No. 2 Nature's Atom Bomb (10) | 12-30-46 | 3422 |
| 2393 | No. 3 The Jungle Gangster (9) | 3-3-47 | .... |

# WARNER—VITAPHONE

**TECHNICOLOR ADVENTURES**

| | | | |
|---|---|---|---|
| 2804 | Let's Go Camping (10) | 7-27-46 | 3090 |
| 2805 | Girls and Flowers (10) | 5-25-46 | 3019 |
| 2806 | Adventures in South America (7) | 8-10-46 | 3186 |
| 3801 | Star Spangled City (10) | 10-19-46 | 3250 |
| 3802 | Rubber River (10) | 11-30-46 | 3348 |
| | **TECHNICOLOR SPECIALS** | | |
| 2004 | Gem of the Ocean (20) | 4-13-46 | 2954 |
| 2005 | South of Monterrey (20) | 6-1-46 | 3055 |
| 2006 | Hawaiian Memories (20) | 6-15-46 | 3043 |
| 2007 | Down Singapore Way (20) | 7-20-46 | 3090 |
| 2008 | Men of Tomorrow (20) | 8-24-46 | 3078 |
| 3001 | Cinderella's Feller (20) | 9-21-46 | 3225 |
| 3002 | The Last Bomb (20½) | 11-2-46 | 3286 |
| .... | A Boy and His Dog (20) | ..... | .... |
| .... | Saddle Up | ..... | .... |
| .... | Kingdom of the Wild | ..... | .... |
| | **FEATURETTES** | | |
| 3101 | Okay for Sound (20) | 9-7-46 | 3112 |
| 3102 | Minstrel Days (20) | 11-30-46 | 3422 |
| 3103 | Alice in Movieland (20) | 12-21-46 | 3460 |
| 3104 | Dog in the Orchard (20) | 1-11-47 | .... |
| 3105 | Keystone Hotel | 2-8-47 | .... |
| .... | Classic of the Screen | ..... | .... |
| | **SPORTS PARADE (Color)** | | |
| 2506 | Let's Go Gunning (10) | 4-6-46 | 2954 |
| 2507 | Fin'n Feathers (10) | 4-27-46 | 2940 |
| 2508 | Under Sea Spear Fishing (10) | 5-18-46 | 3019 |
| 2509 | The Riding Hannefords (10) | 8-29-46 | 3043 |
| 2510 | Facing Your Danger (10) | 5-11-46 | 3019 |
| 2511 | Beach Days (10) | 7-13-46 | 3090 |
| 2512 | Ranch in White (10) | 8-3-46 | 3174 |
| 2513 | Dominion of Sports (10) | 8-31-46 | 3225 |
| 3501 | King of the Everglades (10) | 9-14-46 | 3225 |
| 3502 | The Lazy Hunter (10) | 10-26-46 | 3250 |
| 3503 | Battle of Champs | 1-18-47 | 3435 |
| 3504 | American Sports Album (10) | ..... | .... |
| 3505 | Let's Go Swimming (10) | 1-4-47 | 3460 |
| .... | American Sports Album | ..... | .... |
| .... | Arrow Magic | ..... | .... |
| | **MELODY MASTER BANDS** | | |
| 2607 | Rhythm on Ice (10) | 4-20-46 | 2940 |
| 2608 | Dixieland Jamboree (10) | 5-11-46 | 3019 |
| 2609 | Musical Memories (10) | 7-6-46 | 3090 |
| 2610 | Enric Madriguera & Orchestra (16) | 8-10-46 | 3174 |
| 3601 | Desi Arnaz and Orchestra (10) | 10-12-46 | 3263 |
| 3602 | Melody of Youth (10) | 12-14-46 | 3435 |
| 3603 | Big Time Review (10) | 1-25-47 | .... |
| 3604 | Stan Kenton and Orchestra | 2-22-47 | .... |
| .... | Vaudeville Revue | ..... | .... |

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|
| | **BLUE RIBBON HIT PARADE (Color)** | | |
| 2306 | Fresh Fish (7) | 4-6-46 | 2940 |
| 2307 | Daffy Duck and Egghead (7) | 4-20-46 | 2954 |
| 2308 | Katnip Kollege (7) | 5-4-46 | 3091 |
| 2309 | The Night Watchman (7) | 5-18-46 | 3015 |
| 2310 | Little Brother Rat (7) | 6-8-46 | 3112 |
| 2311 | Johnny Smith and Poker Huntas (7) | 6-22-46 | 3043 |
| 2312 | Robinhood Makes Good (7) | 7-6-46 | 3090 |
| 2313 | Little Red Walking Hood (7) | 8-17-46 | 3174 |
| 3301 | Fox Pop (7) | 9-28-46 | 3221 |
| 3302 | The Wacky Worm (7) | 10-12-46 | 3203 |
| 3303 | You're an Education (7) | 10-26-46 | 3250 |
| 3304 | Have You Any Castles? (7) | 2-1-47 | 3488 |
| 3305 | Pigs Is Pigs | 2-22-47 | .... |
| | **MERRIE MELODIES CARTOONS (Color)** | | |
| 2701 | Kitty Kornered (7) | 6-8-46 | 3055 |
| 2702 | Hollywood Daffy (7) | 6-22-46 | 3055 |
| 2703 | Eager Beaver (7) | 7-13-46 | 3128 |
| 2704 | Great Piggy Bank Robbery (7) | 7-20-46 | 3090 |
| 2705 | Bacall to Arms (7) | 8-3-46 | 3174 |
| 2706 | Of Three I Sting (7) | 8-17-46 | 3174 |
| 2707 | Walky Talky Hawky (7) | 8-31-46 | 3174 |
| 2708 | Fair and Wormer (7) | 9-28-46 | 3225 |
| 2709 | Mousemerized Cat (7) | 10-19-46 | 3250 |
| 2710 | Mouse Menace (7) | 11-2-46 | 3348 |
| 2711 | Roughly Squeaking (7) | 11-28-46 | 3363 |
| 2712 | Dne Meat Brawl (7) | 1-18-47 | 3436 |
| 2713 | Goofy Gophers (7) | 1-25-47 | .... |
| 2714 | Gay Anties | 2-15-47 | .... |
| 2715 | Scentimental Over You (7) | ..... | .... |
| .. | Goofy Groceries | ..... | .... |
| .... | Hare Grows in Manhattan | ..... | .... |
| .... | Cat's Tale | ..... | .... |
| ... | Birth of a Notion | ..... | .... |
| | **"BUGS BUNNY" SPECIALS (Color)** | | |
| 2721 | The Hair Raising Hare (7) | 5-25-46 | 3019 |
| 2722 | Acrobatty Bunny (7) | 6-29-46 | 3055 |
| 2723 | Racketeer Rabbit (7) | 9-14-46 | 3239 |
| 2724 | The Big Snooze (7) | 10-5-46 | 3250 |
| 2725 | Rhapsody Rabbit (7) | 11-9-46 | 3348 |
| | **VITAPHONE VARIETIES** | | |
| 2406 | Smart as a Fox (10) | 4-27-46 | 2940 |
| 3401 | So You Want to Save Your Hair (10) | 12-7-46 | 3348 |
| 3402 | So You Want to Play the Horses (10) | 10-5-46 | 3250 |
| 3403 | So You Think You're a Nervous Wreck (10) | 12-28-46 | 3436 |

# MISCELLANEOUS

| | | | |
|---|---|---|---|
| | The Secret Battle (Telenews) | 7-26-46 | 3174 |
| | Moscow Music Hall (Artkino) (31) | 9-6-46 | 3239 |
| | Rebirth of Stalingrad (Artkino) (10) | 10-28-46 | 3286 |
| | Operation Underground (Telenews) (18) | 12-11-46 | 3349 |
| | Music Through the Ages (Superfilm) (16) | 1-27-47 | 3446 |
| | Verona (Superfilm) (12) | 1-27-47 | 3460 |
| | Via Margutta (Superfilm) (12) | 1-27-47 | 3460 |
| | The Etruscan Civilization (Superfilm) (9) | 1-27-47 | 3460 |
| | Woman Speaks (Film Studios of Chi | | |
| | Vol. 1, Release 1 (10) | 8-46 | 3422 |
| | Vol. 1, Release 2 (10) | 9-46 | .... |
| | Vol. 1, Release 3 (10) | 10-46 | 3398 |
| | Vol. 1, Release 4 (10) | 11-46 | .... |
| | Vol. 1, Release 5 (10) | 12-46 | 3460 |
| | Vol. 1, Release 6 (10) | 1-47 | 3460 |

# SERIALS

## COLUMBIA

| | | | |
|---|---|---|---|
| 7180 | Chick Carter Detective (15 episodes) | 7-11-46 | 3387 |
| 8120 | Son of the Guardsman (15 episodes) | 10-24-46 | 3387 |
| 8140 | Jack Armstrong (15 episodes) | 2-6-47 | .... |

## REPUBLIC

| | | | |
|---|---|---|---|
| 582 | King of the Forest Rangers (12 episodes) | 4-27-46 | 2927 |
| 583 | Daughter of Don Q (12 episodes) | 7-27-46 | 2927 |
| 584 | The Crimson Ghost (12 episodes) | 10-26-46 | 3043 |
| 691 | Son of Zorro (13 episodes) | 1-18-47 | 3349 |
| .... | Jesse James Rides Again (13 episodes) | 3-21-47 | .... |
| .... | Jungle Girl (Reissue) (15 episodes) | ..... | .... |
| .... | The Black Widow | ..... | .... |

## UNIVERSAL

| | | | |
|---|---|---|---|
| 1881-1893 | Lost City of the Jungle (13 episodes) | 4-23-46 | 3019 |
| 2581-2593 | Mysterious Mr. M (13 episodes) | 7-23-46 | 3312 |

# SERVICE DATA *on features*

***Service Data appearing in this issue of Product Digest include the over-all performance percentage figures from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 3493.***

### *Abie's Irish Rose (UA)*
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—February 15, '47, p. 64.

### *Badman's Territory (RKO)*
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—102.8%
Round Table Exploitation—June 15, p. 61; June 22, p. 48; July 13, pp. 45, 47; August 17, pp. 55, 58, 60; September 21, pp. 55, 60; November 9, p. 55; November 16, p. 62; December 7, p. 59; January 11, '47, p. 60; January 25, '47, p. 62.

### *Bedelia (British) (Eagle-Lion)*
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—February 8, '47, p. 60.

### *Black Beauty (20th-Fox)*
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 3, p. 108; October 12, p. 66; November 2, p. 57; December 14, p. 74; December 28, p. 54; January 11, '47, p. 61.

### *Blue Skies (Para.)*
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—126.4%.
Round Table Exploitation—September 14, p. 50; September 21, p. 55; December 21, p. 60; December 28, p. 52; February 1, pp. 56, 57; February 8, pp. 63, 64; February 15, pp. 63, 64.

### *Centennial Summer (20th-Fox)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—105.3%
Round Table Exploitation—July 20, p. 60; August 24, p. 62; September 28, pp. 53, 58; February 8, '47, p. 61.

### *The Chase (UA)*
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—December 14, p. 72; January 11, '47, p. 61; February 1, '47, p. 59; February 8, '47, p. 61.

### *Deception (WB)*
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—107.6%
Round Table Exploitation—October 26, p. 59; November 30, p. 107; February 15, '47, p. 61.

### *Gallant Bess (MGM)*
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 21, p. 56; October 5, p. 50; November 9, p. 54; November 30, p. 107; December 7, p. 59; December 14, pp. 68, 71; January 11, '47, p. 60; February 8, '47, p. 62.

### *Gentleman Joe Palooka (Mono.)*
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—February 15, '47, p. 62.

### *Her Sister's Secret (PRC)*
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—November 9, p. 55; November 30, p. 107; February 1, '47 p. 61; February 15, '47, p. 61.

### *Home Sweet Homicide (20th-Fox)*
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—October 19, p. 51; February 15, '47, p. 62.

### *Humoresque (WB)*
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—February 8, '47, p. 62.

### *I'll Be Yours (Univ.)*
Audience Classification—Adult
Legion of Decency Rating—Class A-1
Round Table Exploitation—February 8, '47, p. 58.

### *It's a Joke, Son (Eagle-Lion)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—February 8, '47, p. 61.

### *Johnny O'Clock (Col.)*
Audience Classification—General
Round Table Exploitation—February 8, '47, p. 58; February 15, '47, p. 62.

### *The Jolson Story (Col.)*
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—108.5%
Round Table Exploitation—December 7, p. 60; December 21, p. 65; January 25, '47, pp. 57, 61, 63; February 1, '47, pp. 56, 57; February 8, '47, pp. 59, 61, 63, 64; February 15, '47, pp. 59, 61.

### *Magnificent Doll (Univ.)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—96.5%
Round Table Exploitation—December 7, pp. 59, 62; December 21, p. 62; February 1, '47, p. 59; February 8, '47, p. 58.

### *Margie (20th-Fox)*
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—116.3%
Round Table Exploitation—November 30, p. 106; January 4, '47, p. 94; January 11, '47, p. 61; January 25, '47, p. 60; February 8, '47, p. 59.

### *Nocturne (RKO)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—December 7, p. 58; January 25, '47, p. 62.

*LEGION of DECENCY Ratings*

| | |
|---|---|
| Class A-1 | Unobjectionable |
| Class A-2 | Unobjectionable for Adults |
| Class B | Objectionable in Part |
| Class C | Condemned |

### *No Leave, No Love (MGM)*
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—100.3%
Round Table Exploitation—November 16, p. 63; November 30, p. 105; December 14, p. 68; December 28, p. 51; January 11, '47, pp. 60, 62; January 25, '47, p. 61.

### *Nora Prentiss (WB)*
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—February 15, '47, p. 60.

### *The Razor's Edge (20th-Fox)*
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—152.3%
Round Table Exploitation—December 28, p. 49; January 25, '47, pp. 57, 59; February 8, '47, pp. 62, 63; February 15, '47, pp. 59, 64.

### *Smoky (20th-Fox)*
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—109.0%
Round Table Exploitation—September 14, p. 50; September 28, p. 53; October 5, pp. 53, 55; November 16, pp. 62, 66; December 7, pp. 58, 63; January 18, '47, p. 66; February 8, '47, p. 58.

### *The Strange Love of Martha Ivers (Para.)*
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—107.5%
Round Table Exploitation—September 14, p. 54; September 28, p. 52; October 26, p. 64; December 28, p. 54; February 1, '47, p. 59; February 15, '47, p. 61.

### *13 Rue Madeleine (20th-Fox)*
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—February 15, '47, p. 60.

### *Till the Clouds Roll By (MGM)*
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—114.0%
Round Table Exploitation—January 18, '47, p. 62; February 1, '47, p. 61; February 8, '47, p. 63.

### *Two Smart People (MGM)*
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—August 10, p. 46; October 5, p. 54; February 15, '47, p. 60.

### *The Verdict (WB)*
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—November 9, p. 56; December 14, p. 75; January 25, '47, p. 62; February 8, '47, p. 63; February 15, '47, pp. 59, 61, 62.

### *The Yearling (MGM)*
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—February 8, '47, p. 58.

# THE RELEASE CHART

## *Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION*

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3490-3491, issue of February 22, 1947.

Feature product listed by Company on page 3489, issue of February 22, 1947. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

| Title | Company | Prod. Number | Stars | Tradeshow or Release Date | Running Time | REVIEWED: M. P. Herald Issue | REVIEWED: Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| ABIE'S Irish Rose | UA | .... | Michael Chekhov-Joanna Dru | Dec. 27,'46 | 96m | Nov. 30,'46 | 3334 | 3066 | 3492 |
| Accomplice | PRC | .... | Richard Arlen-Veda Ann Borg | Sept. 29,'46 | 68m | Sept. 28,'46 | 3224 | 3187 | 3464 |
| † Adventure (Special) | MGM | 616 | Clark Gable-Greer Garson | Mar.,'46 | 126m | Dec. 22,'45 | 2765 | 2628 | 3100 |
| Adventuress (Br.) (Eagle-Lion) (formerly I See a Dark Stranger) | PRC | .... | Deborah Kerr-Trevor Howard | Apr. 1,'47 | 112m | Aug. 3,'46 | 3125 | | .... |
| Affairs of Geraldine, The | Rep. | 603 | Jane Withers-James Lydon | Nov. 18,'46 | 68m | Nov. 30,'46 | 3334 | 2951 | .... |
| Alexander's Ragtime Band (R.) | 20th-Fox | 709 | Tyrone Power-Alice Faye | Feb.,'47 | 105m | Jan. 4,'47 | 3398 | .... | .... |
| Alias Billy the Kid | Rep. | 555 | Sunset Carson-Peggy Stewart | Apr. 17,'46 | 56m | June 29,'46 | 3065 | 2981 | .... |
| Alias Mr. Twilight | Col. | 828 | Michael Duane-Trudy Marshall | Dec. 24,'46 | 69m | Dec. 28,'46 | 3386 | 3312 | 3412 |
| Angel and the Badman, The | Rep. | 608 | John Wayne-Irene Rich | Feb. 15,'47 | 100m | Feb. 15,'47 | 3474 | 3336 | .... |
| † Angel on My Shoulder | UA | .... | Paul Muni-Anne Baxter | Sept. 20,'46 | 101m | Sept. 21,'46 | 3210 | 2859 | 3464 |
| † Anna and the King of Siam | 20th-Fox | 634 | Irene Dunne-Rex Harrison | Aug.,'46 | 128m | June 8,'46 | 3029 | 2907 | 3288 |
| Apache Rose | Rep. | 641 | Roy Rogers-Dale Evans | Feb. 15,'47 | .... | ..... | .... | 3434 | .... |
| Appassionata (Swedish) | Saga | .... | Viveca Lindfors-George Rydeberg | Nov. 16,'46 | 93m | Dec. 7,'46 | 3347 | .... | .... |
| Appointment with Crime (Br.) | Natl.-Anglo | .... | William Hartnell-Raymond Lovell | Not Set | 90m | June 15,'46 | 3042 | .... | .... |
| Arch of Triumph | Univ. | .... | Ingrid Bergman-Charles Boyer | Not Set | .... | ..... | .... | 3487 | .... |
| Arnelo Affair, The | MGM | .... | John Hodiak-George Murphy | (T) Feb. 13,'47 | 87m | Feb. 15,'47 | 3473 | 3459 | .... |
| Avalanche | PRC | .... | Bruce Cabot-Roscoe Karns | June 20,'46 | 70m | May 4,'46 | 2973 | .... | .... |
| BACHELOR and the Bobby Soxer, The | RKO | .... | Cary Grant-Myrna Loy-S. Temple | Not Set | .... | ..... | .... | 3363 | .... |
| Bachelor's Daughters, The | UA | .... | Gail Russell-Claire Trevor | Sept. 6,'46 | 88m | Sept. 14,'46 | 3197 | 3007 | 3350 |
| Bad Bascomb (Block 16) | MGM | 619 | Wallace Beery-Margaret O'Brien | Apr.-May,'46 | 112m | Feb. 9,'46 | 2837 | 2784 | 3288 |
| † Badman's Territory | RKO | 622 | Randolph Scott-Ann Richards | Block 5 | 98m | Apr. 20,'46 | 2949 | .... | 3492 |
| Bamboo Blonde (Block 6) | RKO | 630 | Frances Langford-Russell Wade | July 15,'46 | 67m | June 22,'46 | 3054 | 2784 | .... |
| Beast with Five Fingers, The | WB | 613 | Robert Alda-Andrea King | Feb. 8,'47 | 88m | Dec. 21,'46 | 3374 | 2786 | 3464 |
| Beat the Band (Block 4) | RKO | .... | Frances Langford-Gene Krupa | Feb. 19,'47 | .... | ..... | .... | 3126 | .... |
| Beauty and the Bandit | Mono. | 531 | Gilbert Roland-Ramsay Ames | Nov. 9,'46 | 77m | Dec. 7,'46 | 3347 | 3312 | .... |
| Bedelia (British) (Eagle-Lion) | PRC | .... | Margaret Lockwood-Ian Hunter | Jan. 29,'47 | 83m | Feb. 1,'47 | 3445 | .... | 3492 |
| Bedlam (Block 6) | RKO | 628 | Boris Karloff-Anna Lee | May 10,'46 | 80m | Apr. 27,'46 | 2962 | 2951 | 3350 |
| Beginning or the End, The | MGM | .... | Brian Donlevy-Robert Walker | (T) Jan. 21,'47 | 110m | Feb. 22,'47 | 3485 | 3076 | .... |
| Behind the Mask | Mono. | 526 | Kane Richmond-Barbara Reed | May 25,'46 | 67m | Apr. 6,'46 | 2926 | .... | .... |
| Bells of San Angelo | Rep. | .... | Roy Rogers-Dale Evans | Apr. 15,'47 | .... | ..... | .... | 3488 | .... |
| Bells of San Fernando | Screen Guild | 4614 | Donald Woods-Gloria Warren | Mar. 1,'47 | .... | ..... | .... | 3422 | .... |
| Beloved Enemy (Reissue) | Film Classics | .... | Merle Oberon-David Niven | Apr. 15,'46 | 86m | Dec. 19,'36 | .... | .... | .... |
| Below the Deadline | Mono. | 520 | Warren Douglas-Ramsay Ames | Aug. 3,'46 | 65m | Sept. 28,'46 | 3224 | 3127 | .... |
| Best Years of Our Lives (Spcl.) | RKO | 751 | Myrna Loy-Fredric March | Nov. 20,'46 | 172m | Nov. 30,'46 | 3335 | 3312 | 3464 |
| Betty Co-ed | Col. | 824 | Jean Porter-William Mason | Nov. 28,'46 | 71m | Dec. 7,'46 | 3346 | 3274 | .... |
| Beware | Astor | .... | Louis Jordan-Frank Wilson | July,'46 | 55m | June 22,'46 | 3054 | .... | .... |
| Beware of Pity (Br.) | Eagle-Lion PRC | .... | Lilli Palmer-Albert Lieven | July 22,'46 | 105m | Aug. 3,'46 | 3126 | .... | .... |
| † Big Sleep, The | WB | 601 | Humphrey Bogart-Lauren Bacall | Aug. 31,'46 | 114m | Aug. 17,'46 | 3249 | 3126 | 3464 |
| Big Town | Para. | 4622 | Philip Reed-Hillary Brooke | (T) Feb. 14,'47 | 60m | Feb. 22,'47 | 3486 | 2776 | .... |
| Black Angel, The | Univ. | 543 | Dan Duryea-June Vincent | Aug. 2,'46 | 80m | Aug. 10,'46 | 3137 | 3076 | .... |
| Black Beauty | 20th-Fox | 636 | Mona Freeman-Richard Denning | Sept.,'46 | 76m | July 20,'46 | 3102 | 2778 | 3492 |
| Blind Spot | Col. | .... | Chester Morris-Constance Dowling | Feb. 6,'47 | 73m | Feb. 1,'47 | 3445 | 3388 | .... |
| Blonde Alibi | Univ. | 527 | Tom Neal-Martha O'Driscoll | Apr. 12,'46 | 62m | Mar. 23,'46 | 2905 | 2850 | .... |
| Blonde for a Day | PRC | .... | Hugh Beaumont-Katheryn Adams | Aug. 29,'46 | 68m | Aug. 10,'46 | 3137 | 3030 | .... |
| Blondie Knows Best | Col. | 806 | Penny Singleton-Arthur Lake | Oct. 17,'46 | 70m | Sept. 21,'46 | 3211 | 3031 | 3350 |
| Blondie's Big Moment | Col. | 807 | Penny Singleton-Arthur Lake | Jan. 9,'47 | 69m | Dec. 14,'46 | 3361 | 3347 | .... |
| Blondie's Holiday | Col. | .... | Penny Singleton-Arthur Lake | (T) Feb. 25,'47 | .... | ..... | .... | 3488 | .... |
| Blondie's Lucky Day | Col. | 7020 | Penny Singleton-Arthur Lake | Apr. 4,'46 | 69m | June 1,'46 | 3017 | 2907 | .... |
| Blood Red Rose (Italian) | Superfilm | .... | Viviane Romance-George Flamant | Dec. 19,'46 | 93m | Jan. 11,'47 | 3409 | .... | .... |
| † Blue Dahlia, The (Block 4) | Para. | 4517 | Alan Ladd-Veronica Lake | Apr. 19,'46 | 99m | Feb. 2,'46 | 2829 | 2786 | 3164 |
| † Blue Skies (color) | Para. | 4602 | Bing Crosby-Fred Astaire | Dec. 27,'46 | 104m | Sept. 28,'46 | 3221 | 2884 | 3492 |
| Bohemian Girl, The (Reissue) | Film Classics | .... | Stan Laurel-Oliver Hardy | Mar. 15,'46 | 74m | Mar. 7,'36 | .... | .... | .... |
| Bon Voyage | 20th-Fox | .... | Jeanne Crain-Sir Aubrey Smith | Not Set | .... | ..... | .... | 2230 | .... |
| Boomerang | 20th-Fox | 706 | Dana Andrews-Jane Wyatt | Feb.,'47 | 88m | Feb. 1,'47 | 3446 | 3434 | .... |
| Boom Town (R.) | MGM | 713 | Clark Gable-Claudette Colbert | Feb.,'47 | 119m | Sept. 28,'46 | 3225 | .... | .... |
| Born to Kill (formerly Deadlier Than the Male) | RKO | .... | Claire Trevor-Lawrence Tierney | Not Set | .... | ..... | .... | 3078 | .... |
| Born to Speed | PRC | .... | Johnny Sands-Terry Austin | Jan. 12,'47 | 61m | Jan. 25,'47 | 3434 | 3410 | .... |
| Boston Blackie and the Law | Col. | 822 | Chester Morris-Trudy Marshall | Dec. 12,'46 | 69m | Nov. 23,'46 | 3322 | 3312 | .... |
| Bowery, The (Reissue) | 20th-Fox | 642 | George Raft-Wallace Beery | Oct.,'46 | 84m | Aug. 24,'46 | 3162 | .... | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Bowery Bombshell | Mono. | 511 | Leo Gorcey-Huntz Hall | July 20,'46 | 65m | July 27,'46 | 3114 | .... | .... |
| Boy, a Girl and a Dog, A | Film Classics | .... | Jerry Hunter-Sharyn Moffett | July,'46 | 77m | June 29,'46 | 3065 | 3031 | .... |
| Boys' Ranch (Block 17) | MGM | 625 | James Craig-"Butch" Jenkins | July 18,'46 | 97m | May 4,'46 | 2973 | 2926 | 3464 |
| Boy! What a Girl! | Herald | .... | Tim Moore-Elwood Smith | Feb.,'47 | 70m | Feb. 8,'47 | 3458 | .... | .... |
| Brasher Doubloon, The | 20th-Fox | 707 | George Montgomery-Nancy Guild | Feb.,'47 | 72m | Feb. 8,'47 | 3458 | 3238 | .... |
| Bride Wore Boots, The (Block 5) | Para. | 4521 | Barbara Stanwyck-Robert Cummings | May 31,'46 | 86m | Mar. 23,'46 | 2905 | 2784 | 3350 |
| Brief Encounter (Brit.) | Univ. | .... | Celia Johnson-Trevor Howard (T) | Aug. 24,'46 | 85m | Aug. 31,'46 | 3174 | .... | 3228 |
| Bringing Up Father | Mono. | 604 | Joe Yule-Renie Riano | Nov. 23,'46 | 68m | Oct. 19,'46 | 3262 | 3186 | .... |
| Broadway Limited (R.) | Favorite Films | .... | Victor McLaglen-Marjorie Woodworth | Jan. 1,'47 | .... | ..... | .... | .... | .... |
| Brute Man, The | PRC | .... | Rondo Hatton-Jane Adams | Oct. 1,'46 | 58m | Oct. 26,'46 | 3273 | 2764 | .... |
| Buffalo Bill Rides Again | Screen Guild | 4613 | Richard Arlen-Jennifer Holt | Feb. 15,'47 | 70m | ..... | .... | 3410 | .... |
| † CAESAR and Cleopatra (color) (British) | UA | .... | Claude Rains-Vivian Leigh | Aug. 16,'46 | 126m | Aug. 10,'46 | 3137 | .... | 3288 |
| Calcutta | Para. | .... | Alan Ladd-William Bendix | Not Set | .... | ..... | .... | 2884 | .... |
| Calendar Girl | Rep. | 607 | Jane Frazee-William Marshall | Jan. 31,'47 | 88m | Feb. 15,'47 | 3475 | 3335 | .... |
| California (color) | Para. | 4606 | Ray Milland-Barbara Stanwyck | Feb. 21,'47 | 98m | Dec. 21,'46 | 3373 | 2784 | 3464 |
| † Canyon Passage (color) | Univ. | 541 | Dana Andrews-Susan Hayward | July 26,'46 | 90m | July 20,'46 | 3101 | 2883 | 3350 |
| Captain Caution (Reissue) | Favorite Films | .... | Victor Mature-Alan Ladd | Aug. 1,'46 | 86m | ..... | .... | .... | .... |
| Captain Fury (Reissue) | Favorite Films | .... | Brian Aherne-Victor McLaglen | Aug. 1,'46 | 88m | ..... | .... | .... | .... |
| Captains Courageous (R.) | MGM | .... | Freddie Bartholomew-Spencer Tracy (T) | Aug. 21,'46 | 117m | Aug. 24,'46 | 3162 | .... | .... |
| Captive Heart, The (British) | Univ. | .... | Michael Redgrave-Rachel Kempson | Not Set | 108m | Apr. 20,'46 | 2950 | .... | .... |
| Caravan (British) | GFD | .... | Stewart Granger-Ann Crawford | Not Set | 122m | May 4,'46 | 2974 | .... | .... |
| Caravan Trail, The (color) | PRC | .... | Eddie Dean-Al LaRue | Apr. 20,'46 | 57m | Mar. 30,'46 | 2918 | 2884 | .... |
| Carmen (French) | Superfilm | .... | Viviane Romance-Jean Marais | Nov. 26,'46 | 102m | Dec. 7,'46 | 3346 | .... | .... |
| Carnival (British) | GFD | .... | Sally Gray-Michael Wilding | Not Set | 93m | Nov. 9,'46 | 3297 | .... | .... |
| Carnival in Costa Rica (col.) | 20th-Fox | .. | Dick Haymes-Celeste Holme | Not Set | .... | ..... | .... | 3090 | .... |
| Cat Creeps, The | Univ. | 532 | Lois Collier-Fred Brady | May 17,'46 | 58m | Apr. 13,'46 | 2938 | 2884 | .... |
| Catman of Paris, The | Rep. | 514 | Carl Esmond-Leonore Aubert | Apr. 20,'46 | 65m | Feb. 23,'46 | 2858 | .... | .... |
| † Centennial Summer (color) | 20th-Fox | 633 | Jeanne Craine-Cornel Wilde | Aug.,'46 | 102m | June 8,'46 | 3030 | 2884 | 3492 |
| Chase, The | UA | .... | Robert Cummings-Michele Morgan | Nov. 22,'46 | 86m | Oct. 19,'46 | 3262 | .... | 3492 |
| Cheyenne | WB | .... | Dennis Morgan-Jane Wyman | Not Set | .... | ..... | .... | 2939 | .... |
| Child of Divorce (Block 2) | RKO | 708 | Sharyn Moffett-Regis Toomey | Oct. 15,'46 | 62m | Oct. 19,'46 | 3262 | 2972 | .... |
| Children of Paradise (French) | Korda | .... | Jean-Louis Barrault-Arletty | Nov. 15,'46 | 161m | Nov. 9,'46 | 3298 | .... | .... |
| Cigarette Girl | Col. | .... | Leslie Brooks-Jimmy Lloyd | Feb. 13,'47 | 67m | Feb. 15,'47 | 3475 | 3411 | .... |
| Cinderella Jones | WB | 513 | Joan Leslie-Robert Alda | Mar. 9,'46 | 92m | Feb. 16,'46 | 2849 | 2838 | 2975 |
| City for Conquest (Reissue) | WB | 515 | James Cagney-Ann Sheridan | Apr. 13,'46 | 103m | Sept. 14,'40 | .... | .... | .... |
| Clandestine (French) | Western Hemisphere | .... | Constant Remy-Suzy Carrier | Feb. 7,'47 | 85m | Jan. 18,'47 | 3421 | .... | .... |
| Claudia and David | 20th-Fox | 637 | Dorothy McGuire-Robert Young | Sept.,'46 | 78m | July 27,'46 | 3113 | 2939 | 3350 |
| † Cloak and Dagger | WB | 603 | Gary Cooper-Lilli Palmer | Sept. 28,'46 | 106m | Sept. 14,'46 | 3197 | 2939 | 3288 |
| † Cluny Brown | 20th-Fox | 628 | Charles Boyer-Jennifer Jones | June,'46 | 100m | Apr. 27,'46 | 2961 | 2859 | 3164 |
| Cockeyed Miracle, The | MGM | 703 | Frank Morgan-Keenan Wynn | Oct.,'46 | 81m | July 20,'46 | 3102 | 2883 | 3412 |
| Code of the West (Block 4) | RKO | .... | James Warren-Debra Alden | Feb. 20,'47 | .... | ..... | .... | 3410 | .... |
| Colorado Serenade (color) | PRC | .... | Eddie Dean-Roscoe Ates | June 30,'46 | 68m | June 15,'46 | 3042 | 2884 | .... |
| Come and Get It (Reissue) | Film Classics | .... | Joel McCrea-Edward Arnold | May 15,'46 | 99m | Nov. 7,'36 | .... | .... | .... |
| Condemned to Devil's Island (Reissue) | Film Classics | .... | Ronald Colman-Ann Harding | Mar. 15,'46 | 87m | ..... | .... | .... | .... |
| Conquest of Cheyenne | Rep. | 568 | "Wild" Bill Elliot-Alice Fleming | July 29,'46 | 55m | June 29,'46 | 3065 | . | .... |
| Courage of Lassie (color) (Bl. 17) | MGM | 626 | Elizabeth Taylor-"Lassie"-Frank Morgan | Aug. 8,'46 | 93m | May 11,'46 | 2985 | 2926 | 3412 |
| Cowboy Blues | Col. | 7223 | Ken Curtis-Jeff Donnell | July 18,'46 | .... | ..... | .... | 3055 | .... |
| Crack-Up (Block 6) | RKO | 627 | Pat O'Brien-Claire Trevor | Sept. 6,'46 | 93m | June 22,'46 | 3054 | 2951 | 3228 |
| Crime Doctor's Man Hunt, The | Col. | 816 | Warner Baxter-Ellen Drew | Oct. 24,'46 | 61m | Sept. 21,'46 | 3210 | 3187 | .... |
| Criminal Court (Block 2) | RKO | 709 | Tom Conway-Martha O'Driscoll | Nov. 20,'46 | 59m | Aug. 10,'46 | 3137 | 2963 | .... |
| Cross My Heart | Para. | 4603 | Betty Hutton-Sonny Tufts | Jan. 10,'47 | 83m | Nov. 23,'46 | 3321 | 3055 | .... |
| Cry Wolf | WB | ... | Errol Flynn-Barbara Stanwyck | Not Set | .... | ..... | .... | 3138 | .... |
| Cuban Pete | Univ. | 542 | Desi Arnaz-Ethel Smith | July 26,'46 | 61m | Sept. 14,'46 | 3198 | 3066 | .... |
| Cynthia's Secret | MGM | .... | Lucille Bremer-James Craig (T) | Mar. 11,'47 | .... | ..... | .... | 3459 | .... |
| DANGEROUS Business | Col. | 7037 | Forrest Tucker-Lynn Merrick | June 20,'46 | .... | ..... | .... | 2963 | .... |
| Dangerous Millions | 20th-Fox | 648 | Kent Taylor-Dona Drake | Dec.,'46 | 69m | Dec. 7,'46 | 3345 | 3336 | .... |
| Dangerous Money | Mono. | 603 | Sydney Toler-Gloria Warren | Oct. 12,'46 | 66m | Oct. 12,'46 | 3250 | 3186 | .... |
| Dangerous Venture | UA | .... | William Boyd-Andy Clyde | Not Set | 59m | Feb. 22,'47 | 3487 | .... | .... |
| Danger Street | Para. | 4623 | Jane Withers-Robert Lowery (T) | Feb. 21,'47 | 66m | ..... | .... | 2972 | .... |
| Danger Woman | Univ. | 539 | Brenda Joyce-Don Porter | July 12,'46 | 60m | July 13,'46 | 3089 | 3030 | .... |
| Dark Alibi | Mono. | 519 | Sidney Toler-Benson Fong | May 25,'46 | 61m | Apr. 27,'46 | 2962 | 2809 | .... |
| Dark Corner, The | 20th-Fox | 625 | Lucille Ball-William Bendix | May,'46 | 99m | Apr. 6,'46 | 2925 | 2859 | 3188 |
| Dark Horse, The | Univ. | 540 | Phil Terry-Ann Savage | July 19,'46 | 59m | July 20,'46 | 3102 | 3030 | .... |
| Dark Is the Night (Russian) | Artkino | . | Irina Radchenko-Ivan Kuznetsov | Mar. 16,'46 | 70m | Mar. 23,'46 | 2906 | .... | .... |
| † Dark Mirror, The | Univ. | 601 | Olivia de Havilland-Lew Ayres | Oct.,'46 | 85m | Oct. 5,'46 | 3237 | 2883 | 3464 |
| Days and Nights (Russian) | Artkino | .... | Vladimir Soloviev-Dimitri Sagal | Apr. 27,'46 | 90m | May 4,'46 | 2974 | ... | .... |
| Deadlier Than the Male | RKO | .. | Claire Trevor-Lawrence Tierney | Not Set | .... | ..... | .... | 3078 | .... |
| Deadline at Dawn | RKO | 617 | Susan Hayward-Paul Lukas | Block 4 | 82m | Feb. 23,'46 | 2859 | 2776 | 2930 |
| Deadline for Murder | 20th-Fox | 635 | Paul Kelly-Kent Taylor | Aug.,'46 | 65m | June 22,'46 | 3053 | 2963 | .... |
| Dead of Night (British) | Univ. | 547 | Mervyn Johns-Roland Carver | Aug. 23,'46 | 77m | July 6,'46 | 3077 | ... | .... |
| Dead Reckoning | Col. | .... | Humphrey Bogart-Lizabeth Scott | Feb.,'47 | 100m | Jan. 4,'47 | 3397 | 3387 | 3464 |
| Death Valley (color) | Screen Guild | 4604 | Robert Lowery-Helen Gilbert | Aug. 15,'46 | 72m | ..... | .... | 3090 | .... |
| Deception | WB | 605 | Bette Davis-Paul Henried | Oct. 26,'46 | 112m | Oct. 19,'46 | 3261 | 3238 | 3492 |
| Decoy | Mono. | 601 | Jean Gillie-Edward Norris | Sept. 14,'46 | 76m | Sept. 14,'46 | 3198 | 3031 | .... |
| Desert Horseman, The | Col. | 7209 | Charles Starrett-Smiley Burnette | July 11,'46 | 57m | July 27,'46 | 3124 | 3055 | .... |
| Destry Rides Again (R.) | Univ. | .... | Marlene Dietrich-James Stewart | Mar.,'47 | 94m | Feb. 22,'47 | 3487 | .... | .... |
| Devil Bat's Daughter | PRC | .... | Rosemary LaPlanche-John James | Apr. 15,'46 | 66m | Apr. 13,'46 | 2938 | .... | .... |
| Devil on Wheels | PRC | .... | Damian O'Flynn-Lenita Lane | Mar. 2,'47 | 67m | Feb. 1,'47 | 3446 | 3410 | .... |
| Devil's Hand, The (French) | Dist. Films | .... | Pierre Fesnay-Josseline Gael | Not Set | 80m | Nov. 16,'46 | 3310 | .... | .... |
| Devil's Mask, The | Col. | 7026 | Anita Louise-Jim Bannon | May 23,'46 | 66m | ..... | .... | 2926 | .... |
| Devil's Playground, The | UA | .... | William Boyd-Andy Clyde | Nov. 15,'46 | 62m | Sept. 21,'46 | 3211 | 3078 | .... |
| Devil Thumbs a Ride, The (Bl. 4) | RKO | ... | Lawrence Tierney-Nan Leslie | Feb. 20,'47 | .... | ..... | .... | 3410 | .... |
| Devotion | WB | 517 | Olivia de Havilland-Ida Lupino | Apr. 20,'46 | 107m | Apr. 6,'46 | 2925 | 2756 | 3164 |

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| Dick Tracy Versus Cueball (Bl. 3) | RKO | 714 | Morgan Conway-Anne Jeffreys | Dec. 18,'46 | 62m | Nov. 16,'46 | 3310 | 3031 | .... |
| Ding Dong Williams | RKO | 623 | Glenn Vernon-Marcia McGuire | Block 5 | 62m | Apr. 20,'46 | 2950 | 2695 | .... |
| Dodsworth (Reissue) | Film Classics | .... | Walter Huston-Ruth Chatterton | May 15,'46 | 101m | Sept. 26,'36 | ... | .... | .... |
| Don Ricardo Returns | PRC | .... | Fred Colby-Isabelita | Nov. 5,'46 | 63m | Dec. 7,'46 | 3347 | 3240 | .... |
| Don't Gamble with Strangers | Mono. | 508 | Kane Richmond-Bernadene Hayes | June 22,'46 | 68m | May 25,'46 | 3005 | .... | .... |
| Do You Love Me? (color) | 20th-Fox | 626 | Maureen O'Hara-Dick Haymes | May,'46 | 91m | Apr. 20,'46 | 2949 | 2499 | 3412 |
| Down Missouri Way | PRC | .... | Martha O'Driscoll-William Wright | Aug. 15,'46 | 75m | July 20,'46 | 3102 | 3007 | 3288 |
| Down to Earth (color) | Col. | .... | Rita Hayworth-Larry Parks | Not Set | .... | ..... | .... | 3126 | .... |
| † Dragonwyck | 20th-Fox | 623 | Gene Tierney-Vincent Price | Apr.,'46 | 103m | Feb. 23,'46 | 2857 | 2403 | 3188 |
| Dressed to Kill | Univ. | 534 | Basil Rathbone-Nigel Bruce | June 7,'46 | 72m | May 25,'46 | 3007 | 2987 | .... |
| Driftin' River | PRC | .... | Eddie Dean-Shirley Patterson | Oct. 1,'46 | 59m | Oct. 5,'46 | 3237 | 3187 | .... |
| Duel in the Sun (color) | Selznick | .... | Jennifer Jones-Joseph Cotten | Not Set | 135m | Jan. 11,'47 | 3409 | 3363 | .... |
| EARL Carroll Sketchbook | Rep. | 530 | Constance Moore-William Marshall | Aug. 22,'46 | 90m | Aug. 24,'46 | 3162 | 2939 | 3228 |
| Easy Come, Easy Go | Para. | 4607 | Sonny Tufts-Diana Lynn | Mar. 7,'47 | 77m | Feb. 8,'47 | 3458 | 2748 | .... |
| † Easy to Wed (color) (Special) | MGM | 624 | Esther Williams-Van Johnson | July 25,'46 | 111m | Apr. 13,'46 | 2937 | 2366 | 3350 |
| Egg and I, The | Univ. | .... | Claudette Colbert-Fred MacMurray | Not Set | .... | ..... | .... | 3312 | .... |
| El Paso Kid | Rep. | 556 | Sunset Carson-Marie Harmon | May 22,'46 | 54m | Aug. 3,'46 | 3125 | 2972 | .... |
| Escape Me Never | WB | .... | Errol Flynn-Ida Lupino | Not Set | .... | ..... | .... | 2861 | .... |
| Extenuating Circumstances (French) | Lopert | .... | Michael Simon-Suzanne Dantes | Sept. 14,'46 | 82m | Oct. 5,'46 | 3238 | .... | .... |
| FABULOUS Dorseys, The | UA | .... | Tommy Dorsey-Jimmy Dorsey | Feb. 21,'47 | ... | ..... | .... | 3475 | .... |
| Fabulous Suzanne | Rep. | 604 | Barbara Britton-Rudy Vallee | Dec. 15,'46 | 71m | Dec. 21,'46 | 3374 | 2926 | .... |
| Faithful in My Fashion (Bl. 17) | MGM | 627 | Tom Drake-Donna Reed | Aug. 22,'46 | 81m | June 15,'46 | 3042 | 2951 | .... |
| Falcon's Adventure, The (Bl. 3) | RKO | 715 | Tom Conway-Madge Meredith | Dec. 13,'46 | 61m | Dec. 14,'46 | 3362 | 3348 | .... |
| Falcon's Alibi, The (Block 6) | RKO | 629 | Tom Conway-Rita Corday | July 1,'46 | 63m | Apr. 20,'46 | 2950 | .... | .... |
| Fall Guy | Mono. | .... | Bob Pierce-Teala Loring | Mar. 15,'47 | .... | ..... | .... | 3410 | .... |
| Fantasia (R.) (Spl.) (Color) | RKO | 792 | Disney Musical Feature | Sept. 28,'46 | 124m | Oct. 5,'46 | 3238 | .... | .... |
| Farmer's Daughter, The (Bl. 4) | RKO | .... | Loretta Young-Joseph Cotten | Feb. 18,'47 | .... | ..... | .... | 3364 | .... |
| Fear | Mono. | 507 | Warren William-Peter Cookson | Mar. 2,'46 | 68m | Jan. 5,'46 | 2785 | 2598 | .... |
| Fear in the Night | Para. | 4621 | Paul Kelly-Kay Scott | (T) Feb. 14,'47 | 72m | Feb. 22,'47 | 3486 | 3459 | .... |
| Fiesta (color) | MGM | .... | Esther Williams-Ricardo Montalban | Not Set | .... | ..... | .... | 2939 | .... |
| Fighting Frontiersman, The | Col. | 863 | Charles Starrett-Smiley Burnette | Dec. 19,'46 | 61m | Nov. 16,'46 | 3309 | .... | .... |
| Flight to Nowhere | Screen Guild | 4605 | Alan Curtis-Evelyn Ankers | Oct. 1,'46 | 74m | ..... | .... | 3078 | .... |
| Fool's Gold | UA | .... | William Boyd-Andy Clyde | Jan. 31,'47 | 63m | Oct. 12,'46 | 3249 | | .... |
| Forever Amber (color) | 20th-Fox | .... | Linda Darnell-Cornel Wilde | Not Set | .... | ..... | .... | 3475 | .... |
| Freddie Steps Out | Mono. | 515 | Freddie Stewart-June Preisser | June 29,'46 | 75m | June 1,'46 | 3017 | 2926 | .... |
| French Key, The | Rep. | 519 | Albert Dekker-Evelyn Ankers | May 18,'46 | 67m | May 25,'46 | 3006 | .... | .... |
| From This Day Forward | RKO | 616 | Joan Fontaine-Mark Stevens | Block 4 | 95m | Mar. 2,'46 | 2869 | 2861 | 3264 |
| Frontier Fighters | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | Apr. 12,'47 | .... | ..... | .... | .... | .... |
| Fun on a Weekend | UA | .... | Eddie Bracken-Priscilla Lane | Mar. 14,'47 | .... | ..... | .... | .... | .... |
| GAIETY George (British) | Geo. King | .... | Richard Greene-Ann Todd | Not Set | 98m | May 4,'46 | 2974 | .... | .... |
| Gallant Bess (color) | MGM | 702 | Marshall Thompson-George Tobias | Jan.,'47 | 98m | Sept. 7,'46 | 3185 | 2778 | 3492 |
| Gallant Journey | Col. | 7002 | Glenn Ford-Janet Blair | Sept. 24,'46 | 86m | Sept. 14,'46 | 3198 | 2939 | 3412 |
| Galloping Thunder | Col. | 7207 | Charles Starrett-Smiley Burnette | Apr. 25,'46 | 54m | May 25,'46 | 3006 | 2778 | .... |
| Gas House Kids | PRC | .... | Robert Lowery-Teala Loring | Oct. 28,'46 | 68m | Oct. 12,'46 | 3250 | 3238 | .... |
| Gay Cavalier, The | Mono. | 529 | Gilbert Roland-Martin Garralaga | Mar. 30,'46 | 65m | June 15,'46 | 3042 | 2963 | .... |
| Gay Intruders, The (British) | Four Continents | .... | Godfrey Tearle-Jeanne de Casalis | Mar. 15,'46 | 84m | Mar. 30,'46 | 2917 | .... | .... |
| Genius and the Nightingale (Italian) | Superfilm | .... | Maria Cebotaria-Rossano Brazzi | Nov. 8,'46 | 137m | Dec. 7,'46 | 3347 | | .... |
| Genius at Work (Block 2) | RKO | 710 | Alan Carney-Anne Jeffreys | Oct. 20,'46 | 61m | Aug. 10,'46 | 3138 | 3078 | .... |
| Gentleman from Texas, The | Mono. | 562 | Johnny Mack Brown-Claudia Drake | June 8,'46 | 55m | Aug. 31,'46 | 3174 | 2963 | .... |
| Gentleman Joe Palooka | Mono. | 602 | Leon Errol-Joe Kirkwood | Oct. 5,'46 | 72m | Sept. 28,'46 | 3221 | 3126 | 3492 |
| Gentleman Misbehaves, The | Col. | 7034 | Osa Massen-Robert Stanton | Feb. 28,'46 | 74m | July 27,'46 | 3114 | 2792 | .... |
| Gentlemen with Guns | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | Mar. 27,'46 | 52m | Mar. 23,'46 | 2906 | | .... |
| Ghost Goes Wild, The | Rep. | 605 | James Ellison-Anne Gwynne | Mar. 8,'47 | 66m | ..... | ... | 2972 | .... |
| Ghost of Hidden Valley | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | June 3,'46 | 56m | June 1,'46 | 3017 | | .... |
| † Gilda | Col. | 7001 | Rita Hayworth-Glenn Ford | Apr. 25,'46 | 107m | Mar. 23,'46 | 2907 | 2776 | 3264 |
| Ginger | Mono. | 609 | Frank Albertson-Barbara Reed | Jan. 4,'47 | 67m | Jan. 25,'47 | 3434 | 3312 | .... |
| Girl and the Devil, The (Swed.) | Scandia | .... | Gunn Wallgren-Stig Jarrel | Sept. 28,'46 | 90m | Oct. 26,'46 | 3274 | ... | .... |
| Girl in a Million, A (Br.) | British Lion | .... | Hugh Williams-Joan Greenwood | Not Set | 86m | June 8,'46 | 3029 | .... | .... |
| G.I. War Brides | Rep. | 528 | James Ellison-Anna Lee | Aug. 12,'46 | 69m | Aug. 17,'46 | 3150 | 3127 | .... |
| Glass Alibi | Rep. | 516 | Paul Kelly-Anna Gwynne | Apr. 27,'46 | 68m | May 4,'46 | 2974 | 2792 | .... |
| God's Country (color) | Screen Guild | 003 | Robert Lowery-Helen Gilbert | Apr.,'46 | 62m | July 27,'46 | 3114 | .... | 3264 |
| Great Day (British) (Block 1) | RKO | 703 | Eric Portman-Flora Robson | Oct. 30,'46 | 69m | July 27,'46 | 3114 | .... | .... |
| Great Expectations (Brit.) | GFD | .... | John Mills-Valerie Hobson | Not Set | 118m | Dec. 28,'46 | 3385 | .... | .... |
| Great Waltz, The (R.) | MGM | .... | Luise Rainer-Fernand Gravet | (T) Sept. 30,'46 | 106m | Sept. 21,'46 | 3212 | .... | .... |
| Green for Danger (Brit.) | GFD | .... | Leo Genn-Henry Edwards | Not Set | 91m | Dec. 28,'46 | 3386 | .... | .... |
| † Green Years, The (Special) | MGM | 623 | Charles Coburn-Tom Drake | July 4,'46 | 128m | Mar. 16,'46 | 2893 | 2883 | 3228 |
| Guilt of Janet Ames, The | Col. | .... | Rosalind Russell-Melvyn Douglas | Not Set | .... | ..... | .... | 3488 | .... |
| Guilty, The | Mono. | .... | Bonita Granville-Don Castle | Mar. 22,'47 | .... | ..... | .... | 3410 | .... |
| Gunman's Code | Univ. | 1107 | Kirby Grant-Fuzzy Knight | Aug. 30,'46 | .... | ..... | .... | 3187 | .... |
| Gunning for Vengeance | Col. | 7206 | Charles Starrett-Phyliss Adair | Mar. 21,'46 | 53m | Apr. 27,'46 | 2962 | 2784 | .... |
| HARD Boiled Mahoney | Mono. | .... | Leo Gorcey-Huntz Hall | Apr. 26,'47 | .... | ..... | .... | 3488 | .... |
| † Harvey Girls, The (color) (Block 15) | MGM | 611 | Judy Garland-John Hodiak | Jan.-Feb.,'46 | 104m | Jan. 5,'46 | 2785 | 2354 | 2975 |
| Haunted Mine, The | Mono. | 566 | Johnny Mack Brown-Linda Johnson | Mar. 2,'46 | 51m | Aug. 1,'46 | 2926 | 2792 | .... |
| Heading West | Col. | 7210 | Charles Starrett-Smiley Burnette | Aug. 15,'46 | 56m | Aug. 24,'46 | 3161 | 3127 | 3188 |
| Heartbeat (Special) | RKO | 662 | Ginger Rogers-Jean Pierre Aumont | Apr. 30,'46 | 101m | Apr. 27,'46 | 2961 | 2883 | 3412 |
| Heldorado | Rep. | 543 | Roy Rogers-George "Gabby" Hayes | Dec. 15,'46 | 70m | Jan. 4,'47 | 3397 | 3348 | .... |
| Henry the Fifth (British) (color) | UA | .... | Laurence Olivier-Robert Newton | (T) June 17,'46 | 134m | Sept. 1,'45 | 2626 | .... | .... |
| Her Adventurous Night | Univ. | 538 | Dennis O'Keefe-Helen Walker | July 5,'46 | 75m | June 29,'46 | 3065 | 3007 | .... |
| Here Comes Trouble | UA | .... | William Tracy-Beverly Lloyd | Not Set | .... | ..... | .... | 3363 | .... |
| Her Kind of Man | WB | 518 | Zachary Scott-Janis Paige | May 11,'46 | 78m | Apr. 27,'46 | 2961 | 2838 | 3264 |
| Her Sister's Secret | PRC | .... | Nancy Coleman-Philip Reed | Sept. 23,'46 | 85m | Sept. 21,'46 | 3210 | 3090 | 3492 |
| High Conquest | Mono. | .... | Anna Lee-Warren Douglas | Apr. 19,'47 | .... | ..... | .... | 3435 | .... |
| High Barbaree | MGM | .... | Van Johnson-June Allyson | (T) Mar. 11,'47 | .... | ..... | .... | 3238 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| High School Hero | Mono. | 517 | Freddie Stewart-June Preisser | Sept. 7,'46 | 69m | Aug. 24,'46 | 3161 | 3126 | .... |
| Hit Parade of 1947 | Rep. | .... | Eddie Albert-Constance Moore | Mar. 22,'47 | .... | ..... | .... | 3459 | .... |
| † Holiday in Mexico (color) | MGM | 701 | Walter Pidgeon-Ilona Massey | Sept.,'46 | 128m | July 27,'46 | 3113 | 2764 | 3288 |
| Home in Oklahoma | Rep. | 5542 | Roy Rogers-Dale Evans | Nov. 8,'46 | 72m | Nov. 9,'46 | 3298 | 3163 | .... |
| Home on the Range (color) | Rep. | 5501 | Monte Hale-Adrian Booth | Apr. 18,'46 | 55m | Apr. 13,'46 | 2938 | 2926 | .... |
| Homesteaders of Paradise Valley | Rep. | .... | Allan Lane-Bobby Blake | Apr. 1,'47 | .... | ..... | .... | 3475 | .... |
| Homestretch, The | 20th-Fox | .... | Cornel Wilde-Maureen O'Hara | Not Set | .... | ..... | .... | 3488 | .... |
| Home Sweet Homicide | 20th-Fox | 640 | Lynn Bari-Randolph Scott | Oct.,'46 | 90m | July 27,'46 | 3124 | 2939 | 3492 |
| Honeymoon | RKO | .... | Shirley Temple-Guy Madison | Not Set | .... | ..... | .... | 2939 | .... |
| Hoodlum Saint (Block 16) | MGM | 618 | William Gargan-Philip Reed | June 28,'46 | 93m | Feb. 9,'46 | 2837 | 2830 | 3164 |
| Hot Cargo (Block 5) | Para. | 4523 | William Powell-Esther Williams | Apr.-May,'46 | 57m | Mar. 16,'46 | 2894 | 2870 | .... |
| Hotel Reserve (British) | RKO | 615 | James Mason-Lucie Mannheim | Block 3 | 79m | Mar. 9,'46 | 2881 | .... | .... |
| Housekeeper's Daughter (Reissue) | Favorite Films | .... | Joan Bennett-Victor Mature | Oct. 1,'46 | 79m | ..... | .... | .... | .... |
| House of Horrors | Univ. | 525 | Robert Lowery-Virginia Grey | Mar. 29,'46 | 66m | Mar. 9,'46 | 2881 | 2850 | .... |
| How Green Was My Valley (R.) | 20th-Fox | .... | Walter Pidgeon-Maureen O'Hara | Apr.,'47 | 118m | Jan. 4,'47 | 3398 | .... | .... |
| Humoresque | WB | 612 | Joan Crawford-John Garfield | Jan. 25,'47 | 125m | Dec. 28,'46 | 3385 | 3363 | 3492 |
| Hungry Hill (British) | GFD | .... | Margaret Lockwood-Dennis Price | Not Set | 109m | Jan. 25,'47 | 3433 | .... | .... |
| I COVER Big Town | Para. | 4624 | Philip Reed-Hillary Brooke | (T) Feb. 21,'47 | 63m | ..... | .... | 3459 | .... |
| If I'm Lucky | 20th-Fox | 638 | Vivian Blaine-Harry James | Sept.,'46 | 79m | Aug. 31,'46 | 3174 | 3066 | 3412 |
| I Know Where I'm Going (Brit.) | Univ. | .... | Wendy Hiller-Roger Livesey | Not Set | 91m | Dec. 15,'45 | 2758 | .... | .... |
| I Live as I Please (Ital.) | Superfilm | .... | Ferruccio Tagliavini-Silvana Jachino | Jan. 3,'47 | 80m | Feb. 8,'47 | 3459 | .... | .... |
| I'll Be Yours | Univ. | 607 | Deanna Durbin-Tom Drake | Jan.,'47 | 93m | Jan. 25,'47 | 3433 | 3348 | 3492 |
| Imperfect Lady | Para. | .... | Teresa Wright-Ray Milland | Apr. 25,'47 | .... | ..... | .... | 2870 | .... |
| In Fast Company | Mono. | 510 | Leo Gorcey-Huntz Hall | June 22,'46 | 63m | May 11,'46 | 2986 | 2972 | .... |
| Inner Circle, The | Rep. | 526 | Warren Douglas-Lynn Roberts | Aug. 7,'46 | 57m | Sept. 21,'46 | 3211 | 3127 | .... |
| In Old Sacramento | Rep. | 517 | William Elliott-Constance Moore | May 31,'46 | 89m | May 4,'46 | 2973 | .... | 3188 |
| Inside Job | Univ. | 537 | Preston Foster-Ann Rutherford | June 28,'46 | 65m | June 22,'46 | 3053 | 2987 | .... |
| Invisible Informer, The | Rep. | 529 | Linda Stirling-William Henry | Aug. 19,'46 | 57m | Aug. 24,'46 | 3161 | 3127 | .... |
| It Happened in Brooklyn | MGM | .... | Frank Sinatra-Kathryn Grayson | (T) Feb. 28,'47 | .... | ..... | .... | 3238 | .... |
| It Happened on Fifth Avenue | Mono. | .... | Don DeFore-Ann Harding | Not Set | 115m | Feb. 8,'47 | 3457 | .... | .... |
| It's Great To Be Young | Col. | 7038 | Leslie Brooks-Jimmy Lloyd | Sept. 12,'46 | 68m | Sept. 21,'46 | 3210 | 3163 | .... |
| It's a Joke, Son (Eagle-Lion) | PRC | .... | Kenny Delmar-Una Merkel | Jan. 15,'47 | 64m | Jan. 25,'47 | 3433 | 3387 | 3492 |
| † It's a Wonderful Life (Special) | RKO | 781 | James Stewart-Donna Reed | Jan. 7,'47 | 130m | Dec. 21,'46 | 3373 | 3186 | .... |
| It Shouldn't Happen to a Dog | 20th-Fox | 632 | Carole Landis-Allyn Joslyn | July,'46 | 70m | June 1,'46 | 3017 | 2963 | .... |
| † I've Always Loved You (color) (Special) | Rep. | 601 | Maria Ouspenskaya-Philip Dorn | Dec. 2,'46 | 117m | Sept. 7,'46 | 3185 | 2628 | 3464 |
| JANIE Gets Married | WB | 520 | Joan Leslie-Robt. Hutton | June 22,'46 | 91m | June 8,'46 | 3029 | 2655 | 3228 |
| Jericho (French) | Lelarge | .... | Pierre Brasseur-Larquey | Dec. 14,'46 | 139m | Dec. 28,'46 | 3386 | .... | .... |
| Joe Palooka, Champ | Mono. | 502 | Joe Kirkwood-Elyse Knox | May 28,'46 | 70m | Apr. 13,'46 | 2938 | 2809 | 3164 |
| Johnnie Comes Flying Home | 20th-Fox | 624 | Martha Stewart-Richard Crane | Apr.,'46 | 65m | Mar. 23,'46 | 2905 | 2764 | .... |
| Johnny Frenchman (British) | Univ. | .... | Francoise Rosay-Tom Walls | Oct.,'46 | 104m | Nov. 2,'46 | 3286 | .... | .... |
| Johnny in the Clouds (Br.) | UA | .... | Michael Redgrave-John Mills | Mar. 15,'46 | 109m | Nov. 17,'45 | 2717 | .... | .... |
| Johnny O'Clock | Col. | .... | Dick Powell-Evelyn Keyes | Mar.,'47 | 85m | Jan. 4,'47 | 3397 | 3388 | 3492 |
| † Jolson Story, The (color) | Col. | .... | Larry Parks-William Demarest | Jan.,'47 | 128m | Sept. 21,'46 | 3209 | 2883 | 3492 |
| Journey Together (British) | English | .... | Edward G. Robinson-Bessie Love | Mar. 2,'46 | 80m | Mar. 9,'46 | 2881 | .... | .... |
| Jungle Flight | Para. | 4625 | Robert Lowery-Anne Savage | (T) Feb. 21,'47 | .... | ..... | .... | 3126 | .... |
| Jungle Princess (Reissue) | Para. | R5-3620 | Dorothy Lamour-Ray Milland | Sept. 1,'46 | 84m | Sept. 21,'46 | 3212 | .... | .... |
| Junior Prom | Mono. | 514 | Freddie Stewart-June Preisser | May 11,'46 | 69m | Mar. 2,'46 | 2869 | .... | .... |
| Just Before Dawn (formerly Exposed by the Crime Doctor) | Col. | 7021 | Warner Baxter-Mona Barrie | Mar. 7,'46 | 65m | ..... | .... | 2756 | .... |
| † KID from Brooklyn, The (color) | RKO | 652 | Danny Kaye-Virginia Mayo | Special | 114m | Mar. 30,'46 | 2918 | 2628 | 3412 |
| † Killers, The | Univ. | 548 | Burt Lancaster-Ava Gardner | Aug. 30,'46 | 102m | Aug. 17,'46 | 3150 | 3055 | 3464 |
| Kings Row (Reissue) | WB | 608 | Ann Sheridan-Robert Cummings | Dec. 7,'46 | 127m | Nov. 2,'46 | 3286 | .... | .... |
| Kit Carson | PRC | .... | Dana Andrews-Lynn Bari | Mar. 22,'47 | .... | ..... | .... | .... | .... |
| † Kitty (Block 2) | Para. | 4509 | Paulette Goddard-Ray Milland | May 10,'46 | 104m | Oct. 6,'45 | 2669 | 2093 | 3288 |
| LADIES' Man | Para. | 4605 | Eddie Bracken-Virginia Welles | Feb. 7,'47 | 90m | Jan. 11,'47 | 3409 | 2809 | .... |
| Lady Chaser | PRC | .... | Robert Lowery-Ann Savage | Nov. 25,'46 | 58m | Dec. 28,'46 | 3386 | 3312 | .... |
| Lady in the Lake | MGM | 712 | Robert Montgomery-Audrey Totter | Jan.,'47 | 105m | Nov. 30,'46 | 3333 | 3312 | .... |
| Lady Luck (Block 1) | RKO | 702 | Robert Young-Barbara Hale | Oct. 18,'46 | 97m | July 20,'46 | 3102 | 2756 | 3350 |
| Lady Surrenders, A (Brit.) | Univ. | .... | Margaret Lockwood-Stewart Granger | (T) Oct. 4,'46 | 117m | Oct. 12,'46 | 3249 | .... | .... |
| Landrush | Col. | 861 | Charles Starrett-Smiley Burnette | Oct. 17,'46 | 54m | Sept. 21,'46 | 3211 | 2895 | .... |
| Larceny in Her Heart | PRC | .... | Hugh Beaumont-Cheryl Walker | July 10,'46 | 68m | May 25,'46 | 3006 | 2963 | .... |
| Last Chance, The (Bl. 16) (Swiss) | MGM | 621 | E. G. Morrison-John Hoy | Apr.-May,'46 | 105m | Nov. 24,'45 | 2726 | .... | 2930 |
| Last Crooked Mile, The | Rep. | 527 | Donald Barry-Ann Savage | Aug. 9,'46 | 67m | Aug. 17,'46 | 3150 | .... | .... |
| Last Frontier Uprising | Rep. | 5504 | Monte Hale-Adrian Booth | Feb. 1,'47 | .... | ..... | .... | 3187 | .... |
| Last of the Mohicans | PRC | .... | Randolph Scott-Binnie Barnes | Mar. 22,'47 | .... | ..... | .... | .... | .... |
| La Symphone Pastorale (Fr.) | Films Gibe | .... | Michele Morgan-Pierre Blanchar | Not Set | 115m | Dec. 7,'46 | 3346 | .... | .... |
| Late George Apley, The | 20th-Fox | .... | Ronald Colman-Peggy Cummins | Not Set | 98m | Feb. 8,'47 | 3457 | 3434 | .... |
| Laughing Lady (Brit.) | Brit. Natl. | .... | Anne Ziegler-Webster Booth | Not Set | 91m | Nov. 2,'46 | 3285 | .... | .... |
| Lawless Breed | Univ. | 1106 | Kirby Grant-Fuzzy Knight | Aug. 16,'46 | 58m | Dec. 14,'46 | 3362 | 3312 | .... |
| Law of the Lash | PRC | .... | Al LaRue-Mary Scott | Feb. 28,'47 | .... | ..... | .... | 3410 | .... |
| Les Miserables (Reissue) | 20th-Fox | 704 | Fredric March-Charles Laughton | Jan.,'47 | 105m | Jan. 4,'47 | 3398 | .... | .... |
| Life and Miracles of Blessed Mother Cabrini, The (Ital.) | Elliott | .... | La Cheduzzi-Mila Lanza | July 6,'46 | 60m | July 6,'46 | 3077 | .... | .... |
| Life With Father (color) | WB | .... | Irene Dunne-William Powell | Not Set | .... | ..... | .... | 3475 | .... |
| Lighthouse | PRC | .... | John Litel-June Lang | Jan. 10,'47 | 62m | Feb. 8,'47 | 3458 | 2963 | .... |
| Likely Story, A | RKO | .... | Bill Williams-Barbara Hale | Not Set | .... | ..... | .... | 3312 | .... |
| Lisbon Story (British) | Natl. Anglo | .... | Patricia Burke-David Farrar | Not Set | 100m | Mar. 16,'46 | 2894 | .... | .... |
| Little Iodine | UA | .... | Jo Ann Marlowe-Marc Cramer | Oct. 11,'46 | 94m | June 8,'46 | 3030 | 2926 | 3412 |
| Little Miss Big | Univ. | 549 | Fay Holden-Beverly Simmons | Aug. 30,'46 | 57m | Sept. 14,'46 | 3198 | 3066 | .... |
| Little Mister Jim | MGM | .... | "Butch" Jenkins-Frances Gifford | (T) June 4,'46 | 61m | Sept. 7,'46 | 3186 | 2963 | .... |

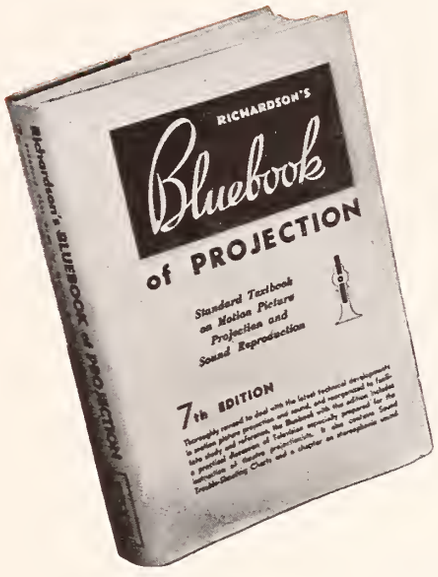
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|---|---|---|---|---|---|---|---|---|---|
| Locket, The (Block 3) | RKO | 711 | Laraine Day-Brian Aherne | Dec. 20,'46 | 85m | Dec. 21,'46 | 3373 | 2939 | .... |
| Lone Hand Texan | Col. | .... | Charles Starrett-Smiley Burnette | Mar. 6,'47 | .... | ..... | .... | 3422 | .... |
| Lone Star Moonlight | Col. | 854 | Ken Curtis-Joan Barton | Dec. 12,'46 | 67m | Dec. 14,'46 | 3362 | 3274 | .... |
| Lone Wolf in Mexico, The | Col. | .... | Gerald Mohr-Eric Blore | Jan. 16,'47 | 69m | Jan. 4,'47 | 3398 | 3348 | .... |
| Lost Honeymoon (Eagle-Lion) | PRC | .... | Franchot Tone-Ann Richards | Mar. 15,'47 | .... | ..... | .... | 3475 | .... |
| Love Laughs at Andy Hardy | MGM | 714 | Mickey Rooney-Bonita Granville | Feb.,'47 | 91m | Dec. 7,'46 | 3345 | 3127 | .... |
| Lover Come Back | Univ. | 536 | George Brent-Lucille Ball | June 21,'46 | 90m | June 22,'46 | 3054 | 2939 | .... |
| Loyal Heart (British) | Strand-Anglo | .... | Harry Welchmann-Percy Marmont | Not Set | 78m | Mar. 16,'46 | 2895 | .... | .... |
| MACOMBER Affair, The | UA | .... | Gregory Peck-Joan Bennett | Mar. 21,'47 | 90m | Feb. 1,'47 | 3445 | 3076 | .... |
| Madonna of the Seven Seas (British) | Univ. | 526 | Phyllis Calvert-Stewart Granger | Apr. 5,'46 | 88m | Jan. 26,'46 | 2818 | ... | .... |
| Magic Bow, The (British) | GFD | .... | Stewart Granger-Phyllis Calvert | Not Set | 106m | Oct. 19,'46 | 3262 | .... | .... |
| Magnificent Doll | Univ. | 602 | Ginger Rogers-Burgess Meredith | Nov.,'46 | 95m | Nov. 23,'46 | 3321 | 3274 | 3492 |
| Magnificent Rogue | Rep. | 606 | Lynn Roberts-Warren Douglas | Feb. 15,'47 | 74m | Nov. 16,'46 | 3309 | .... | .... |
| Make Mine Music (color) (Spcl.) | RKO | 692 | Disney Musical Feature | (T) July 4,'46 | 74m | Apr. 27,'46 | 2662 | . | 3264 |
| Man from Morocco, The (Brit.) | English | .... | Anton Walbrook-Margaretta Scott | Nov. 23,'46 | 89m | Nov. 30,'46 | 3334 | .... | .... |
| Man from Rainbow Valley (color) | Rep. | 5502 | Monte Hale-Adrian Booth | June 15,'46 | 56m | June 22,'46 | 3053 | 2963 | .... |
| Man I Love, The | WB | 611 | Ida Lupino-Robert Alda | Jan. 11,'47 | 96m | Dec. 28,'46 | 3385 | 2784 | 3464 |
| Man in Grey, The (Brit.) | Univ. | 523 | Margaret Lockwood-James Mason | Mar. 15,'46 | 90m | Dec. 8,'45 | 2746 | .... | .... |
| Man Who Dared, The | Col. | 7040 | Leslie Brooks-George Macready | May 30,'46 | 65m | June 29,'46 | 3065 | 2926 | .... |
| † Margie (color) | 20th-Fox | 646 | Jeanne Crain-Alan Young | Nov.,'46 | 94m | Oct. 19,'46 | 3261 | 2884 | 3492 |
| Mask of Diijon | PRC | .. | Erich Von Stroheim-Jeanne Bates | Apr. 9,'46 | 74m | Feb. 2,'46 | 2829 | 2792 | 3018 |
| Meet Me at Dawn (British) | 20th-Fox | .... | William Eythe-Stanley Holloway | Not Set | 99m | Jan. 25,'47 | 3434 | .. | .... |
| Meet the Navy (Br.) | Natl.-Anglo | .. | Oscar Naske | Not Set | 81m | June 15,'46 | 3043 | .. | .... |
| Men of Two Worlds (Br.) (color) | Univ. | .. | Eric Portman-Phyllis Cavert | Sept. 9,'46 | 109m | Sept. 28,'46 | 3224 | ... | .... |
| Michigan Kid, The (color) | Univ. | .. | Jon Hall-Rita Johnson | Not Set | 69m | Feb. 22,'47 | 3486 | 3090 | .... |
| Mighty McGurk, The | MGM | 711 | Wallace Beery-Edward Arnold | Jan.,'47 | 87m | Nov. 23,'46 | 3321 | 3066 | 3464 |
| Millie's Daughter | Col. | ... | Gladys George-Gay Nelson | Mar. 20,'47 | 72m | Feb. 22,'47 | 3487 | 3459 | .... |
| Missing Lady, The | Mono. | 525 | Kane Richmond-Barbara Reed | Aug. 17,'46 | 60m | Sept. 21,'46 | 3211 | 3031 | .... |
| † Miss Susie Slagle's (Block 3) | Para. | 4513 | Sonny Tufts-Veronica Lake | Mar. 8,'46 | 88m | Dec. 8,'45 | 2745 | 2216 | .... |
| Mr. Ace | UA | .... | George Raft-Sylvia Sydney | Aug. 2,'46 | 84m | Aug. 31,'46 | 3173 | 2926 | 3412 |
| Mr. District Attorney | Col. | .... | Dennis O'Keefe-Marg. Chapman | Feb.,'47 | 81m | Jan. 4,'47 | 3398 | .... | .... |
| Mr. Hex | Mono. | 608 | Leo Gorcey-Huntz Hall | Dec. 7,'46 | 63m | Dec. 14,'46 | 3362 | 3240 | .... |
| † Monsieur Beaucaire (Special) | Para. | 4532 | Bob Hope-Joan Caulfield | Aug. 30,'46 | 93m | May 18,'46 | 2997 | 2883 | 3464 |
| Murder in the Music Hall | Rep. | 512 | Vera Hruba Ralston-William Marshal | Apr. 10,'46 | 84m | Feb. 23,'46 | 2858 | 2748 | .... |
| Murder in Reverse (Brit.) | Four Con. | .... | William Hartnell-Jimmy Hanley | Jan.,'47 | 80m | Dec. 28,'46 | 3385 | .... | .... |
| Murder Is My Business | PRC | .... | Hugh Beaumont-Cheryl Walker | Apr. 10,'46 | 63m | Mar. 9,'46 | 2881 | .... | .... |
| My Brother Talks to Horses | MGM | 715 | Peter Lawford-"Butch" Jenkins | Feb.,'47 | 94m | Nov. 23,'46 | 3322 | 3031 | .... |
| † My Darling Clementine | 20th-Fox | 645 | Henry Fonda-Linda Darnell | Nov.,'46 | 97m | Oct. 12,'46 | 3249 | 3078 | 3464 |
| My Dog Shep | Screen Guild | 4609 | Tom Neal-Helen Chapman-"Flame" | Dec. 1,'46 | 60m | ..... | .... | 3163 | .... |
| My Favorite Brunette | Para. | 4609 | Bob Hope-Dorothy Lamour | Apr. 4,'47 | 87m | Feb. 22,'47 | 3485 | 3388 | .... |
| My Pal Trigger | Rep. | 5541 | Roy Rogers-George "Gabby" Hayes | July 10,'46 | 79m | June 22,'46 | 3053 | .... | .... |
| My Heart Goes Crazy (Br.) (col.) (formerly London Town) | Univ. | .... | Syd Field-Greta Gynt | Not Set | 121m | Sept. 21,'46 | 3209 | .... | .... |
| Mysterious Intruder | Col. | 7025 | Richard Dix-Barton MacLane | Apr. 11,'46 | 61m | Mar. 30,'46 | 2917 | 2907 | .... |
| Mysterious Mr. Valentine | Rep. | 531 | William Henry-Linda Stirling | Sept. 3,'46 | .... | ..... | .... | 3312 | .... |
| 'NEATH Canadian Skies | Screen Guild | 4606 | Russell Hayden-Inez Cooper | Oct. 15,'46 | 41m | ..... | .... | 3127 | .... |
| Never Say Goodbye | WB | 606 | Erroll Flynn-Eleanor Parker | Nov. 9,'46 | 97m | Oct. 26,'46 | 3273 | 2838 | 3464 |
| New Orleans | UA | .... | Arturo de Cordova-Dorothy Patrick | Apr. 18,'47 | .... | ..... | .... | 3488 | .... |
| † Night and Day (color) | WB | 523 | Cary Grant-Alexis Smith | Aug. 3,'46 | 132m | July 13,'46 | 3089 | 2838 | 3228 |
| Night Boat to Dublin (Brit.) | A.B.P.C.-Pathe | .... | Robert Newton-Raymond Lovell | Not Set | 100m | Feb. 2,'46 | 2830 | .... | .... |
| Night Editor | Col. | 7023 | William Gargan-Janis Carter | Apr. 18,'46 | 67m | Apr. 6,'46 | 2925 | 2895 | .... |
| Night in Casablanca, A | UA | .... | Marx Brothers-Lois Collier | May 10,'46 | 85m | Apr. 20,'46 | 2949 | 2884 | 3288 |
| Night in Paradise, A (color) | Univ. | 529 | Merle Oberon-Turhan Bay | May 3,'46 | 84m | Apr. 13,'46 | 2937 | 2278 | 3100 |
| Night Train to Memphis | Rep. | 523 | Roy Acuff-Adele Mara | July 12,'46 | 67m | July 27,'46 | 3114 | 2748 | 3288 |
| Nobody Lives Forever | WB | 604 | John Garfield-Geraldine Fitzgerald | Oct. 12,'46 | 100m | Sept. 28,'46 | 3221 | 2830 | 3412 |
| Nocturne (Block 2) | RKO | 706 | George Raft-Lynn Bari | Oct. 29,'46 | 87m | Oct. 19,'46 | 3261 | 3055 | 3492 |
| † No Leave, No Love | MGM | 704 | Van Johnson-Marie Wilson | Oct.,'46 | 117m | Aug. 31,'46 | 3173 | 2818 | 3492 |
| Nora Prentiss | WB | 614 | Ann Sheridan-Kent Smith | Feb. 22,'47 | 113m | Feb. 8,'47 | 3457 | 2883 | 3492 |
| North of the Border | Screen Guild | 4610 | Russell Hayden-Inez Cooper | Nov. 15,'46 | 42m | ..... | .... | 3090 | .... |
| No Time for Comedy (Reissue) | WB | 516 | James Stewart-Rosalind Russell | Apr. 13,'46 | 99m | Sept. 7,'40 | .... | .... | .... |
| † Notorious (Special) | RKO | 761 | Ingrid Bergman-Cary Grant | Sept. 6,'46 | 101m | July 27,'46 | 3113 | 2870 | 3464 |
| Notorious Gentleman (British) | Univ. | 603 | Rex Harrison-Lilli Palmer | Nov. 1,'46 | 109m | Oct. 26,'46 | 3273 | .... | 3412 |
| ODD Man Out (British) | GFD | .... | James Mason-Robert Newton | Not Set | 116m | Feb. 15,'47 | 3473 | .... | .... |
| Of Human Bondage | WB | 522 | Paul Henreid-Eleanor Parker | July 20,'46 | 105m | July 6,'46 | 3077 | 3031 | 3228 |
| Of Mice and Men (Reissue) | Favorite Films | .... | Burgess Meredith-Betty Field | Dec. 1,'46 | 105m | ..... | .... | .... | .... |
| One Exciting Week | Rep. | 521 | Al Pearce-Arline Harris | June 8,'46 | 69m | June 15,'46 | 3042 | 2809 | .... |
| One Million B.C. (Reissue) | Favorite Films | .... | Victor Mature-Carole Landis | Oct. 1,'46 | 79m | ..... | .... | .... | .... |
| One More Tomorrow | WB | 519 | Ann Sheridan-Dennis Morgan | June 1,'46 | 89m | May 18,'46 | 2997 | 2838 | 3228 |
| Open City (Italian) | Mayer-Burstyn | .... | Aldo Fabrizi-Anna Magnani | Not Set | 100m | Mar. 2,'46 | 2870 | .... | .... |
| † O.S.S. (Block 6) | Para. | 4526 | Alan Ladd-Geraldine Fitzgerald | July 26,'46 | 107m | May 18,'46 | 2997 | 2963 | 3350 |
| Our Hearts Were Growing Up (Block 5) | Para. | 4522 | Gail Russell-Diana Lynn | June 14,'46 | 84m | Mar. 16,'46 | 2893 | 2555 | 3264 |
| Out California Way (color) | Rep. | 5503 | Monte Hale-Adrian Booth | Dec. 5,'46 | 67m | Dec. 14,'46 | 3362 | 3127 | .... |
| Outlaw of the Plains | PRC | .... | Buster Crabbe-Al St. John | Sept. 22,'46 | 56m | Sept. 28,'46 | 3225 | 3126 | .... |
| Overlanders, The (British) | GFD | .... | Chips Rafferty-John N. Hayward | Not Set | 91m | Oct. 19,'46 | 3261 | .... | .... |
| Overland Riders | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | Aug. 21,'46 | 54m | Aug. 24,'46 | 3162 | 3126 | .... |
| Over the Santa Fe Trail | Col. | .... | Ken Curtis-Jennifer Holt | Feb. 13,'47 | 63m | Feb. 22,'47 | 3487 | 3422 | .... |
| PARIS Frills (French) | Leo Cohen | .... | Micheline Presle-Raymond Rouleau | Nov. 24,'46 | 123m | Dec. 7,'46 | 3347 | .... | .... |
| Partners in Time | RKO | 625 | Pamela Blake-John James | Block 5 | 76m | Apr. 20,'46 | 2951 | .... | .... |
| Passkey to Danger | Rep. | 518 | Stephanie Bachelor-Kane Richmond | May 11,'46 | 58m | Aug. 24,'46 | 3161 | 2987 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Perfect Marriage, The | Para. | 4604 | Loretta Young-David Niven | Jan. 24,'47 | 87m | Nov. 23,'46 | 3321 | 2883 | .... |
| Perilous Holliday | Col. | 7008 | Pat O'Brien-Ruth Warrick | Mar. 21,'46 | 89m | May 25,'46 | 3007 | 2776 | 3018 |
| Perils of Pauline (color) | Para. | .... | Betty Hutton-John Lund | Not Set | .... | ..... | .... | 2939 | .... |
| Personality Kid | Col. | 7039 | Anita Louise-Michael Duane | Aug. 8,'46 | 68m | Aug. 24,'46 | 3161 | 3031 | .... |
| Phantom Thief, The | Col. | 7031 | Chester Morris-Jeff Donnell | May 2,'46 | 65m | June 22,'46 | 3053 | 2926 | .... |
| Philo Vance Returns | PRC | .... | Alan Curtis-Terry Austin | Apr. 15,'47 | .... | ..... | .... | 3422 | .... |
| Philo Vance's Gamble | PRC | .... | Alan Curtis-Tala Birell | Feb. 27,'47 | .... | ..... | .... | 3434 | .... |
| Philo Vance's Secret Mission | PRC | .... | Alan Curtis-Sheila Ryan | Mar. 20,'47 | .... | ..... | .... | 3475 | .... |
| Piccadilly Incident (British) | Pathe | .... | Anna Nagle-Michael Wilding | Sept. 20,'46 | 100m | Sept. 7,'46 | 3185 | .... | .... |
| Pilgrim Lady, The | Rep. | 602 | Adele Mara-Warren Douglas | Jan. 22,'47 | 67m | Jan. 25,'47 | 3433 | 3347 | .... |
| Pinocchio (color) (Reissue) | RKO | 691 | Disney Feature Cartoon | Special | 85m | Feb. 3,'40 | .... | .... | .... |
| Pirates of Monterey (color) | Univ. | .... | Maria Montez-Rod Cameron | Not Set | .... | ..... | .... | 3127 | .... |
| Plainsman, The (Reissue) | Para. | R5-3624 | Gary Cooper-Jean Arthur | Sept. 1,'46 | 113m | Sept. 21,'46 | 3212 | .... | .... |
| Plainsman and the Lady, The | Rep. | 532 | William Elliott-Vera Hruba Ralston | Nov. 15,'46 | 87m | Nov. 9,'46 | 3297 | 3127 | 3350 |
| Portrait of a Woman (French) | Mayer-Burstyn | .... | Francoise Rosay-Henry Guisol | Apr. 20,'46 | 80m | Apr. 20,'46 | 2950 | .... | .... |
| Possessed | WB | .... | Joan Crawford-Van Heflin | Not Set | .... | ..... | .... | 3078 | .... |
| † Postman Always Rings Twice, The (Block 16) | MGM | 620 | Lana Turner-John Garfield | Apr.-May,'46 | 113m | Mar. 16,'46 | 2893 | 2883 | 3228 |
| Postmaster's Daughter (French) | Vog | .... | Harry Baur-Jeanine Crispin | Apr. 17,'46 | 74m | Aug. 24,'46 | 3162 | .... | .... |
| Prairie Badmen | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | July 17,'46 | 55m | July 27,'46 | 3114 | 3055 | .... |
| Private Affairs of Bel Ami | UA | .... | George Sanders-Angela Lansbury | Mar. 7,'47 | .... | ..... | .... | 3311 | .... |
| Pursued | WB | 615 | Teresa Wright-Robert Mitchum | Mar. 2,'47 | 101m | Feb. 22,'47 | 3485 | 3435 | .... |
| QUEEN of Burlesque | PRC | .... | Evelyn Ankers-Carleton Young | July 24,'46 | 70m | July 6,'46 | 3078 | 2987 | .... |
| Queen for a Night (Swed.) | Saga | .... | Gurli Lemon Bernhard-Gosta Bjoerling | Dec. 28,'46 | 89m | Jan. 4,'47 | 3398 | .... | .... |
| Queen of the Amazons | Screen Guild | 4611 | Robert Lowery-Patricia Morrison | Jan. 15,'47 | 62m | ..... | .... | 3311 | .... |
| Quiet Weekend (British) | ABP | .... | Derek Farr-Frank Cellier | Not Set | 90m | May 25,'46 | 3006 | .... | .... |
| RAGE in Heaven (R.) | MGM | 705 | Ingrid Bergman-Robert Montgomery | Oct.,'46 | 85m | Aug. 24,'46 | 3162 | .... | .... |
| Raider, The (British) (color) | English | .... | Documentary | May,'46 | 70m | Oct. 5,'46 | 3237 | .... | .... |
| Raiders of the South | Mono. | 564 | Johnny Mack Brown-Raymond Hatton | Jan. 18,'47 | 55m | Feb. 22,'47 | 3487 | 3348 | .... |
| Rainbow Over the Rockies | Mono. | 683 | Jimmy Wakely-Lee "Lasses" White | Feb. 8,'47 | .... | ..... | .... | 3410 | .... |
| Ramrod | UA | .... | Joel McCrea-Veronica Lake | May 2,'47 | .... | ..... | .... | 3487 | .... |
| Range Beyond the Blue | PRC | .... | Eddie Dean-Roscoe Ates | Mar. 17,'47 | .... | ..... | .... | 3411 | .... |
| † Razor's Edge, The | 20th-Fox | 701 | Tyrone Power-Gene Tierney | Jan.,'47 | 146m | Nov. 30,'46 | 3334 | 3127 | 3492 |
| Rebecca (Reissue) | UA | .... | Laurence Olivier-Joan Fontaine | Apr. 26,'46 | 125m | Mar. 30,'40 | .... | .... | .... |
| Red House, The | UA | .... | Edw. G. Robinson-Lon McCallister | Feb. 7,'47 | 99m | Feb. 8,'47 | 3457 | 3090 | .... |
| Red River Renegades | Rep. | 557 | Sunset Carson-Peggy Stewart | July 25,'46 | 55m | Sept. 7,'46 | 3185 | 3066 | .... |
| Red Stallion (Eagle-Lion) | PRC | .... | Robert Paige-Ted Donaldson | May 1,'47 | .... | ..... | .... | 3475 | .... |
| Rendezvous 24 | 20th-Fox | 627 | William Gargan-Marie Palmer | May,'46 | 70m | May 4,'46 | 2974 | 2951 | .... |
| Rendezvous With Annie | Rep. | 525 | Eddie Albert-Faye Marlowe | July 22,'46 | 89m | Aug. 17,'46 | 3149 | .... | .... |
| Renegade Girl | Screen Guild | 4612 | Alan Curtis-Ann Savage | Dec. 25,'46 | 65m | Feb. 22,'47 | 3486 | 3363 | .... |
| Renegades (color) | Col. | 7003 | Evelyn Keyes-Willard Parker | June 13,'46 | 87m | May 25,'46 | 3005 | 2776 | 3228 |
| Repeat Performance (Eagle-Lion) | PRC | .... | Joan Leslie-Louis Hayward | May 15,'47 | .... | ..... | .... | 3475 | .... |
| Resistance (French) | Vog | ... | Lucien Coedel-Yvonne Gaudeau | July,'46 | 76m | July 13,'46 | 3089 | .... | .... |
| Return of Monte Cristo, The | Col. | 829 | Louis Hayward-Barbara Britton | Dec.,'46 | 91m | Dec. 7,'46 | 3345 | 3312 | 3412 |
| Return of Rin Tin Tin, The | PRC | .... | Donald Woods-Bobby Blake | Feb. 20,'47 | .... | ..... | .... | .... | .... |
| Return of Rusty, The | Col. | 7032 | Ted Donaldson-Barbara Wooddell | June 27,'46 | .... | ..... | .... | 3007 | .... |
| Riding the California Trail | Mono. | 610 | Gilbert Roland-Martin Garralaga | Jan. 11,'47 | 59m | Feb. 8,'47 | 3459 | 3287 | .... |
| Riders of Red Rock | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | May 5,'47 | .... | ..... | .... | .... | .... |
| Rio Grande Raiders | Rep. | 558 | Sunset Carson-Peggy Stewart | Sept. 9,'46 | 57m | Oct. 12,'46 | 3250 | 3163 | 3350 |
| Riverboat Rhythm | RKO | 620 | Leon Erroll-Glenn Vernon | Block 4 | 65m | Feb. 16,'46 | 2849 | .... | .... |
| † Road to Utopia (Special) | Para. | 4531 | Bing Crosby-Bob Hope-D. Lamour | Mar. 22,'46 | 89m | Dec. 8,'45 | 2745 | 2744 | 3088 |
| Rolling Home | Screen Guild | 4607 | Jean Parker-Russell Hayden | Nov. 1,'46 | 71m | Feb. 8,'47 | 3459 | 3163 | .... |
| Roll On, Texas Moon | Rep. | 542 | Roy Rogers-Dale Evans | Sept. 12,'46 | 68m | Sept. 31,'46 | 3211 | 3030 | .... |
| Romance of the West (color) | PRC | .... | Eddie Dean-Joan Barton | Mar. 20,'46 | 58m | Feb. 9,'46 | 2838 | 2792 | .... |
| Runaround, The | Univ. | 535 | Ella Raines-Rod Cameron | June 14,'46 | 86m | June 15,'46 | 3043 | 2987 | 3350 |
| Russia on Parade (Russ.) (col.) | Artkino | .... | Documentary | Sept. 6,'46 | 45m | Sept. 28,'46 | 3221 | .... | .... |
| Rustler's Roundup | Univ. | 1105 | Kirby Grant-Fuzzy Knight | Aug. 9,'46 | 56m | Nov. 9,'46 | 3297 | 3138 | .... |
| SAN QUENTIN (Block 3) | RKO | 712 | Lawrence Tierney-Marion Carr | Dec. 17,'46 | 66m | Dec. 7,'46 | 3345 | 3336 | 3412 |
| Santa Fe Uprising | Rep. | 661 | Allan Lane-Bobby Blake | Nov. 15,'46 | ... | ..... | .... | 3322 | .... |
| † Saratoga Trunk | WB | 514 | Gary Cooper-Ingrid Bergman | Mar. 30,'46 | 135m | Nov. 24,'45 | 2725 | 1431 | 2975 |
| Scared to Death (color) | Screen Guild | 4608 | Bela Lugosi-Joyce Compton | Feb. 1,'47 | 65m | ..... | .... | 3127 | .... |
| School for Secrets (Brit.) | GFD | .... | Ralph Richardson-Raymond Huntley | Not Set | 108m | Dec. 7,'46 | 3346 | .... | .... |
| Sea of Grass | MGM | .... | Spencer Tracy-Katharine Hepburn | (T) Feb. 11,'47 | 131m | Feb. 15,'47 | 3473 | 3238 | .... |
| Searching Wind, The (Block 6) | Para. | 4527 | Robert Young-Ann Richards | Aug. 9,'46 | 107m | May 11,'46 | 2985 | 2884 | 3288 |
| Secret Heart, The | MGM | 709 | Claudette Colbert-Walter Pidgeon | Dec.,'46 | 97m | Nov. 30,'46 | 3334 | 3274 | 3464 |
| Secret of the Whistler | Col. | 818 | Richard Dix-Leslie Brooks | Nov. 7,'46 | 65m | Nov. 2,'46 | 3286 | 3274 | .... |
| Secrets of a Sorority Girl | PRC | .... | Mary Ware-Rick Vallin | Aug. 15,'46 | 58m | Aug. 24,'46 | 3161 | 3031 | .... |
| Sentimental Journey | 20th-Fox | 621 | John Payne-Maureen O'Hara | Mar.,'46 | 94m | Feb. 9,'46 | 2837 | 2756 | 2975 |
| Seven Were Saved | Para. | 4620 | Richard Denning-Catherine Craig | (T) Feb. 14,'47 | 73m | Feb. 22,'47 | 3486 | 2972 | .... |
| Shadowed | Col. | 7042 | Anita Louise-Robert Scott | Sept. 26,'46 | 70m | Nov. 30,'46 | 3334 | 3163 | ... |
| Shadow of a Woman | WB | 602 | Andrea King-Helmut Dantine | Sept. 14,'46 | 78m | Aug. 17,'46 | 3150 | 2543 | 3288 |
| Shadows on the Range | Mono. | 567 | Johnny Mack Brown-R. Hatton | Aug. 10,'46 | 57m | Oct. 12,'46 | 3250 | 3066 | .... |
| Shadows Over Chinatown (formerly The Mandarin Secret) | Mono. | 518 | Sidney Toler-Sen Yung | July 27,'46 | 64m | ..... | .... | 2963 | .... |
| Sheriff of Redwood Valley | Rep. | 566 | "Wild" Bill Elliott-Alice Fleming | Mar. 29,'46 | 54m | Apr. 13,'46 | 2938 | 2778 | .... |
| She-Wolf of London | Univ. | 531 | June Lockhart-Jan Wiley | May 17,'46 | 61m | Apr. 13,'46 | 2938 | 2809 | .... |
| She Wrote the Book | Univ. | 533 | Joan Davis-Jack Oakie | May 31,'46 | 76m | May 11,'46 | 2987 | 2870 | .... |
| Shocking Miss Pilgrim, The (color) | 20th-Fox | 703 | Betty Grable-Dick Haymes | Jan.,'47 | 85m | Jan. 4,'47 | 3397 | 2884 | .... |
| Shoot to Kill | Screen Guild | 4615 | Russell Wade-Susan Maters | Mar. 15,'47 | .... | ..... | .... | 3488 | .... |
| Shop at Sly Corner, The (Brit.) | Br. Lion | .... | Oscar Homolka-Derek Farr | Not Set | 91m | Feb. 15,'47 | 3474 | .... | .... |
| Show-Off, The | MGM | 708 | Red Skelton-Marilyn Maxwell | Dec.,'46 | 83m | Aug. 17,'46 | 3149 | 2951 | 3464 |
| Silver Range | Mono. | 563 | Johnny Mack Brown-Raymond Hatton | Nov. 16,'46 | 53m | Dec. 7,'46 | 3346 | 3240 | .... |
| Silver Stallion (Reissue) | Mono. | 612 | David Sharpe-Janet Waldo | Dec. 14,'46 | 57m | ..... | .... | .... | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Sinbad, the Sailor (color) (Bl. 2) | RKO | 762 | D. Fairbanks, Jr.-Maureen O'Hara | Jan. 13,'47 | 117m | Jan. 18,'47 | 3421 | 3031 | .... |
| Singin' in the Corn | Col. | 804 | Judy Canova-Allen Jenkins | Dec. 26,'46 | 68m | Nov. 23,'46 | 3322 | 3312 | 3464 |
| Singing on the Trail | Col. | 7224 | Ken Curtis-Jeff Donnell | Sept. 12,'46 | .... | ..... | .... | 3187 | .... |
| Sing While You Dance | Col. | 7033 | Ellen Drew-Robert Stanton | July 25,'46 | .... | ..... | .... | 3055 | .... |
| Sin of Harold Diddlebock, The | UA | .... | Harold Lloyd-Raymond Walburn | Apr. 4,'47 | .... | ..... | .... | 2870 | .... |
| Sioux City Sue | Rep. | 681 | Gene Autry-Lynn Roberts | Nov. 21,'46 | 69m | Dec. 7,'46 | 3345 | 3322 | .... |
| Sirocco (French) | Leo Cohen | .... | Viviane Romance-Dalio | Aug. 10,'46 | 90m | Aug. 17,'46 | 3150 | .... | .... |
| Sister Kenny (Block 1) | RKO | 701 | Rosalind Russell-Alexander Knox | Oct. 10,'46 | 118m | July 20,'46 | 3101 | 2907 | 3350 |
| Six Gun Serenade | Mono. | 684 | Jimmy Wakely-Kay Morley | Apr. 5,'47 | .... | ..... | .... | 3459 | .... |
| Slightly Scandalous | Univ. | 544 | Sheila Ryan-Fred Brady | Aug. 2,'46 | 62m | Aug. 3,'46 | 3125 | 3031 | .... |
| Smash-Up | Univ. | 609 | Susan Hayward-Lee Bowman | Mar.,'47 | 113m | Feb. 15,'47 | 3475 | 3421 | .... |
| † Smoky (color) | 20th-Fox | 631 | Fred MacMurray-Anne Baxter | July,'46 | 87m | June 15,'46 | 3041 | 2628 | 3492 |
| Smooth as Silk | Univ. | 521 | Kent Taylor-Virginia Grey | Mar. 1,'46 | 65m | Mar. 9,'46 | 2882 | 2809 | .... |
| So Dark the Night | Col. | 805 | Micheline Cheirel-Steven Geray | Oct. 10,'46 | 70m | Sept. 21,'46 | 3211 | 2850 | .... |
| So Goes My Love | Univ. | 528 | Myrna Loy-Don Ameche | Apr. 19,'46 | 88m | Mar. 30,'46 | 2917 | 2809 | 3018 |
| Somewhere in the Night | 20th-Fox | 629 | John Hodiak-Nancy Guild | June,'46 | 110m | May 11,'46 | 2986 | 2859 | .... |
| Song of Scheherazade (color) | Univ. | 608 | Brian Donlevy-Yvonne de Carlo | Mar.,'47 | 106m | Feb. 1,'47 | 3445 | 3312 | .... |
| Song of the Sierras | Mono. | 681 | Jimmy Wakely-Lee "Lasses" White | Dec. 28,'46 | 58m | Jan. 18,'47 | 3421 | 3240 | .... |
| Song of the South (Spcl.) (col.) | RKO | 791 | Disney Feature Cartoon | Nov. 20,'46 | 95m | Nov. 2,'46 | 3285 | .... | 3412 |
| South of the Chisholm Trail | Col. | .... | Charles Starrett-Smiley Burnette | Jan. 30,'47 | 58m | Feb. 1,'47 | 3446 | 3387 | .... |
| South of Monterey | Mono. | 530 | Gilbert Roland-Frank Yacanelli | July 10,'46 | 63m | Sept. 28,'46 | 3224 | 3127 | .... |
| Specter of the Rose | Rep. | 524 | Ivan Kirov-Viola Essen | July 5,'46 | 90m | May 25,'46 | 3006 | 2776 | 3350 |
| Spider Woman Strikes Back, The | Univ. | 524 | Gale Sundergaard-Kirby Grant | Mar. 22,'46 | 59m | Mar. 23,'46 | 2906 | 2850 | .... |
| † Spiral Staircase, The | RKO | 611 | George Brent-Dorothy McGuire | Block 3 | 83m | Jan. 5,'46 | 2785 | 2695 | 2930 |
| Splendor (Reissue) | Film Classics | .... | Miriam Hopkins-Joel McCrea | June 15,'46 | 75m | ..... | .... | .... | .... |
| Spoilers of the North | Rep. | .... | Paul Kelly-Adrian Booth | Apr. 24,'47 | .... | ..... | .... | 3488 | .... |
| Spook Busters | Mono. | 512 | Leo Gorcey-Huntz Hall | Aug. 24,'46 | 68m | Aug. 24,'46 | 3162 | 3138 | .... |
| Spring Song (British) | Brit. Natl. | .... | Peter Graves-Carol Raye | Not Set | 90m | Oct. 26,'46 | 3273 | .... | .... |
| Stagecoach to Denver | Rep. | 662 | Allan Lane-Bobby Blake | Dec. 23,'46 | 56m | Jan. 4,'47 | 3398 | 3348 | .... |
| Stairway to Heaven (Brit.) (col.) | Univ. | .... | David Niven-Kim Hunter | (T) Dec. 9,'46 | 104m | Nov. 16,'46 | 3310 | .... | .... |
| Stallion Road | W8 | .... | Zachary Scott-Alexis Smith | Not Set | .... | ..... | .... | 2939 | .... |
| Stanley and Livingstone (R.) | 20th-Fox | 705 | Spencer Tracy-Nancy Kelly | Jan.,'47 | 101m | Jan. 4,'47 | 3398 | .... | .... |
| Stars Over Texas | PRC | .... | Eddie Dean-Shirley Patterson | Nov. 18,'46 | 57m | Dec. 28,'46 | 3386 | 3287 | .... |
| Step by Step (Block 1) | RKO | 705 | Lawrence Tierney-Anne Jeffreys | Aug. 30,'46 | 62m | July 20,'46 | 3101 | 3076 | .... |
| † Stolen Life, A | W8 | 521 | Bette Davis-Glenn Ford | July 6,'46 | 109m | May 4,'46 | 2973 | 2756 | 3350 |
| Stone Flower, The (Russ.) (col.) | Artkino | .... | Vladimir Druzhnikov-Elena Derevschikova | Dec. 27,'46 | 88m | Jan. 11,'47 | 3409 | .... | .... |
| Stormy Waters (French) | MGM | .... | Jean Gabin-Michele Morgan | (T) June 5,'46 | 80m | July 13,'46 | 3089 | .... | .... |
| Story of the Pope, The | Chapel | .... | Documentary | Dec. 19,'46 | 65m | Dec. 28,'46 | 3386 | .... | .... |
| Strange Conquest | Univ. | 530 | Jane Wyatt-Lowell Gilmore | May 10,'46 | 63m | Apr. 20,'46 | 2950 | 2883 | .... |
| Strange Holiday | PRC | .... | Claude Rains-Barbara Bate | Sept. 2,'46 | 56m | Nov. 2,'46 | 3286 | .... | .... |
| Strange Impersonation | Rep. | 513 | Brenda Marshall-William Gargan | Mar. 16,'46 | 62m | Feb. 23,'46 | 2859 | 2776 | .... |
| Strange Journey | 20th-Fox | 708 | Paul Kelly-Osa Massen | Feb.,'47 | 65m | Sept. 14,'46 | 3197 | .... | .... |
| † Strange Love of Martha Ivers (Block 6) | Para. | 4529 | Barbara Stanwyck-Van Heflin | Sept. 13,'46 | 117m | Mar. 23,'46 | 2907 | 3870 | 3492 |
| Stranger, The (Special) | RKO | 683 | Edw. G. Robinson-Loretta Young | (T) July 15,'46 | 95m | May 25,'46 | 3005 | 2756 | 3350 |
| Strange Triangle | 20th-Fox | 630 | Signe Hasso-John Shepperd | June,'46 | 65m | May 11,'46 | 2986 | 2951 | .... |
| Strange Voyage | Mono. | 521 | Eddie Albert-Forrest Taylor | July 6,'46 | 61m | Mar. 2,'46 | 2870 | .... | .... |
| Strange Woman, The | UA | .... | Hedy Lamar-George Sanders | Oct. 25,'46 | 101m | Nov. 2,'46 | 3285 | 2884 | 3464 |
| Strike Me Pink (Reissue) | Film Classics | .... | Eddie Cantor-Ethel Merman | May 15,'46 | 100m | Jan. 25,'36 | .... | .... | .... |
| Suddenly It's Spring | Para. | 4608 | Fred MacMurray-Paulette Goddard | Mar. 21,'47 | 87m | Feb. 15,'47 | 3473 | 2987 | .... |
| Sunset Pass (Block 1) | RKO | 704 | James Warren-Nan Leslie | Oct. 1,'46 | 59m | July 20,'46 | 3102 | 3090 | .... |
| Sun Valley Cyclone | Rep. | 567 | "Wild" Bill Elliott-Bobby Blake | May 10,'46 | 56m | June 15,'46 | 3042 | 2987 | .... |
| Sun Valley Serenade (R.) | 20th-Fox | 641 | Sonja Henie-John Payne | Sept.,'46 | 86m | Aug. 24,'46 | 3163 | .... | .... |
| Susie Steps Out | UA | .... | David Bruce-Cleatus Caldwell | Dec. 13,'46 | 65m | Nov. 23,'46 | 3322 | 3078 | .... |
| Suspense (Special) | Mono. | 699 | Belita-Barry Sullivan | June 15,'46 | 101m | Mar. 30,'46 | 2917 | .... | 3100 |
| Swamp Fire (Block 6) | Para. | 4528 | Johnny Weissmueller-Virginia Grey | Sept. 6,'46 | 69m | May 11,'46 | 2986 | 2963 | 3228 |
| Sweetheart of Sigma Chi | Mono. | 606 | Elyse Knox-Phil Regan | Dec. 21,'46 | 75m | Dec. 7,'46 | 3346 | 3240 | .... |
| Swell Guy | Univ. | 606 | Sonny Tufts-Ann Blyth | Jan.,'47 | 87m | Dec. 14,'46 | 3361 | 3274 | 3412 |
| Swing Parade of 1946 | Mono. | 503 | Gale Storm-Phil Regan | Mar. 16,'46 | 74m | Jan. 26,'46 | 2817 | 2628 | .... |
| Symphonie D'Amour (French) | Alganzy | .... | Fernand Gravet-Jacqueline Francell | Mar. 9,'46 | 90m | Mar. 23,'46 | 2906 | .... | .... |
| TALK About a Lady | Col. | 7016 | Jinx Falkenburg-Joe Besser | Mar. 28,'46 | 71m | June 8,'46 | 3030 | 2818 | .... |
| Tangier | Univ. | 522 | Maria Montez-Preston Foster | Mar. 8,'46 | 76m | Mar. 16,'46 | 2895 | 2756 | 2975 |
| Tarzan and the Leopard Woman | RKO | 618 | Johnny Weissmueller-J. Sheffield-B. Joyce | Block 4 | 72m | Feb. 16,'46 | 2849 | 2655 | .... |
| Temptation | Univ. | 604 | Merle Oberon-George Brent | Dec.,'46 | 98m | Dec. 21,'46 | 3374 | 3076 | .... |
| Tenth Avenue Angel | MGM | .... | Margaret O'Brien-George Murphy | Not Set | .... | ..... | .... | 3031 | .... |
| Terrors on Horseback | PRC | .... | Buster Crabbe-Al "Fuzzy" St. John | Aug. 14,'46 | 55m | Apr. 20,'46 | 2951 | 2884 | .... |
| Terror Trail | Col. | 862 | Charles Starrett-Smiley Burnett | Nov. 21,'46 | 55m | Nov. 2,'46 | 3286 | 3274 | .... |
| That Brennan Girl | Rep. | 533 | James Dunn-Mona Freeman | Dec. 23,'46 | 95m | Nov. 16,'46 | 3310 | 3090 | .... |
| That's My Gal | Rep. | .... | Lynn Roberts-Donald Barry | Mar. 5,'47 | .... | ..... | .... | 3434 | .... |
| That Texas Jamboree | Col. | 7223 | Ken Curtis-Jeff Donnell | May 16,'46 | 67m | ..... | | 2786 | .... |
| That Way With Women | WB | .... | Sydney Greenstreet-Martha Vickers | Mar. 29,'47 | 85m | Feb. 22,'47 | 3487 | 3031 | .... |
| Theirs Is the Glory (British) | GFD | .... | Documentary | Oct. 14,'46 | 82m | Sept. 21,'46 | 3210 | | .... |
| They Made Me a Killer (Bl. 4) | Para. | 4518 | Robert Lowery-Barbara Britton | May 3,'46 | 66m | Jan. 26,'46 | 2817 | 2695 | .... |
| They Were Sisters (British) | Univ. | 1065 | James Mason-Phyllis Calvert | Sept. 20,'46 | 108m | Aug. 3,'46 | 3125 | | .... |
| Thieves' Holiday (formerly Scandal in Paris) | UA | .... | George Sanders-Signe Hasse | July 19,'46 | 100m | July 20,'46 | 3112 | 2764 | .... |
| 13 Rue Madeleine | 20th-Fox | 702 | James Cagney-Annabella | Jan.,'47 | 95m | Dec. 21,'46 | 3374 | .... | 3492 |
| Thirteenth Hour, The | Col. | .... | Richard Dix-Karen Morley | Mar. 6,'47 | 65m | Feb. 15,'47 | 3474 | 3421 | .... |
| This Man Is Mine (Brit.) | Col. Brit. | .... | Tom Walls-Jeanne de Casalis | Not Set | 103m | Sept. 28,'46 | 3224 | .... | .... |
| This Time for Keeps (color) | MGM | .... | Esther Williams-Jimmy Durante | Not Set | .... | ..... | .... | 3238 | .... |
| † Three Little Girls in Blue (color) | 20th-Fox | 639 | June Haver-Vivian Blaine | Oct.,'46 | 90m | Sept. 14,'46 | 3198 | 2907 | 3464 |
| Three on a Ticket | PRC | .... | Hugh Beaumont-Cheryl Walker | Apr. 5,'47 | .... | ..... | .... | 3435 | .... |
| Three Wise Fools (Block 17) | MGM | 628 | Margaret O'Brien-Lionel Barrymore | Aug. 29,'46 | 90m | June 22,'46 | 3054 | 2907 | 3350 |
| Thrill of Brazil | Col. | 7006 | Evelyn Keyes-Keenan Wynn | Sept. 30,'46 | 91m | Sept. 21,'46 | 3209 | 3090 | 3264 |

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|---|---|---|---|---|---|---|---|---|---|
| Throw a Saddle on a Star | Col. | 7221 | Ken Curtis-Adele Roberts | Mar. 14,'46 | 65m | Mar. 23,'46 | 2906 | 2850 | .... |
| Thundergap Outlaws | PRC | .... | Dave "Tex" O'Brien-Jim Newill | Apr. 27,'47 | .... | ..... | .... | .... | .... |
| Thunder Town | PRC | .... | Bob Steele-Syd Saylor | Apr. 10,'46 | 57m | Apr. 6,'46 | 2926 | .... | .... |
| † Till the Clouds Roll By (color) | MGM | 710 | Robert Walker-Judy Garland | Jan.,'47 | 137m | Nov. 16,'46 | 3309 | 2963 | 3492 |
| Till the End of Time (Block 6) | RKO | 626 | Dorothy McGuire-Guy Madison | Aug. 1,'46 | 105m | June 15,'46 | 3041 | 2784 | 3350 |
| Time of Their Lives | Univ. | 546 | Bud Abbott-Lou Costello | Aug. 16,'46 | 82m | Aug. 17,'46 | 3149 | 2939 | 3464 |
| † Time, the Place, the Girl (color) | WB | 610 | Dennis Morgan-Jack Carson | Dec. 28,'46 | 105m | Dec. 14,'46 | 3361 | 2555 | 3464 |
| † To Each His Own (Block 5) | Para. | 4524 | Olivia De Havilland-John Lund | July 5,'46 | 122m | Mar. 16,'46 | 2894 | 2861 | 3288 |
| Traffic in Crime | Rep. | 522 | Kane Richmond-Adele Mara | June 28,'46 | .... | ..... | .... | 3055 | .... |
| Trailing Danger | Mono. | 676 | Johnny Mack Brown-Raymond Hatton | Mar. 29,'47 | .... | ..... | .... | 3435 | .... |
| Trail Street (Block 4) | RKO | .... | Randolph Scott-Anne Jeffreys | Feb. 19,'47 | 84m | Feb. 22,'47 | 3486 | 3364 | .... |
| Trail to Mexico | Mono. | 574 | Jimmy Wakely-Lee "Lasses" White | June 29,'46 | 56m | July 6,'46 | 3077 | 3031 | .... |
| Trail to San Antone | Rep. | 682 | Gene Autry-Peggy Stewart | Jan. 25,'47 | 67m | Feb. 1,'47 | 3446 | 3434 | .... |
| Trap, The | Mono. | 607 | Sidney Toler-Manton Moreland | Nov. 30,'46 | 62m | Jan. 18,'47 | 3421 | 3287 | .... |
| Trigger Fingers | Mono. | 568 | Johnny Mack Brown-Raymond Hatton | Sept. 21,'46 | 56m | Oct. 5,'46 | 3237 | 3126 | .... |
| Trouble with Women | Para. | .... | Ray Milland-Teresa Wright | Not Set | .... | ..... | .... | 2776 | .... |
| Truth About Murder, The | RKO | 624 | Bonita Granville-Morgan Conway | Block 5 | 63m | Apr. 20,'46 | 2950 | 2776 | .... |
| Tumbleweed Trails | PRC | .... | Edie Dean-Shirley Patterson | Oct. 28,'46 | 57m | Nov. 9,'46 | 3297 | .... | .... |
| Turning Point, The (Russian) | Artkino | .... | Mikhail Derzhaven-Pavel Andrievsky | Oct. 26,'46 | 107m | Nov. 9,'46 | 3298 | .... | .... |
| Twilight on the Rio Grande | Rep. | .... | Gene Autry-Adele Mara | Apr. 1,'47 | .... | ..... | .... | 3488 | .... |
| Two Fisted Stranger | Col. | 7208 | Charles Starrett-Smiley Burnette | May 30,'46 | 50m | June 15,'46 | 3043 | 2951 | .... |
| † Two Guys from Milwaukee | WB | 524 | Dennis Morgan-Joan Leslie | Aug. 17,'46 | 90m | Aug. 3,'46 | 3126 | 2884 | 3350 |
| Two Mrs. Carrolls, The | WB | .... | Barbara Stanwyck-Humphrey Bogart | Not Set | .... | ..... | .... | 2628 | .... |
| † Two Sisters from Boston (Bl. 16) | MGM | 622 | Jimmy Durante-June Allyson | Apr.-May,'46 | 112m | Mar. 9,'46 | 2881 | 2695 | 3264 |
| Two Smart People | MGM | 706 | John Hodiak-Lucille Ball | Nov.,'46 | 93m | June 8,'46 | 3029 | 2748 | 3492 |
| † Two Years Before the Mast | Para. | 4601 | Alan Ladd-Brian Donlevy | Nov. 22,'46 | 98m | Aug. 31,'46 | 3173 | 3055 | 3464 |
| UNDER Arizona Skies | Mono. | 561 | Johnny Mack Brown-Raymond Hatton | Apr. 27,'46 | 59m | June 8,'46 | 3030 | 2870 | .... |
| Unexpected Guest | UA | .... | Bill Boyd-Rand Brooks | Mar. 28,'47 | 61m | Dec. 14,'46 | 3362 | .... | .... |
| Undercover Maisie | MGM | .... | Ann Sothern-Barry Nelson | (T) Feb. 28,'47 | .... | ..... | .... | 3459 | .... |
| Undercover Woman | Rep. | 515 | Stephanie Bachelor-Robert Livingston | Apr. 11,'46 | 56m | July 6,'46 | 3077 | 2748 | .... |
| † Undercurrent | MGM | 707 | Katharine Hepburn-Robert Taylor | Nov.,'46 | 116m | Oct. 5,'46 | 3237 | 3007 | 3412 |
| Under Nevada Skies | Rep. | 541 | Roy Rogers-Dale Evans | Aug. 26,'46 | 69m | Aug. 31,'46 | 3174 | 3127 | .... |
| Unfinished Dance (color) | MGM | .... | Margaret O'Brien-Cyd Charisse | Not Set | .... | ..... | .... | 3240 | .... |
| Unholy Garden (Reissue) | Film Classics | .... | Ronald Colman-Fay Wray | July 29,'46 | 77m | Aug. 8,'31 | .... | .... | .... |
| Unknown, The | Col. | 7027 | Karen Morley-Jim Bannon | July 4,'46 | 70m | Dec. 21,'46 | 3374 | 2055 | .... |
| Untamed Fury | PRC | .... | Mikel Conrad-Gaylord Pendleton | Mar. 22,'47 | .... | ..... | .... | 3435 | .... |
| VACATION Days | Mono. | 611 | Freddie Stewart-June Preisser | Jan. 25,'47 | .... | ..... | .... | 3363 | .... |
| Vacation in Reno (Block 3) | RKO | 713 | Jack Haley-Anne Jeffreys | Dec. 10,'46 | 60m | Oct. 12,'46 | 3249 | 3127 | .... |
| Valley of Fear | Mono. | 675 | Johnny Mack Brown-Raymond Hatton | Feb. 15,'47 | .... | ..... | .... | 3410 | .... |
| Valley of the Zombies | Rep. | 520 | Robert Livingston-Adrian Booth | May 24,'46 | 56m | June 1,'46 | 3017 | 3007 | .... |
| Verdict, The | WB | 607 | Sydney Greenstreet-Peter Lorre | Nov. 23,'46 | 86m | Nov. 9,'46 | 3297 | 2764 | 3492 |
| Vigilantes of Boomtown | Rep. | 663 | Allan Lane-Bobby Blake | Feb. 15,'47 | 56m | Feb. 15,'47 | 3474 | 3435 | .... |
| Violence | Mono. | .... | Nancy Coleman-Michael O'Shea | Apr. 12,'47 | .... | ..... | .... | 3459 | .... |
| † Virginian, The (color) (Bl. 4) | Para. | 4516 | Joel McCrea-Brian Donlevy | Apr. 5,'46 | 90m | Jan. 26,'46 | 2817 | 2242 | 3228 |
| WAKE Up and Dream (col.) | 20th-Fox | 649 | John Payne-June Haver | Dec.,'46 | 92m | Nov. 30,'46 | 3333 | 2499 | .... |
| Walk in the Sun, A | 20th-Fox | 616 | Dana Andrews-Richard Conte | Mar.,'46 | 117m | Dec. 1,'45 | 2733 | 2242 | 2979 |
| Walls Came Tumbling Down, The | Col. | 7011 | Lee Bowman-Marguerite Chapman | June 7,'46 | 82m | May 25,'46 | 3005 | 2963 | 3188 |
| Wanted for Murder (Brit.) | 20th-Fox | 644 | Eric Portman-Dulcie Gray | Nov.,'46 | 91m | Nov. 9,'46 | 3298 | .... | .... |
| Way We Live, The (British) | GFD | .... | Peter Willes | Not Set | 64m | Aug. 24,'46 | 3162 | .... | .... |
| Wedding Night (Reissue) | Film Classics | .... | Gary Cooper-Anna Sten | June 15,'46 | 83m | Feb. 23,'35 | .... | .... | .... |
| Welcome, Stranger | Para. | .... | Bing Crosby-Barry Fitzgerald | Not Set | .... | ..... | .... | 2939 | .... |
| Welldigger's Daughter (Fr.) | Siritzky | .... | Raimu-Fernandel-Josette Day | Sept. 28,'46 | 122m | Oct. 5,'46 | 3238 | .... | .... |
| † Well Groomed Bride, The (Bl. 4) | Para. | 4519 | Ray Milland-Olivia DeHavilland | May 17,'46 | 75m | Feb. 2,'46 | 2829 | 2786 | 3228 |
| West of the Alamo | Mono. | 573 | Jimmy Wakely-Lee "Lasses" White | Apr. 20,'46 | 58m | May 25,'46 | 3006 | 2883 | .... |
| West of Dodge City | Col. | .... | Charles Starrett-Smiley Burnette | Mar. 27,'47 | .... | ..... | .... | 3488 | .... |
| West to Glory | PRC | .... | Eddie Dean-Roscoe Ates | Apr. 22,'47 | .... | ..... | .... | 3422 | .... |
| When the Daltons Rode (R.) | Univ. | .... | Randolph Scott-Kay Francis | Mar.,'47 | 81m | Feb. 22,'47 | 3487 | .... | .... |
| Where There's Life | Para. | .... | Bob Hope-Signe Hasso | Not Set | ... | ..... | .... | 3078 | .... |
| While Nero Fiddled (Brit.) | Bacon-Bell | .... | Tommy Trinder-Frances Day | Apr. 29,'46 | 65m | Mar. 11,'46 | 2986 | .... | .... |
| White Tie and Tails | Univ. | 550 | Dan Duryea-Ella Raines | Aug. 30,'46 | 74m | Sept. 14,'46 | 3197 | .... | .... |
| Wicked Lady, The (British) | Univ. | 605 | Margaret Lockwood-James Mason | Jan.,'47 | 98m | Dec. 14,'46 | 3361 | .... | 3412 |
| Wife of Monte Cristo | PRC | .... | John Loder-Lenore Aubert | Apr. 23,'46 | 80m | Mar. 30,'46 | 2918 | 2895 | 3018 |
| Wife Wanted | Mono. | 605 | Kay Francis-Paul Cavanaugh | Nov. 2,'46 | 73m | Oct. 26,'46 | 3273 | 3138 | .... |
| Wild Bill Hickok Rides (R.) | WB | 609 | Bruce Cabot-Constance Bennett | Dec. 7,'46 | 72m | Nov. 2,'46 | 3286 | .... | .... |
| Wild Beauty | Univ. | 545 | Don Porter-Lois Collier | Aug. 9,'46 | 61m | Aug. 17,'46 | 3150 | 3076 | .... |
| Wild Country | PRC | .... | Eddie Dean-Al "Fuzzy" St. John | Jan. 17,'47 | 55m | Feb. 1,'47 | 3446 | 3411 | .... |
| Wild West (color) | PRC | .... | Eddie Dean-Al LaRue | Dec. 1,'46 | 73m | Dec. 7,'46 | 3347 | 3138 | .... |
| Without Dowry (Russian) | Artkino | .... | Olga Pyshova-Nina Alisova | Apr. 6,'46 | 81m | Apr. 27,'46 | 2962 | .... | .... |
| † Without Reservations | RKO | 621 | Claudette Colbert-John Wayne | Block 5 | 107m | May 11,'46 | 2985 | 2884 | 3164 |
| Woman Chases Man (R.) | Film Classics | .... | Miriam Hopkins-Joel McCrea | May 15,'46 | 70m | May 1,'37 | .... | .... | .... |
| Woman of My Own, A | MGM | .... | Greer Garson-Richard Hart | Not Set | .... | ..... | .... | 3287 | .... |
| Woman on the Beach (formerly Desirable Woman) | RKO | .... | Joan Bennett-Robert Ryan | Not Set | .... | ..... | .... | 2883 | .... |
| Woman to Woman (British) | Brit. Nat'l | .... | Douglass Montgomery-Joyce Howard | Not Set | 100m | Nov. 16,'46 | 3310 | .... | .... |
| YANK in London, A (Br.) | 20th-Fox | 622 | Anna Neagle-Dean Jagger | Mar.,'46 | 106m | Feb. 23,'46 | 2858 | .... | .... |
| Yank in Rome, A (Ital.) | World Wide | .... | Valentina Cortese-Leo Dale | Jan. 31,'47 | 110m | Feb. 8,'47 | 3458 | .... | .... |
| Yankee Fakir | Rep. | .... | Douglas Fowley-Joan Woodbury | Apr. 1,'47 | .... | ..... | .... | 3459 | .... |
| Yearling, The (color) | MGM | .... | Gregory Peck-Jacqueline White | (T) Sept. 13,'46 | 135m | Nov. 30,'46 | 3333 | 2883 | 3492 |
| Years Between, The (British) | Univ. | .... | Michael Redgrave-Valerie Hobson | Not Set | 100m | Apr. 20,'46 | 2949 | .... | .... |
| Young Widow | UA | .... | Jane Russell-Louis Hayward | Mar. 1,'46 | 98m | Feb. 23,'46 | 2857 | 2454 | 3264 |
| † ZIEGFELD Follies of 1946 (color) (Special) | MGM | 617 | MGM Contract Stars | Mar.,'46 | 110m | Aug. 25,'45 | 2638 | 1913 | 3188 |

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